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On the Development of the Hong Kong Chinese Art Club

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Introduction

The undoubtedly dramatic changes China went through in the 20th century have caused either immediate turmoil or long-term uncertainty at political, economic and cultural levels. In such circumstances, everyone, from individuals and families to political parties and regimes, repeatedly adjusted their survival plans through the chaos and panic on the voyage to find their peace of minds. As a result of the decline in national strength, more and more land was ceded or leased to the foreign powers, who comfortably stationed on the land. Those who became victims of the chaos in their home country, somewhat ironically, saw the hope of living a happy life in a new world created by the west with its culture and system. “The wild and savage places in the past have become home to many refugees,” one might say. As protected by the foreign powers, the concession areas might be small but within which life was relatively stable, and thus have had an irreplaceable role to play in the first half of the 20th century. Hong Kong is a case in point.

On August 23, 1949, Chiang Kai-shek fled to Guangzhou after finding himself caught in a perilous situation. The intellectuals and artists who were distant from Chiang’s supporters felt unsure about what would happen next and decided to flee southwards to South America, Singapore and Taiwan, and for a smaller number of those, Hong Kong was an ideal place to settle down. They escaped to their hideaway in Diamond Hill in Kowloon, where they opened Chinese medicine shops or went into other professions, and yet they still felt the desire to join together for art purposes. Accordingly, the “Hong Kong Chinese Art Club” came into being in 1956 and provided the artists with a platform where they could share with each other different ideas about art. With the



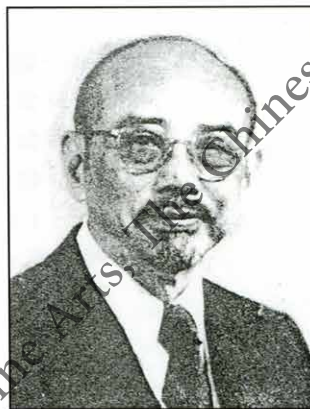
Zhao Shao'ang



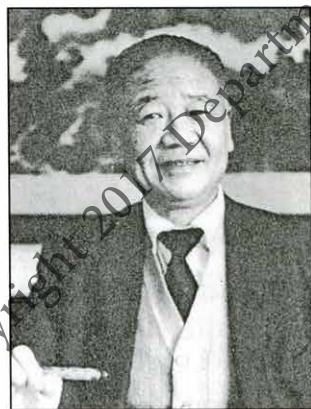
Li Yanshan



Lei Langliu



Lin Jiantong



Zhang Junshi



Lü Shoukun

Plate 1

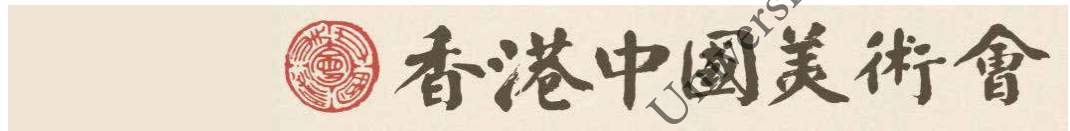
The six founding members of Hong Kong Chinese Art Club (After *Collection of Calligraphy and Painting in Celebration of 40th Anniversary of Hong Kong Chinese Art Club*, Vol. 13, [Hong Kong: Hong Kong Chinese Art Club, 1998], 14)

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approval of the application for company incorporation granted on April 10, 1958 after two years of scrutiny, the Hong Kong Chinese Art Club was officially established on August 10, 1958. The Club's six founding members, Li Yanshan (1898-1961), Lin Jiantong (1911-1994), Lü Shoukun (Lui Shou Kwan) (1919-1975), Zhao Shao'ang (1905-1998), Lei Langliu (1902-1984) and Zhang Junshi (1912-2003) were the registrants. (Plate 1) Chairman of the first executive committee Li Yanshan, chairman of the supervisory committee Zhao Shao'ang, executive secretary Lü Shoukun (Lui Shou Kwan), together with standing committee members Lin Jiantong, Lei Langliu and Zhang Junshi had the consent of committee member Liu Shaolu (1900-1996) to use Taiyilou at 33 Queen's Road Central as the Club's headquarters, where they could concentrate their efforts on promoting activities related to Chinese art.¹(Plate 2)

Plate 2

Emblem of Hong Kong Chinese Art Club (from official website of Hong Kong Chinese Art Club, <http://hkcacl.com.hk/>)



Composition of the Club

Li Yanshan and Zhao Shao'ang were the most experienced painters among the six registrants of the Club but they followed very different artistic paths. Widely regarded as a master, Li Yanshan was praised for classical Chinese painting of landscapes, bamboo and rocks. He even created a series of artworks that represented the landscape painting of our time after he systematically studied and imitated the Song and Yuan paintings. "From the Yuan to the Qing periods, there are four great painters in each of the dynasties representing the best works of their times, and in republican China there are Pu Xinyu from the north, Wu Hufan from along the Yangtze River, Chang Dai-chien from the southwest and Li Yanshan from the south."² (Plate 3) Zhao Shao'ang was a student of Gao Qifeng of the Eclectic School (later known as the "Lingnan School"). He was profoundly influenced by his mentor, seeking to modernize Chinese painting all his life. Recognized as one of the four prominent painters of the second generation of the Lingnan School along with Li Xiongcai, Guan Shanyue and Yang Shanshen, Zhao created paintings on a wide variety of themes and was particularly acclaimed for painting flowers, birds, animals and landscapes, enjoying a reputation for excelling his teacher with his distinctive style. The different attitudes of the two artists towards modernization of Chinese painting was an embodiment of solidarity as well as proof of the compatible relationships between the members of the Hong Kong Chinese Art Club. In fact, allowing divided opinions to exist harmoniously within the Club was a fundamental principle laid down at the founding of the Club.

1 See: official website of Hong Kong Chinese Art Club (<http://hkcacl.com.hk/>).

2 This is a saying Yeh Kung Chao quoted from Chen Zhiding. See: Rong Tianqi. *Yiren yu yishi* (Artists and Stories of Art) (Taipei: Taiwan Commercial Press, 1996): 213-216.



Li Yanshan was a successful artist who achieved fame with his studies of classical landscape painting, and his use of long flexible lines was a great treasure left to the art world of Hong Kong as well as a strong influence on his student Lü Shoukun.³ Lü Shoukun was the youngest among the six registrants and advocated a transformation of traditional Chinese painting. Working as an inspector for the Hong Kong Yaumatei Ferry Company after settling in Hong Kong, he started to publish art theories and criticism in local newspapers in 1952. He held his first solo exhibition in Hong Kong in 1954 when he was 35. (Plate 4) On March 4, 1957, he had his second solo exhibition with the support of the British Council. The Council's association with the Hong Kong Government indicated the latter's debut support to Chinese painters. Since then, he had had many exhibitions in Britain as both Hong Kong and Britain generally considered his artworks as modern art. As a rebuilder of the spirit of "walking away from the tradition," he

was an executive secretary in a series of events organized by the British Council.

Plate 3

Li Yanshan, *Travelers amid Streams and Mountains*, Ink on paper, 47x185 cm, 1951. Private collection, Hong Kong. (After Ou Ciqi, "Li Yanshan de Xishan xinglu tu" (*Travelers amid Streams and Mountains* by Li Yanshan), *Wide Angle*, no. 47 [August 1976]: 45-46)

Plate 4

Lu Shoukun, *Zen Painting*, Ink and color on paper, 180x97cm, 1970. Collection of Hong Kong Museum of Art (AC1976.0053)

3 See: Cao Yinfeng, "Ji sanshi niandai Guangzhou meizhuan xiaozhang Li Juduan (Headmaster of the Guangzhou Municipal College of Art Li Juduan in the 1930s)." in *Guangzhoushi zhengxie wenshi ziliao yanjiu weiyuanhui ed. Guangzhou wenshi ziliao*, no. 40 (Guangzhou: Guangzhou chubanshe, 2005). The article reads, "I learned things about Li Juduan (Li Yanshan) between 1932 and 1935 because I occasionally met him when I made trips, between school terms, to where my father lived (Guangzhou) and asked Lu Canming to give my father and I calligraphy lessons at his place. Lü Canming also asked me to learn how to paint from Li. After the victory of the war of resistance against Japan, Lü Canming worked as a secretary for the Guangzhou municipal government and his son Lü Shoukun and I also worked for the government. Our friendship became even closer and we had more chances to talk about Li. In 1949 after Li settled in Hong Kong, Lü Shoukun also moved to Hong Kong and took painting lessons from Li. In 1977, Lü Shoukun sent me accounts of Li being in Hong Kong, of which I made some notes. And that was how I learnt about how he had been doing around that time."

It is noteworthy that Deng Fen, who established the Hong Kong branch of the “Guohua Yanjiu Hui” (Chinese Painting Research Society) with Pan Dawei, Huang Bore and Deng Erya in 1926, was a famous artist but he was not a founder of the Hong Kong Chinese Art Club and never even joined such an inclusive art society.⁴

The spirit of the founding of the Club was to unite the settlers of Hong Kong from different regions, though all six registrants were from Guangdong. Hong Kong is geographically close to Guangdong. Naturally, the majority of the members were Guangdong natives, yet the Club was not loaded with regional preference. For example, Suzhou painter Chow Su-sing, who worked in the Club’s research unit, graduated from the Suzhou Fine Art School and was a student of Suzhou painter Wu Zishen. Not long after the establishment, the Club stated its founding aims clearly in the preface to its first publication *Zhongguo meishu* (Chinese Art), (Plate 5) which said:

Plate 5
Front cover of *Zhongguo Meishu* (Chinese Art)



In truth, there appears to have been a declining trend in the development of Chinese art for different reasons since the Ming and Qing periods. Fortunately the decline does not point to a total collapse of the art system because it is likely to be a short-term phenomenon in China’s enormous course of history. However, there is no excuse for those who study Chinese art not to embark on the historically divine mission. We need to preserve and inherit the legacy of traditional art to enlighten the future generations, and at the same time to weed out the old, to bring forth the new,

4 In 1943, Deng Fen was suspected of being a Japanese collaborator as he joined the “Southern China Art Association” under the persuasion of the then Governor of Guangdong province Chen Yaozu, who was brother-in-law to Wang Jingwei and worked for the puppet government in Guangzhou. Deng felt deeply guilty about joining the association and this might explain why he had never join any art societies afterward. Above is the author’s speculation. Reference: <http://www.macaodata.com/macabook/book135/html/12401.htm>

*and enhance the reputation of the splendid art tradition of our predecessors through all the hardship, fulfilling the responsibility for preserving the culture of our home country. Founded and organized by the Chinese people, the Hong Kong Chinese Art Club is a legal organization that openly studies traditional Chinese art. The Club, in other words, is an organization located on the southern outskirts of China that is determined to pass along the legacy of traditional art to the future, to preserve our art tradition, to weed out the old in order to bring forth the new and to carry forward the traditional arts of our country. [...] The Hong Kong Chinese Art Club is an open art society that is not championing ideological unification of different schools and that does not need to lavish praise. The members are not bound by the Club as long as they carry out the duties of showing devotion to Chinese art and conducting their own research for the art development.*⁵

In order to deliver the above aims, the Hong Kong Chinese Art Club appointed the director of the Club, Chinese and English secretaries, all reporting to the chairmen of the executive and supervisory committees. The nine functional units included finance, administration, exhibition, welfare, publicity, research, publication, public relations and women's affairs. In addition, there were honorary advisors, honorary president, legal consultants and auditors to help facilitate the Club's operation. When Pu Xinyu came to Hong Kong from Taiwan to have meeting with the Chairman of the executive committee Li Yanshan in 1959, Wang Shangyi from the public relations unit was responsible for coordination.

Early Activities

In 1955, the British Council organized the first "Hong Kong Festival of Arts,"⁶ in which all the participants took part as groups. The preface to the exhibition catalog of the 1957 Festival stated, "We held the first Hong Kong Festival of Arts in April 1955 and all participating units are Hong Kong organizations." Nevertheless, those who could be part of this kind of arts festivals were actually arts organizations dominated by western people and the majority of them focused on western painting. Some Chinese artists worried about the "monopoly" of western painting, trying to contend against their rivals by setting up organizations of a larger scale. Lin Jiantong, one of the Club's founding members, recalled, "Before the Second World War, the 'Hong Kong Art Club' was the only art society in Hong Kong. There were Chinese members but they seldom had the chance

5 See: Hong Kong Chinese Art Club. *Zhongguo meishu* (Hong Kong: Hong Kong Chinese Art Club, 1966): 1-2.

6 See: Zhu Qi. "1950-1960 Xianggang meishi dashi ji xuanji 1950-1960 (Selection of Major Events in Hong Kong Art 1950-1960)." in Zhu Qi. *Xianggang meishu shi* (History of Hong Kong Fine Art) (Hong Kong: Joint Publishing [Hong Kong] Company Ltd., 2005): 285-287.

Plate 6

Inauguration Ceremony of Hong Kong Chinese Art Club (After Cheung Wai-ye. *A Study on Art Societies in Hong Kong* [Hong Kong: Department of Fine Arts, The Chinese University of Hong Kong, 1999]: 41)



to take part in anything as its main activities were about western painting and the western people had full control of the art society. In 1958, Chinese painters in Hong Kong amounted to over 200. They found it necessary to establish an organization of their own. Therefore, the 'Hong Kong Chinese Art Club' was founded in 1958 (the application for company incorporation was approved this year) with more than 200 members, which was the highest number of members the Hong Kong art societies have ever had."⁷ (Plate 6)

The Hong Kong Chinese Art Club held a certain influence as many of its members were famous Chinese painters and calligraphers who chose to settle in Hong Kong. In 1957, when the Club had not yet obtained the approval for company incorporation, it joined with the British Council to organize a touring exhibition of Chinese paintings by Hong Kong artists in Southeast Asia, and that was the British Council's first exhibition of Chinese paintings with Hong Kong geographical characteristics. Within two years, the touring exhibition traveled to museums, Council branches and chambers of commerce in Singapore, Kuala Lumpur, Yangon, Jakarta and Bangkok. Featuring 142 artworks by ninety-nine artists of the Club, the exhibition displayed not only traditional Chinese paintings but also cartoons, and in addition to established artists like Li Yanshan, participants included well-known artists such as Ding Yanyong and Huang Bore.

Besides participating in large-scale exhibitions and the Hong Kong Festival of Arts, the Club also consistently organized small exhibitions. During the regular spring, summer, autumn and winter exhibitions and the exhibitions of small paintings in 1957 and 1958, the Club arranged fundraising sales, proceedings from which went towards building schools or supporting needy nonprofit

7 See: Lin Jiantong. "Zhanhou Xianggang meishi zhi fazhan (The Development of Hong Kong Art after the Second World War)." in Lin Jiantong ed. *Sanshi nian zhi huigu* (Hong Kong: Dadao meishuyuan, 1981): 121.

community groups. Lin Ai, a student Huang Binhong entrusted to Li Yanshan's care, had used the Club as a platform to hold several solo exhibitions in Hawaii. American-Chinese Lu Yougang also held his solo exhibition with the help of the Club when he stayed in Hong Kong. Those examples show that the Club has shouldered an unprecedented responsibility for helping Chinese painting and calligraphy to take root in Hong Kong since its founding. Not only is the Club an excellent example to art societies of the same kind, it is also the oldest art society in Hong Kong promoting Chinese painting and calligraphy. Hong Kong used to be a fishing village. British rulers sought to gain political and economic benefits in the colony. It did not concern itself with a proper foundation to nurture an environment for traditional Chinese culture to develop. Nevertheless, Hong Kong people are Chinese by origin and have a natural desire for the legacy of Chinese culture. Li Yanshan, Zhao Shao'ang, Lin Jiantong, Zhang Junshi and Huang Bore, who were among the first batch of traditional Chinese artists putting down roots in Hong Kong in the 1950s, set up the Hong Kong Chinese Art Club, contributed immensely to local arts as the lead organization in developing traditional Chinese painting in Hong Kong. It was difficult for traditional Chinese painting to be valued under the British rule when social resources were limited. The Club worked hard to be self-reliant but very often it was necessary for the Club to rely on donations. Despite the circumstances, the Club frequently organized "elegant gatherings" for its members, usually on the first Sunday of each month, and welcomed non-members. Between the years of 1958 and 2016, the Club did not only set up the Ontario Chinese Artists Association in 1979, but also arranged joint exhibitions with Mainland municipal parties in Guangzhou, Guilin and Chaozhou, among others, after the return of Hong Kong to China in 1997. More than a dozen catalogs like *Xianggang Zhongguo meishu hui shuhua* (Paintings and Calligraphy by the Members of the Hong Kong Chinese Art Club) have been published and are likely to be most widely-read in Hong Kong.

Impact and Contributions

Hong Kong is the only city in China that was not sapped by the Cultural Revolution and that was not affected by the political movements in the country in the previous century. Hong Kong saw the influx of immigrants from the Mainland between the late 1940s and the early 1950s. The arts professionals and intellectuals staying or settling in Hong Kong, such as Chi'en Mu, Wu Shutang, Li Yanshan, Feng Kanghou and Chang Zonghao, had made distinctive contributions to how Chinese tradition and culture took hold and developed in Hong Kong.⁸ As a former colony, the city was open to different cultures and the local youngsters, who benefited from the English-language education and more favorable economic conditions, could afford to study in Europe and the United States. With an open environment for various ideas, western cultures, especially the American one, had a big influence on society and consequently have evolved into the unique Hong Kong popular culture that blended Chinese traditions with western customs. The development of industry and commerce gave the locals

8 See: Lang Shaojun. *Shouhu yu tuojin: Ershi shiji Zhongguo hua tancong* (Hangzhou: Zhongguo meishu xueyuan chubanshe, 2001): 197.

the opportunity to rise to entrepreneurs and the middle class with economic capability, some of whom supported the teaching and promotion of Chinese traditional culture. In this way, the Hong Kong Chinese Art Club has derived substantial benefits from such circumstances and has had an ongoing impact on Hong Kong's art scene in the past sixty years.

The Club's impact can be seen in three ways. Firstly, the Club laid the foundation for the development of Chinese arts in post-war Hong Kong as it adhered to the principle of political neutrality, focused exclusively on Chinese arts and incorporated the features of the Northern and Southern schools, and modern and traditional Chinese painting and calligraphy.⁹ Secondly, the Club brought together newly arrived artists by providing a wide platform for artists from different regions and of different schools to exchange knowledge and ideas in a peaceful manner. Thirdly, the Club promoted the establishment of other smaller art organizations as the members with similar artistic ideas would form their art societies outside the Club, such as the "Bingshen Club" formed in 1956 and the "Seven Artists Club" in 1957. The Bingshen Club members included Zhao Shao'ang and Yang Shanshen, experienced artists of the Lingnan School, and Pau Shiu-yau, who studied arts in Japan and worked in a style similar to Japanese paintings.¹⁰

Hong Kong Chinese Art Club resolved the differences in artistic schools, regions and ideologies in post-war Hong Kong. It stayed away from the confrontation regarding Chinese painting the "Guohua Yanjiu Hui" and the Eclectic School (Lingnan School) had in the early 20th century (Plate 7) and focused itself on promoting traditional or pure Chinese painting and calligraphy. The new generation of artists took this opportunity to develop an expanded vision of Chinese painting. Some of them created their unique style through making choices between the tradition and the new, which also describes how Lü Shoukun, the initiator of the "New Ink Movement," developed his art. The Club, who believed in allowing mixed opinions to exist harmoniously within the organization and in reaching the same goal by different means, built a wide and solid foundation of traditional Chinese art for Hong Kong's art scene in the following years.

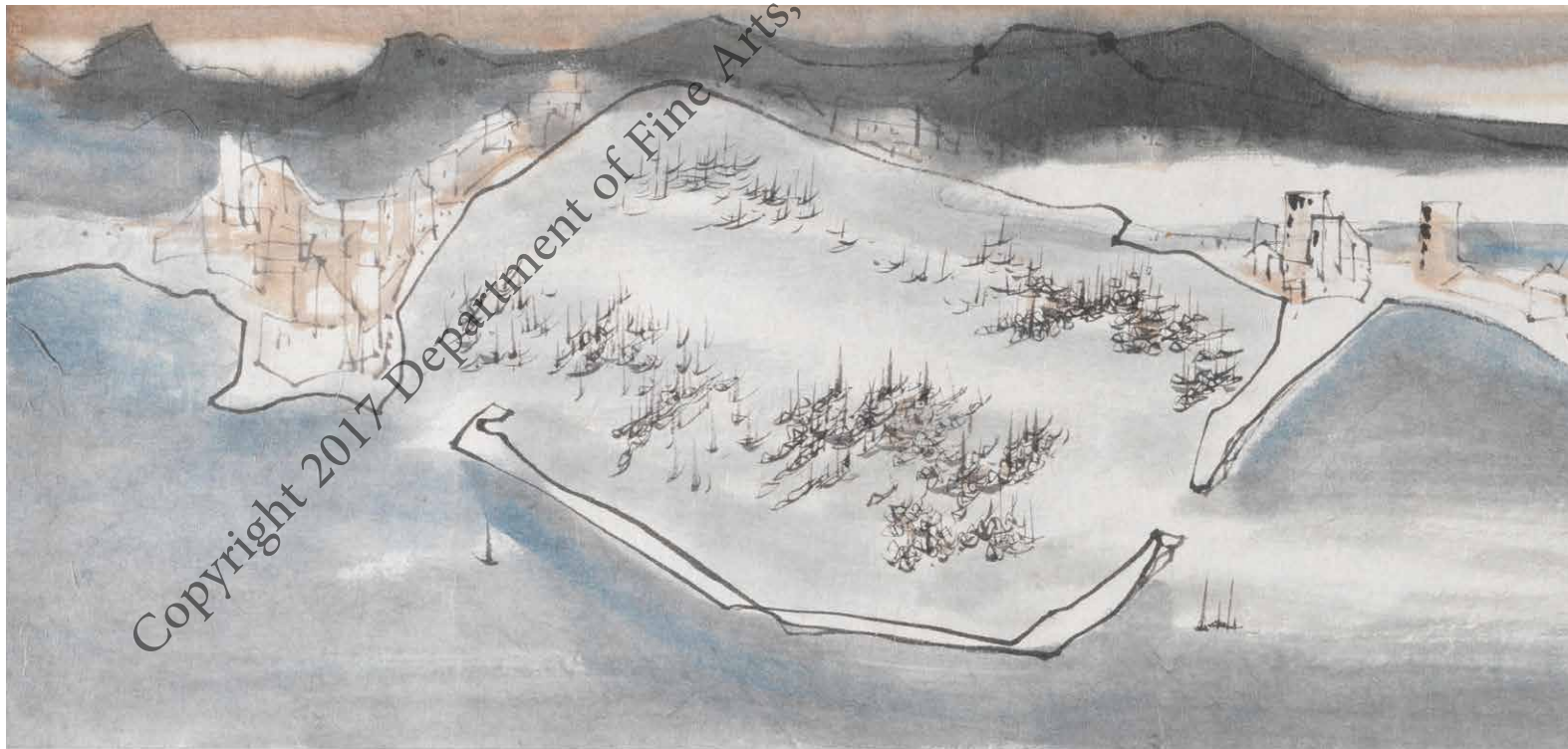


Plate 7

Li Yanshan, Zhao Shao'ang, Deng Fen and Yang Shanshen, *Four Gentlemen*, Ink and color on paper, 90x40cm, 1960. (After Lu Yu. *Mementos: Selected Works of Li Yanshan* [Nanjing: Jiangsu People Publishing, Ltd, 2015]: plate 9)

9 See: Cheung Wai-ye. *A Study on Art Societies in Hong Kong* (Hong Kong: Department of Fine Arts, The Chinese University of Hong Kong, 1999): 41.

10 Ibid.: 43.



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Plate 8 (top)

Li Yanshan, *View from the Kowloon Harbor*, Ink on paper, 22.8x208cm, Circa 1958. Former collection of the family of Li Yanshan. Collection of the Hong Kong Museum of Art (FA2012.0002)

Plate 9 (bottom)

Lü Shoukun, *Fishing Harbor in Kowloon on the Winter Solstice in the Year Xinchou*, Ink and color on paper, 23x95.4cm, 1961. Collection of the Hong Kong Museum of Art (AC2014.0060)



Traditional landscape paintings advocate the effect of “allowing viewers to wander and live,” requiring the artist to resonate with emotions for a place after staying there for a certain amount of time. The reclusive artists, who firmly believed that the humankind and nature were inseparable, would use the techniques of Chinese painting to sketch from life. Their sketching was different from that of western painting, in which the artists depicted directly what they saw. They were more concerned with the unity of nature on a spiritual level rather than a realistic portrayal of scenic views. To take one example, *Mountain Studio in Kowloon* and *A View from the Kowloon Harbor* (Plate 8) by the Club’s president Li Yanshan are very different from core member Lü Shoukun’s *Fishing Harbor in Kowloon on the Winter Solstice in the Year Xinchou* (Plate 9) and Huang Bore’s sketches of Hong Kong landscapes. Li Yanshan made use of the variations in brushwork to convey his feelings and brought out the poetic elements of staying in a new place by painting his perception of the environment, as seen in his treatment of the layered Diamond Hill, and from the relation between Diamond Hill’s outlines and the horizon. After moving to Hong Kong, Li Yanshan painted the local scenery in Kowloon with the traditional studies of Chinese painting as the backbone of his art. As a result, his artworks inherited the legacy of traditional Chinese painting while acquiring strikingly local characteristics of the city, creating a strong bond between Hong Kong painting and Chinese tradition. As the Club’s members were adapting to the lifestyle in Hong Kong, they also explored the resonance with the spirit of where they lived in their art practices, during which they succeeded simultaneously in achieving personal recognition and in introducing changes to the development of Chinese painting in Hong Kong. Lü Shoukun, having been awarded an MBE by the Queen in 1971, had represented Hong Kong to showcase his paintings at the World Exposition in Japan. He had indeed brought international recognition to new ink painting, the first art style ever developed in Hong Kong to receive such high praise, and that was a great achievement attained through the efforts of the Club.

Development History of the Club

The Hong Kong economy experienced limited growth during the 1950s, and people who had talent and an aspiration to work in art had to direct their energy into making a living, especially for those running a business. Artists busied themselves making ends meet. Even established ones did not enjoy the social status or economic gains they deserved.¹¹ The Club was incapable of supplying abundantly for its members who had no one but themselves to rely on. This can be regarded as an inherent weakness of similar clubs founded in the 1950s. The Club provided limited resources, judging from the length of exhibitions and sales of works, for its members like Lü Shoukun and Wucius Wong to develop modern Chinese ink-paintings. I have compiled a table of “Exchange Activities in Hong Kong’s art scene between Southeast Asia, Taiwan, Korea and Japan in the second half of the 1950s (January 1955 - February 1960)” (See Appendix) based on information from *Ta Kung Pao*, *Wah Kiu*

11 See: Li Chu-tsing. “Shuimo hua de niandai (A Time of Ink Painting).” in *Exhibition Catalog of “Shuimo hua de niandai”* (Hong Kong: Dongxi hualang, 1985): 3-5.

Plate 10

New office (Kowloon) of Hong Kong Chinese Art Club, inaugurated in 1979 (After *Special Issue in Celebration of 30th Anniversary of Hong Kong Chinese Art Club* [Hong Kong: Hong Kong Chinese Art Club, 1988], 34)



Yat Po, *The Kung Sheung Daily News* and *The Kung Sheung Evening News*, published between January 1955 and February 1960. The table shows that, apart from the regular seasonal exhibitions organized by the Club's members, some like Lu Shoukun and Chow Su-sing presented joint or solo exhibitions, for example the "Seven Artists Club Exhibition." Being a community group and having gatherings that were merely social activities by nature made it hard for the Club to solicit stable support from the society. Its resources relied largely on its members. Even the Club's headquarters was set up at a place provided by Liu Shaolu. (Plate 10)

Having replaced the master of the traditional Chinese painting Li Yanshan as the leading painter in Hong Kong, modernist artist Lü Shoukun had organized a series of exhibitions supported by the British Council and received wide acclaim from the west. His achievement was regarded as the fruit of the cultural exchange between east and west. The art exchange activities in Hong Kong were usually on a smaller scale than those in the Mainland or Taiwan due to geographical limitations, and in a temporal sense, an exhibition generally lasted about three days. The touring exhibition of Chinese paintings by Hong Kong artists around Southeast Asia, which faced its audience directly and did not carry the stylistic characteristics of overseas Chinese, counted on the British Council for exhibition venues. Aspiring artists in Hong Kong found themselves in a situation where resources were lean, regional characteristics in paintings missing, ethnical and commercial exchange limited. An east-west exchange of ideas and a blend of techniques seemed to be a natural pathway to pursue. Resources from organizations affiliated with the British government supported ongoing activities, promising brighter prospects for participants than those left out of such activities, struggling for alternative opportunities. As Li Yanshan passed away at the beginning of the 1960s, the availability of government-affiliated resources began to fade for the Club. Core members including Lin Ai, Zhao Shao'ang, Yang Shanshen and Chow Su-sing left the Club to carve new niches for themselves in Hong Kong or abroad. Some of them never returned. There were no more influential leaders in the Club, resulting in lesser impact on the local art scene.

The table in the appendix reveals that homogeneity was an important aspect of Hong Kong's exchange activities in Southeast Asia, Taiwan, Korea and Japan in the 1950s. As a foundation

of exchange, homogeneity enables communication and inspiration between the artists. Being intertwined with the Chinese cultural circle was natural for Hong Kong which had only been recently separated from China. Hong Kong had never had its native painting genre, be it watercolor, oils, traditional Chinese painting or Chinese painting of the Eclectic School (more commonly known as the Lingnan School at present). Artists merely differed in technique and subjects (for example, inspiration from Hong Kong's scenery). In China, under the western influence, there have been artworks that infused tradition to different extents since the beginning of the 20th century. Modern art movements had not been limited to Japan and Korea. They can also be found in the Mainland, Taiwan and Hong Kong. By the 1950s, due to political circumstances, these three regions took different turns and developed into three distinct art systems, Hong Kong moving onto a path led by Lu Shoukun.¹² Mainland paintings followed social-realism. Modernism was being attacked in Taiwan under the rule of Chiang Kai-shek. Hong Kong as a British colony had its share of acceptance of new things but it did not happen overnight. Even experienced artists like Deng Fen and Li Kwok-wing did not approve of Lü Shoukun's path. Yet Hong Kong needed an art identity on the international stage after separating from the Mainland and the resources required were in the hands of the western people who would not go for Chinese traditional art. Thus, independence from what many regarded as the world's trend without going against it naturally became a pathway for art in Hong Kong.¹³ Such a pathway was nurtured by the west. It was not an initiation of the general public. The independent Chinese "modernity" gave way to the "modernity" that "combined Chinese and western elements" in Hong Kong in the 1950s.¹⁴ However, the combination of Chinese and western art was an idea that the Hong Kong Chinese Art Club would not emphasize, one that the Club found contradictory to many of its principles. As a consequence, the Club separated itself from the mainstream local art scene to an irreparable extent in the 1960s and 1970s, and it was the main reason for its decline in artistic excellence and for receiving less attention.

The opening of the "First Hong Kong International Salon of Paintings" in 1960 led to the emergence of the (new) mainstream art in Hong Kong as described by Lü Shoukun: "Now this is our start – the first Hong Kong International Salon of Paintings – a message of art which has been

12 "Zhongguo xiandai guohua zai Xiongyali zhanchu (Modern Chinese Paintings to Be Shown in Hungary)," *Ta Kung Pao*, August 11, 1958. "Qi Baishi deng zuopin chuguo wo huazhan zai Sujing kaimu (Exhibition of Paintings by Qi Baishi and Other Artists to Be Opened in Soviet Capital)," in *Ta Kung Pao*, April 15, 1957.

13 See: Wucius Wong. "Jin shinian Xianggang xiandai yishu zhi tuozhan (The Development of Modern Art in Hong Kong during the Past Ten Years)." in *Ming Pao Monthly*, no. 121 (January 1976): 169-174.

14 Scholar Lu Peng said, "The First Hong Kong International Salon of Paintings in 1960 gave legitimization to modern painting in Hong Kong for the first time. Apparently the abstract paintings Hong Kong painters Pansy Ng and Lü Shoukun showed in the salon were deeply influenced by Jackson Pollock (1912-1956) and Yves Klein (1928-1962)." in Lu Peng. *Ershi shiji Zhongguo yishu shi* (A History of Art in Twentieth-Century China) (Beijing: Peking University Press, 2009): 605. See also: Wucius Wong. "Xiandai guohuajia de shiming (The Mission of Traditional Painters in the Modern Time)," in *Wah Kiu Yat Po*, April 19, 1959 and April 20, 1959.

long expected in this eastern free port. It announces the aggregation, the intercommunication, and the intertwining of art and culture between the east and the west, and henceforth the assimilation, the transformation, and the germination of a spontaneous and self-conscious art in this century.”¹⁵ The salon was followed by more exhibitions held by Douglas Bland (1923-1975), Lü Shoukun, Kwong Yeu-ting, Cheung Yee and Julia Baron (1917-), all of whom were members of the “Society of Hong Kong Artists” formed in 1957. The Hong Kong City Hall opened in 1962. John Warner was appointed the curator of the “City Museum and Art Gallery” to promote modern art in this new arts venue. Between the 1960s and 1970s, the Hong Kong Chinese Art Club only organized a few number of annual exhibitions in the City Hall.¹⁶

The practice of establishing art societies was dying out in the 1970s. On the whole, the societies formed after the 1980s were on a smaller scale. Art societies as products of their time gradually lost their significance. A series of activities organized by larger art associations came about around the time of Hong Kong’s handover to China, providing a platform for a vast array of styles to be shown. When the art scene in Hong Kong was making efforts to connect with other regions for a more diversified and intricate development, it was also building a closer relationship with the Mainland. The condition was very likely to meet the expectations of the Hong Kong Chinese Art Club – the first registered art society in post-war Hong Kong, and reflected the regional characteristics of Hong Kong: coexistence of different ideas and attitudes and emphasis on exchanging ideas and information. Even so, most traditional Chinese artists have died or left the profession as the art in Hong Kong entered a period of “modern painting.” The Club had to face the problems of the succession gap as, despite the efforts of the enthusiastic committee members to promote the work of the Club, its influence was diminishing to a point where it could only encourage arts at grassroots level.

Conclusion

Art societies, which were founded to specifically promote certain forms or schools of art, like the “Chunfeng Huahui” (Spring Breeze Studio) established by Yang Shanshen’s students, no longer had the social advantages in leading the art development in Hong Kong. Even the “Hong Kong Modern Chinese Ink Painting Association,” which has always supported the modernist style of painting, attracted less attention. Hong Kong has been under British rule until 1997, and thus it had significantly different cultural policies compared with that of Taiwan, where Chang Dai-

15 Lü Shoukun. *Exhibition Catalog of the First Hong Kong International Salon of Paintings* (Hong Kong: Modern Literature and Art Association, 1960): 2, quoted from Zhu Qi. *Xianggang meishu shi* (History of Hong Kong Fine Art) (Hong Kong: Joint Publishing [Hong Kong] Company Ltd., 2005): 168.

16 See: Cheung Wai-ye. *A Study on Art Societies in Hong Kong* (Hong Kong: Department of Fine Arts, The Chinese University of Hong Kong, 1999): 151-153.

chien and Pu Xinyu lived, and with that of Shanghai, where Wu Hufan spent much of his life. In view of the current development of Hong Kong's art scene, traditional Chinese painting holds no competitive edge over other art forms. While there are different policies in the Mainland and Taiwan, they have sooner or later put emphasis on researches and exhibitions due to their common respect for ethnical paintings. Lü Shoukun said, "Hong Kong's commercial and industrial prosperity could have the adverse effect of art being monopolized by commerce and industry, which is enough to make any artist lose loyalty to art."¹⁷ In his essay "Ershi shiji Zhongguo hua de jiazhi wei ji (*The Crisis of Values for Chinese Painting in the 20th Century*)," Lu Fusheng also pointed out that the crisis of values for Chinese painting came from three kinds of pressure: from foreign culture, from political utilitarianism, and from the tide of modernization.¹⁸ Being China's most modern city before the handover, Hong Kong had been where the three kinds of pressure simultaneously exerted themselves on Chinese paintings. Under such circumstances, Lü Shoukun, who once had his roots in traditional Chinese painting, turned to artworks by modern American artist David Hare for inspiration and created *Zen Painting*, which has a profound impact on Hong Kong's art scene.¹⁹ Meanwhile, the British Council, formed with a purpose of safeguarding British interests overseas, also provided artists who created works in modern style with resources and opportunities to organize exhibitions. In his essay "Xianggang shuimo hua niaokan (*A Bird's Eye's View of Ink Painting in Hong Kong*)," Lang Shaojun concluded, "The transformation of ink painting in Hong Kong started in the mid-1950s. The cultural link between Hong Kong and the Mainland broke as the Cold War intensified with the establishment of the People's Republic of China and Chinese resistance against the US in the Korean War. The information and ideas about culture and arts the Chinese artists in Hong Kong had been receiving mainly came from the US, Britain and the European continent. The rapid growth of Hong Kong's trade and financial activities facilitated the economic and cultural connection between Hong Kong and the western world. With a large number of youngsters studying in the US and Britain, 'combining elements of the east and the west' became a basic need and a cultural choice for Hong Kong people."²⁰

17 See: Lü Shoukun. *Lü Shoukun shougao* (Hong Kong: Chinese University Press, 2005): 10-17, 452-458.

18 See: Lu Fusheng. "Ershi shiji Zhongguo hua de jiazhi wei ji (*The Crisis of Values for Chinese Painting in the 20th Century*)." in Cao Yiqiang and Fan Jingzhong eds. *Ershi shiji Zhongguo hua: Chuantong de yanxu yu yanjin* (*Chinese Painting in the 20th Century: Creativity in the Aftermath of Tradition*) (Hangzhou: Zhejiang renmin meishu chubanshe, 1997): 413-436.

19 See: Lü Shoukun. *Lü Shoukun shougao* (Hong Kong: Chinese University Press, 2005): 13-14. See also: Sam Hunter, *Modern American Painting and Sculpture*, trans. Chen Ziming and Tang Xinmei (Hong Kong: World Today Press, 1966). I have seen an annotated edition of *Lü Shoukun shougao*, which was donated to the collection of the Art Museum of the Chinese University of Hong Kong by Lü Shoukun's family and which has not been published. See also the comments on abstract expressionism in the 1950s in Lang Shaojun. "Du Zhao Chunxiang (*On Zhao Chunxiang*)." in Lang Shaojun. *Shouhu yu tuojin: Ershi shiji Zhongguo hua tancong* (Hangzhou: Zhongguo meishu xueyuan chubanshe, 2001): 490.

20 See: Lang Shaojun. "Xianggang shuimo hua niaokan (*A Bird's Eye's View of Ink Painting in Hong Kong*)" in Lang Shaojun. *Shouhu yu tuojin: Ershi shiji Zhongguo hua tancong* (Hangzhou: Zhongguo meishu xueyuan chubanshe, 2001): 174.

Against such a backdrop, calling the Hong Kong Chinese Art Club created on the basis of Chinese culture as “traditional” would be debatable, since the “new ink painting” initiated by Lü Shoukun has gradually become a “tradition” over time by “combining elements of the east and the west.” Art societies in which members are teachers and students usually display a stronger sense of solidarity and gain strength in a shorter period of time. On the contrary, community associations aiming at diversified development lack focus and team spirit. A remark made by Lü Shoukun, who was an active member of the Club and an emerging artist receiving support from multiple art organizations, may shed light on the situation, “No one can foresee when innovation will come and it is never easy to know the speed of progress. Nevertheless, the one thing we all know is education.”

Cultured gatherings, exhibitions, painting and calligraphy classes, talks and seminars, competitions, exchange activities, charitable events and sketching outings were once major activities of art societies. (Plate 11) However, as the general education level increased and relevant arts organizations offer more functions, the government took over to be the main presenter of the above activities. More organizations have been brought in to meet social needs, support various art ideas and commit resources to targeted development. The activities of art societies have been limited to member gatherings and painting and calligraphy classes at a community level since then. The flourishing scene of the Hong Kong Chinese Art Club, an art association formed by Chinese people under the British colonial rule, will be very unlikely to occur again.

Plate 11

Chinese Painting and Calligraphy Exhibition by members of the Hong Kong Chinese Art Club in 2017. (Image courtesy of the Hong Kong Chinese Art Club)



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Appendix: Exchange Activities in Hong Kong's art scene between Southeast Asia, Twaian, Korea and Japan in the second half of the 1950s (January 1955 - February 1960)

	Mode of Participation	Titles of news coverage	Date	Location
1	Hong Kong artist in Hong Kong	Chinese Paintings and Antiquities from Shang to Qing Dynasties to Be Shown in the 2 nd week of April	April 10-16, 1955	Hong Kong
2	Hong Kong artist in Hong Kong	Hong Kong Art World Welcome Wu Baling and His Wife from Their Trip to Taiwan. Artists Create Painting during Gathering as Gift	October 7, 1955	Hong Kong
3	Hong Kong artist in Hong Kong	"Yunmen Teachers and Friends Painting Exhibition" organized by Renowned Painter You Yunshan takes place as scheduled	October 10-12, 1955	St. John's Cathedral
4	Hong Kong artist in Hong Kong	Exhibition of Lu Canming's Paintings	From October 17, 1955	St. John's Cathedral
5	Hong Kong artist in Hong Kong	Three Exhibitions Outshine Each Other	Around January 18, 1956	Hong Kong
6	Hong Kong artist in Hong Kong	Lü Shoukun Answers Listeners' Questions about Chinese Painting at the United Nations Association of Hong Kong	November 7, 1956	United Nations Association of Hong Kong
7	Hong Kong artist in Hong Kong	Lin Jiantong Conducts Talk on the History of Chinese Painting at the United Nations Association of Hong Kong	November 14, 1956	United Nations Association of Hong Kong
8	Hong Kong artist in Hong Kong	Lü Shoukun's Exhibition Closes in Afternoon Portuguese Consul General Congratulates Artist on His Success	Until March 9, 1957	The British Council
9	Hong Kong artist in Hong Kong	Painting Exhibition by seven artists including Li Yanshan, Huang Bore, Zhao Shao' ang, Yang Shanshen, etc.	March 28-30, 1957	St. John's Cathedral
10	Hong Kong artist in Hong Kong	United College of Hong Kong's Exhibition of Paintings by Lin Qingni Opens	March 29-30, 1957	Exhibition Gallery, Hotel Cecil, Ice House Street, Hong Kong
11	Hong Kong artist in Hong Kong	Renowned Painter Wu Zishen Teaches Chinese Painting	From April 1, 1957	Hong Kong
12	Hong Kong artist in Hong Kong	Chow Su-sing Records Exhibition of Ancient Chinese Paintings at New Asia College	June 1-5, 1957	Hong Kong
13	Hong Kong artist in Hong Kong	Exhibition of Lin Ai's Chinese Paintings	December 5-7, 1957	St. John's Cathedral
14	Hong Kong artist in Hong Kong	Lai Ching Art Institute's Painting Exhibition Attracts Crowds of Visitors	December 18-20, 1957	Hong Kong
15	Hong Kong artist in Hong Kong	Exhibition of Huang Guoying's Paintings	From January 9, 1958	Man Yee Building
16	Hong Kong artist in Hong Kong	Appreciation of Modern Chinese Paintings	From March 6, 1958	St. John's Cathedral

Artists	Individuals and organizations involved	Nature	Characteristics	Source
	Chen Rentao	Exhibition	Antiques, etc.	Ta Kung Pao, 1955-04-09
Wu Baling, Zhao Shao' ang, Lü Shoukun, etc.		Demonstration		Wah Kiu Yat Po, 1955-10-09
You Yunshan and her friends at the Yunmen College		Exhibition	Lingnan School of painting	Wah Kiu Yat Po, 1955-10-02
Lu Canming		Exhibition	Orthodox School of landscape painting	Wah Kiu Yat Po, 1955-10-18
Yau Wing-jim, Tang Manxu and Cai Peizhu		Exhibition	Orthodox School of landscape painting, Chinese calligraphy and painting	Wah Kiu Yat Po, 1956-01-18; 1956-01-20
Lü Shoukun		Talk		Wah Kiu Yat Po, 1956-11-10
Lin Jiantong		Talk		Wah Kiu Yat Po, 1956-11-16
Lü Shoukun	The British Council	Exhibition and sales	Modern Chinese painting	Wah Kiu Yat Po, 1957-03-09
Li Yanshan, Huang Bore, Zhao Shao' ang, Yang Shanshen, Li Xipeng, Ding Yangyong and Lü Shoukun	Seven Artists Club	Exhibition	Chinese calligraphy and painting	Ta Kung Pao, 1957-03-29; Wah Kiu Yat Po, 1957-03-29
Lin Qingni	United College	Exhibition	Orthodox School of landscape painting	Wah Kiu Yat Po, 1957-03-29
Wu Zishen		Lecture	Traditional Chinese calligraphy and painting	Wah Kiu Yat Po, 1957-03-16
	New Asia College	Exhibition	Classical painting	Wah Kiu Yat Po, 1957-06-04
Lin Ai		Exhibition	Learn from Huang Binhong, Li Yanshan. Orthodox School of landscape painting.	The Kung Sheung Evening News, 1957-12-03; Wah Kiu Yat Po, 1957-11-29
Pau Shiu-yau and her students	Lai Ching Art Institute founded by Pau Shiu-yau	Exhibition	Lingnan School of painting	Wah Kiu Yat Po, 1957-12-19
Huang Guoying		Exhibition	Learn from Huang Junbi. Chinese calligraphy and painting.	Wah Kiu Yat Po, 1958-01-05
Hong Kong and Macau artists such as Li Yanshan, Zhao Shao' ang, Deng Fen and Yang Shanshen	Han Sui Xuan and others	Exhibition	Chinese painting of various style	The Kung Sheung Daily News, 1958-03-05

	Mode of Participation	Titles of news coverage	Date	Location
17	Hong Kong artist in Hong Kong	Joint Exhibition of Paintings by Lü Shoukun and His Students	April 16-18, 1959	St. John's Cathedral
18	Hong Kong artist in Hong Kong	Wo Yue-kee Presents Exhibition after Trip in Japan	From April 20, 1959	St. John's Cathedral
19	Hong Kong artist in Hong Kong	British Council Hosts First Solo Exhibition by Wucius Wong at End of Next Month	September 21-26, 1959	The British Council
20	Hong Kong artist in Hong Kong	Open Call to Painters Worldwide for Submissions to Joint Exhibition	From October, 1959	Hong Kong
21	Hong Kong artist in Hong Kong	Li Jianwen Stages Charity Exhibition of Chinese Paintings	Around December 9, 1959	Hong Kong
22	Hong Kong artist in Hong Kong	Exhibition of Chinese Paintings by Qiu Qiyun	December 10-12, 1959	St. John's Cathedral
23	Hong Kong artist in Japan	Hong Kong Artists Receive Award in Japan	November 12-17, 1957	Tokyo, Japan
24	Hong Kong artist in Japan	Famous Painter Chow Su-sing Exhibits Artworks in Museums in Tokyo and Ueno at Invitation of Japanese Government	July 11-22, 1958	Tokyo, Japan
25	Hong Kong artist in Taiwan	Huang Guoying Shows Recent Chinese Paintings in Taiwan	Around September 23, 1958	Taiwan
26	Hong Kong artist in Taiwan	Famous Painter Tseng Hou-hsi Sells Paintings to Reward Soldiers, Famous Hong Kong Painter Tseng Hou-hsi Presents 30 Paintings on October 21 to Reward Soldiers	October 21, 1958	Taiwan
27	Hong Kong artist in SE Asia	Famous Hong Kong Painter Tseng Hou-hsi Arrives in Bangkok and Paints at Invitation of Local Organizations on October 23	October 23, 1955	Bangkok, Thailand
28	Hong Kong artist in SE Asia	Famous Painter Tseng Hou-hsi Visits Indonesia and Exhibits over 100 Chinese Paintings in Jakarta	Around October 1, 1957	Jakarta, Indonesia
29	Hong Kong artist in SE Asia	Touring Exhibition of Chinese Paintings in Southeast Asia	From January, 1958	SE Asian countries including Singapore, Malaysia, Indonesia, etc.
30	Hong Kong artist in SE Asia	Acclaimed Painter Lam Tak-ming Visits Singapore, Malaysia and Thailand	From February, 1959	SE Asian countries including Singapore, Malaysia, Indonesia, etc.
31	Hong Kong artist in SE Asia	Dr. Yin Maolan, Consul General of Republic of China in Philippines, Hosts Opening Ceremony of Famous Hong Kong Painter Bu Zhengren's Exhibition of Recent Chinese Paintings at National Philippine Fine Art College	Around December 7, 1959	The Philippines
32	Hong Kong artist in Europe or US	Famous Painter Zhao Shao' ang Returns to Hong Kong	Until March 19, 1954	Various European countries

Artists	Individuals and organizations involved	Nature	Characteristics	Source
Lü Shoukun, Diu Yin-ngor, Wucius Wong, Yu Decheng and Rong Zhexiu		Exhibition	Modern Chinese painting	Wah Kiu Yat Po, 1959-04-17
Wo Yue-kee		Exhibition	Apprentice of Zhao Shao'ang. Lingnan School of painting.	Wah Kiu Yat Po, 1954-04-29
Wucius Wong	The British Council	Exhibition	Lü Shoukun Shoukun. Modern Chinese painting.	Wah Kiu Yat Po, 1959-08-26
Members of the Society of Hong Kong Artists	the Society of Hong Kong Artists	Call for submission	Modern painting	The Kung Sheung Daily News, 1959-10-20
Li Jianwen		Charity fund-raising	Learn from Zhou Gongli. Chinese calligraphy and painting.	Wah Kiu Yat Po, 1959-12-09
Qiu Qiyun		Exhibition	Learn from Deng Fen. Chinese calligraphy and painting.	The Kung Sheung Daily News, 1959-12-08
Huang Licheng and Lu Guduo (The original name cannot be traced.)	Riben Wenhua Ziyou Weiyuanhui (Committee of Japanese Cultural Freedom)	Exhibition		Wah Kiu Yat Po, 1957-11-27
Chow Su-sing		Exhibition	Traditional Chinese calligraphy and painting	Wah Kiu Yat Po, 1958-06-23
Huang Guoying		Exhibition	Learn from Huang Junbi. Chinese calligraphy and painting.	Wah Kiu Yat Po, 1958-09-23
Tseng Hou-hsi		Fund-raising	Chinese calligraphy and painting	Wah Kiu Yat Po, 1958-11-24
Tseng Hou-hsi		Demonstration	Chinese calligraphy and painting	Wah Kiu Yat Po, 1955-11-03
Tseng Hou-hsi	Local Chinese residents	Exhibition	Chinese calligraphy and painting	Wah Kiu Yat Po, 1957-01-10
Members of the Hong Kong Chinese Art Club and open-submission artists	Co-organized by the British Council and Hong Kong Chinese Art Club	Exhibition	Mixed art-forms	Wah Kiu Yat Po, 1958-01-12
Lam Tak-ming	Local Chinese residents	Exhibition	Chinese calligraphy and painting	Wah Kiu Yat Po, 1959-05-13; Wah Kiu Yat Po, 1959-11-14
Bu Zhengren	Local Chinese residents	Exhibition	Chinese calligraphy and painting	Wah Kiu Yat Po, 1959-12-07
Zhao Shao'ang		Exhibition	Lingnan School of painting	Wah Kiu Yat Po, 1954-03-20

	Mode of Participation	Titles of news coverage	Date	Location
33	Hong Kong artist in Europe or US	Hong Kong Painter Stages Exhibition of Chinese Paintings in London	July 7 - August 7, 1955	The Imperial College, London
34	Hong Kong artist in Europe or US	Chinese Painting Master Yang Shanshen Goes to US to Promote Art	From around March, 1959	USA
35	Mainland artist in Hong Kong	Well-known Painter Huang Binhong's Last Work Albums of Landscapes Arrive in Hong Kong	From May 16, 1955	Hong Kong
36	Mainland artist in Hong Kong	Original Paintings by Renowned Chinese Artists to Be Delivered to Hong Kong	From around June 30, 1957	Hong Kong
37	Mainland artist in Hong Kong	Commercial Press Holds Sale of Original Paintings by Guangdong Painters	From around August 27, 1957	Hong Kong
38	Mainland artist in Hong Kong	Albums of Paintings from Tang, Five, Song and Yuan Dynasties Edited by Painter Xie Zhiliu Delivered to Hong Kong	From December 2, 1957	Hong Kong
39	Mainland artist in Hong Kong	Chinese General Chamber of Commerce to Host 4-Day Exhibition of Recent Works by Famous Chinese Painters including Wu Changshuo, Xu Beihong and Qi Baishi from December 12	December 12-15, 1957	9/F, The Chinese General Chamber of Commerce
40	Mainland artist in Hong Kong	Good News for World of Chinese Painting First Issue of Zhongguo Hua Includes Over 50 Paintings throughout Ages and Essays on History of Painting and Calligraphy Delivered to Hong Kong	From January 13, 1958	Hong Kong
41	Macau artist in Hong Kong	Three Famous Macau Artists Present Exhibition of Ivory Carvings and Chinese Paintings in Hong Kong	From March 1, 1954	2/F, Hong Kong Hotel
42	Taiwanese artist in Hong Kong	Famous Taiwanese Painter Ran In-ting Creates Works during His Stay in Hong Kong	August 23, 1957	Hong Kong
43	Taiwanese artist in Hong Kong	Chang Dai-chien's Painting Exhibition Extended	March 25-27, 1958	Man Yee Building
44	Taiwanese artist in Hong Kong	Pu Xinyu Returns from Thailand to Give Talk and Present Exhibition at Invitation of HKU	After around December 15, 1958	Hong Kong
45	Taiwanese artist in Hong Kong	Exhibition of Paintings by Dr. Pu Xinyu	December 27-29, 1958	Hong Kong
46	Taiwanese artist in Hong Kong	Pu Xinyu Pays Visit to Mr. Li Yanshan	January 5, 1959	Hong Kong
47	Taiwanese artist in Hong Kong	Female Painter Tian Manshi Visits Hong Kong from Taiwan to Promote Taiwanese Art in Southeast Asia	From January 18, 1959 to around January 25, 1959	Hong Kong
48	Taiwanese artist in Hong Kong	Taiwanese Painters' Exhibition Calls for Submissions from Artists in Hong Kong	From April 1959	Hong Kong
49	Taiwanese artist in Hong Kong	Prominent Painter Gao Yihong to Have Exhibition in Hong Kong	After around October 15, 1959	Hong Kong

Artists	Individuals and organizations involved	Nature	Characteristics	Source
Guo Wenwei (The original name cannot be traced.)	President of the Yingguo Luxing Jiaqi Xiehui (British Tourism and Holiday Association)	Exhibition	Modern xieyi (freehand) Chinese painting	Wah Kiu Yat Po, 1955-07-14
Yang Shanshen		Exhibition	Lingnan School of painting	The Kung Sheung Daily News, 1959-03-10
Huang Binhong	Chung Hwa Book Company	Exhibition and sales	Landscape painting of specific styles	Ta Kung Pao, 1955-05-16
Several dozen Chinese Painters such as Qi Baishi and Chen Nian	Commercial Press	Exhibition and sales	Chinese calligraphy and painting	Ta Kung Pao, 1957-06-30
Chinese Painters such as Lu Zishu	Commercial Press	Exhibition and sales	Chinese calligraphy and painting	Ta Kung Pao, 1957-08-27
		Sales	Classical paintings	Ta Kung Pao, 1957-12-02
Qi Baishi, Wu Changshuo, Xu Beihong, Chang Dai-chien, Pu Xinyu, etc.	Celebrities in Hong Kong and Macau	Exhibition	Chinese painting of various styles	Ta Kung Pao, 1957-12-09; 1957-12-12; 1957-12-14; 1957-12-16
	Chinese calligraphy and painting circle in the Mainland	Sales	Ancient books and paintings and reviews	Ta Kung Pao, 1958-01-08; 1958-01-13
He Mangong, Huang Yunyu and Zhao Mingshan		Exhibition	Ivory carvings, Chinese calligraphy and paintings. Zhao is an indirect apprentice of Gao Jianfu.	Wah Kiu Yat Po, 1954-02-27
Ran In-ting		Painting	Taiwan watercolor paintings	The Kung Sheung Daily News, 1957-08-24
Chang Dai-chien	Xianggang Tushu Yishu Gongsi (Hong Kong Book Art Company)	Exhibition	Chinese calligraphy and painting	Wah Kiu Yat Po, 1958-03-25
Pu Xinyu	Lif Yangshan, Hong Kong University	Talk	Traditional Chinese calligraphy and painting	Wah Kiu Yat Po, 1958-12-15; 1959-01-12
Pu Xinyu	Wang Shangyi	Exhibition	Traditional Chinese calligraphy and painting	Wah Kiu Yat Po, 1958-12-26
Pu Xinyu and Lif Yangshan	Wang Shangyi	Sharing	Traditional Chinese calligraphy and painting	Wah Kiu Yat Po, 1959-01-08
Tian Manshi	Ministry of Education, Taiwan	(Likely) organizing exhibition	Orthodox School of landscape painting	The Kung Sheung Daily News, 1959-01-20; Wah Kiu Yat Po, 1959-01-30
	Art Exhibition Association, Taiwan	Call for submission	Mixed art-forms	The Kung Sheung Daily News, 1959-05-27
Gao Yihong		Exhibition	Chinese calligraphy and painting	Wah Kiu Yat Po, 1959-10-15

	Mode of Participation	Titles of news coverage	Date	Location
50	Taiwanese artist in Hong Kong	Famous Taiwanese Painter Chen Kuiwu to Host Exhibition in Hong Kong in a Year	Around 1959	Hong Kong
51	Taiwanese artist in Hong Kong	Famous Japanese Painter Ogino Koji Arrived in Hong Kong Yesterday to Give Talk	Around March 6, 1955	Hong Kong
52	Taiwanese artist in Hong Kong	Famous Japanese Painters Make Plan to Hold Joint Exhibition in Hong Kong	May 16-19, 1955	St. John's Cathedral
53	Korean artist in Hong Kong	Famous Korean Painter Kim Se-yong Presents Solo Exhibition in Hong Kong	June 3-5, 1958	Meiguo Wenhuaquan (US Culture Center), Ice House Street, Hong Kong
54	Korean artist in Hong Kong	Korean Delegation Leader Kim Yeong-gi Visits Li Yanshan	February 26, 1960	Hong Kong
55	SE Asian artist in Hong Kong	Exhibition of Paintings by Pan Xiaoyun from Kuala Lumpur	June 24-26, 1957	Art Room, Hotel Cecil, Ice House Street, Hong Kong
56	European/ US artist (by race or by residency) in Hong Kong	British Watercolor Exhibition	April 27-29, 1954	2/F, Hong Kong Hotel
57	European/ US artist (by race or by residency) in Hong Kong	World-famous Painter Zhao Wuji Launches Painting Exhibition at New Asia College	June 6-8, 1958	Science Room, New Asia College, Hong Kong
58	European/ US artist (by race or by residency) in Hong Kong	American Female Painter Hosts Exhibition of Chinese Paintings in Hong Kong	August 13-15, 1959	Meiguo Wenhuaquan (US Culture Center), Ice House Street, Hong Kong
59	European/ US artist (by race or by residency) in Hong Kong	Prominent Painter Chinese Zeng Jingwen, Who Traveled to US, and His Wife Arrive in Hong Kong and Have Photos Taken with Cheerers	A fortnight starting September 5, 1959	Hong Kong
60	European/ US artist (by race or by residency) in Hong Kong	Wang Jiqian Gives Lecture on Future of Chinese Painting Today	November 19, 1959	Grand Hall, New Asia College, Hong Kong

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Artists	Individuals and organizations involved	Nature	Characteristics	Source
Chen Kuiwu		Exhibition	Traditional Chinese calligraphy and painting	Wah Kiu Yat Po, 1959-04-19; Wah Kiu Yat Po, 1959-09-23
Ogino Koji	Chinese Department, Hong Kong Teachers' Association	Talk	Japan modern watercolor and oil paintings	Wah Kiu Yat Po, 1955-03-05
Group of modern Japanese painters	Japan Consulate in Hong Kong, Hong Kong Chinese Art Club	Exhibition	Japan modern paintings	Wah Kiu Yat Po, 1955-05-09
Kim Se-yong	Meiguo Wenhuaquan (US Culture Center)	Exhibition	Oil paintings by the graduates of the Tokyo Empire Art Academy	The Kung Sheung Daily News, 1958-06-03
Kim Yeong-gi and Li Yanshan	Wang Shangyi	Sharing	Chinese calligraphy and painting and modern Korean paintings	Wah Kiu Yat Po, 1960-01-31; 1960-02-28
Pan Xiaoyun		Exhibition	Learn from Bao Shaoyou, Liang Boyu, Zhao Shao'ang. Aligned with the Lingnan School style.	The Kung Sheung Evening News, 1957-06-24
Members of the Tangbizhiweisi Art Society of Britain (The original English name cannot be traced.)	Presented by Liu Junren, Principle of the Wanguo Art Specialist School	Exhibition	High quality watercolor paintings	The Kung Sheung Daily News, 1954-04-29; Wah Kiu Yat Po, 1954-04-29
Zao Wou-ki	New Asia College	Exhibition	Paintings done in Hong Kong in his spare time from teaching at New Asia College	The Kung Sheung Daily News, 1958-06-05
Mrs. Yikailian (The original English name cannot be traced.)	Meiguo Wenhuaquan (US Culture Center)	Exhibition	Chinese calligraphy and painting	The Kung Sheung Daily News, 1959-08-11
Zeng Jingwen	Life magazine, US	Painting and writing	Watercolor paintings	Wah Kiu Yat Po, 1959-09-06; Wah Kiu Yat Po, 1959-09-18
Wang Jiqian	Fine Arts Department, New Asia College	Talk	Chinese calligraphy and painting	Wah Kiu Yat Po, 1959-11-19