

隨福伯起舞
陳福善回顧畫展

Jazz with Luis
Retrospective of Paintings by Luis Chan

畫展一 Exhibition Part 1
奇幻風景 *Landscape Fantasy*
17/2 – 4/3/2017 (延長至 Extended til 11/3/2017)

畫展二 Exhibition Part 2
城市眾生相 *Urban Figures*
新展期 New dates: 17/3 – 13/4/2017



講座午聚 2017 年 2 月 25 日 (週六) 下午 2 至 4 時
李世莊博士主講
Art Talk and Tea Saturday, 25 February 2017, 2 to 4pm.
with Dr. Lee Sai Chong, Jack

爵士夜 2017 年 3 月 20 日 (週一) 下午 6 至 9 時
香港巴塞爾藝術展特備活動

*特別鳴謝柏斯琴行提供及贊助表演當晚樂器 (KAWAI 鋼琴、Ludwig 套裝鼓、Sabian 鈸片、Markbass 音箱)

Jazz Night Monday, 20 March 2017, 6 to 9pm.

Art Basel Hong Kong VIP Programme

*Special thanks to Parsons Music for sponsoring the musical instruments (Kawai Piano, Ludwig Drums, Sabian Cymbals, Markbass Amplifier)

漢雅軒
香港 中環 畢打街十二號
畢打行四零一室

Hanart TZ Gallery
401 Pedder Building, 12 Pedder Street,
Central, Hong Kong

詳細資料，請聯絡 For more details, please contact
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《隨福伯起舞：陳福善回顧畫展》謹訂於畢打行漢雅軒開幕，展覽將分為上下兩部分，展出一系列罕見的珍貴作品，當中部分作品更是畫家後人珍藏幾十年後再次公開展出。
展覽時間如下：

畫展一：奇幻風景

2017 年 2 月 17 日至 3 月 4 日（延長至 3 月 11 日）

畫展二：城市眾生相

新展期：2017 年 3 月 17 日至 4 月 13 日

我們將於展覽首日（2 月 17 日）在畫廊舉辦媒體午聚，屆時將由畫廊總監張頌仁先生作導賞，分享當年與藝術家的趣事，現場更會播放藝術家的珍貴記錄片，誠邀各位前來邊飲茶，邊享受藝術。

媒體午聚 及 紀錄片分享：

時間：2017 年 2 月 17 日（週五）下午 12:30 至 2:30 時

地址：漢雅軒 香港中環畢打街 12 號畢打行 401 室

更多精彩活動：

講座午聚（李世莊博士主講：2017 年 2 月 25 日，週六，下午 2 至 4 時）

爵士夜（香港巴塞爾藝術展特備活動：2017 年 3 月 20 日，週一，下午 6 至 9 時）

*特別鳴謝柏斯琴行提供及贊助表演當晚樂器（KAWAI 鋼琴、Ludwig 套裝鼓、Sabian 鈸片、Markbass 音箱）

地址：漢雅軒 香港中環畢打街 12 號畢打行 401 室

陳福善說：「至緊要唔好請人食悶餅（moon cake）！」（一九八六年陳福善話語記實）。所以好玩派對不要錯過！



陳福善 《無題》（三彩旗下的眾生） Luis CHAN Untitled (Life Under a Tri-coloured Flag)

1986 彩墨 紙本 Ink and Colour on Paper 69 x 136 cm

圖檔由漢雅軒提供 Image Courtesy of Hanart TZ Gallery

詳細資料，請聯絡

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Hanart TZ Gallery is pleased to present **Jazz with Luis**, a major retrospective exhibition of works by Hong Kong's legendary and uniquely eccentric painter **Luis Chan**, including a selection of rarely seen masterpieces. The exhibition will be presented in two parts:

Part One: *Landscape Fantasy*

17 February – 4 March, 2017 (Extended til 11 March 2017)

Part Two: *Urban Figures*

New dates: 17 March – 13 April, 2017



陳福善 《無題》(裸女與畫展) [局部]

Luis CHAN *Untitled (Nude In Art Exhibition)* [detail]
1978

綜合媒材 拚貼 紙本 Mixed Media and Collage on Paper
55 x 80 cm

圖檔由漢雅軒提供 Image Courtesy of Hanart TZ Gallery



陳福善 《無題》(三層風景)

Luis CHAN *Untitled (A 3-Storey Landscape)*
1978

綜合媒材 拚貼 紙本 Mixed Media and Collage on Paper
76 x 54 cm

圖檔由漢雅軒提供 Image Courtesy of Hanart TZ Gallery

Hanart TZ Gallery director – Mr. Johnson Chang (Chang Tsong-Zung) would like to invite you to a special Press Screening of a documentary about Luis Chan's life and career in advance of the gallery special events. You will also have the opportunity to view his works and investigate his themes in conversation with our curatorial team. Tea and Dim Sum will be served.

The details of the **Press Screening** are as below:

17 February 2017 (Friday)

Press Screening and Dim Sum Tea: 12:30pm. – 2:30pm.

Venue: Hanart TZ Gallery, 401 Pedder Building, 12 Pedder Street, Central, Hong Kong

More special events:

25 February 2017 (Saturday)

Art Talk and Tea with Dr. Lee Sai Chong, Jack: 2 – 4pm.

20 March 2017 (Monday)

Jazz Night (Art Basel Hong Kong VIP Programme): 6 – 9pm.

*Special thanks to Parsons Music for sponsoring the musical instruments (Kawai Piano, Ludwig Drums, Sabian Cymbals, Markbass Amplifier)

Venue: Hanart TZ Gallery, 401 Pedder Building, 12 Pedder Street, Central, Hong Kong

As the iconic Hong Kong artist and bon vivant Luis Chan once said 'One must never serve friends *moon* ('boring' in Cantonese) cakes!'. In the spirit of Luis Chan and all other true bon vivants, we extend a special invitation to you to join us!



陳福善 《無題》(女海神的傳奇)

Luis CHAN *Untitled (Legend of Goddesses of the Sea)*
1968

塑膠彩 紙本

Acrylic on Paper 100 x 152 cm

圖檔由漢雅軒提供

Image Courtesy of Hanart TZ Gallery

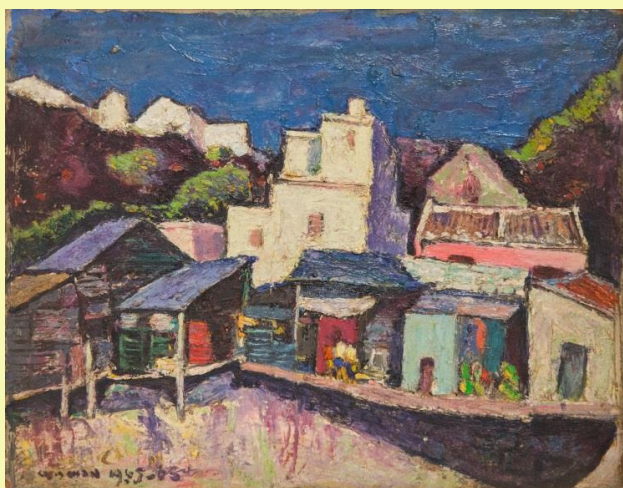
策展引言

〈生命的舞曲：畫人陳福善〉

張頌仁

走進陳福善的展廳有如跨入了人間的奇景，這裡是一個熟悉但全然奇異的世界，城市生活的熟悉事物在這裡煥發神鬼界的色彩。陳福善的世界把日常提煉為藝術的神奇秘境。他精湛的畫技和風格的自由率性，與爵士樂相通：對陳福善來說，藝術就是與生命共舞的歷程。他的幽默與玩世不恭，他的包容與透析，他的千奇百怪與無可仿擬的創意，放在今天一輩的藝術潮流中還散發當下的時代氣息。

中國第一代的現代畫家（西畫家）只有陳福善才有這種因緣可以全情走進當代文化和面對當代的挑戰。他出生一九零五年，一九一零年移居香港，之後在此生活八十五年。他的生命穿越了香港歷史的現代化歷程。這個歷程充滿了戲劇性的變化，無論是物理風貌、心理狀態、感情跌蕩或精神的提升，都隨著大時代的浪潮起伏。



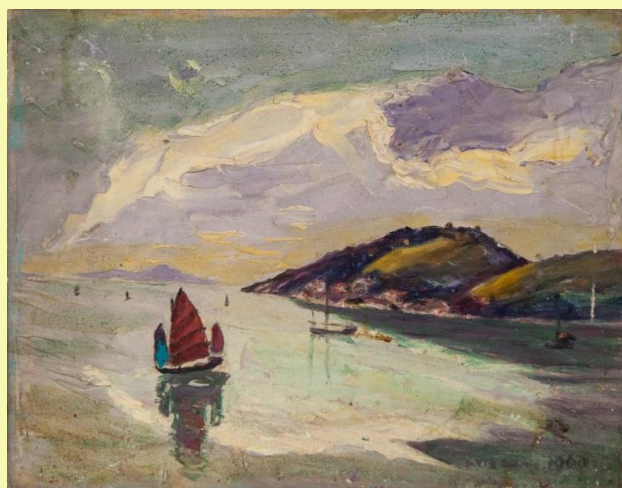
陳福善 《無題》（小廟與山樓）

Luis CHAN *Untitled (Hillside Town with Pink Temple)*

1955-1965

油彩 木板 Oil on Board 36 x 45.5 cm

圖檔由漢雅軒提供 Image Courtesy of Hanart TZ Gallery



陳福善 《無題》（歸帆）

Luis CHAN *Untitled (Junk Boat with Red Sail)*

1960

油彩 木板 Oil on Board 35 x 45 cm

圖檔由漢雅軒提供 Image Courtesy of Hanart TZ Gallery

陳福善的藝術生涯可以和香港的發展史相互參照。從第一次在一九三五年的個展到五十年代，他的聲望建立在寫生風景水彩上。這個階段他既是繪畫發燒友，亦是國際新浪潮的發燒友。他主持繪畫班、寫書、作評論、辦展覽。直到五十年代尾，陳福善可以說是代表了香港的現代藝術。之後香港急速發展為一個國際貿易和生產中心，同時五十年代後的陳福善，也迅速走上不斷風格翻新和潛入心理潛意識探險的道路。

陳福善的藝術生命最引人思索的，是他在五十五歲前後的劇變。他五十五歲之前的繪畫，跟之後三十年的是兩種截然不同的樣貌，像兩個世界的人融合到他一個人身上。這兩個迥異的世界對現代藝術來說，也代表了不同的世代，反映了不同的創作心態和藝術追求。二十世紀六十年代香港文化界和工商界都在發現（和創作）屬於本地的生活形式，是一個新時代的奠基，是經濟、文化和生活方式劇變與重新整合的時代。陳福善的藝術丕變，對香港整個藝壇來說是尤其激烈和絕對的。



陳福善 《新年》
Luis CHAN *New Year*
1972

彩墨 紙本 Ink and Colour on Paper 135.5 x 68.5 cm
圖檔由漢雅軒提供 Image Courtesy of Hanart TZ Gallery



陳福善 《生命與韻律》
Luis CHAN *Rhythm and Life*
1977

彩墨 紙本 Ink and Colour on Paper 153 x 83 cm
圖檔由漢雅軒提供 Image Courtesy of Hanart TZ Gallery

陳福善先生是個奇人，他奇在出人意表的畫境，奇在他完全獨立的想像世界。最奇是他的藝術。在香港這個被現實生活制服的社會他居然能夠衍生出如此奇幻，把香港生活提昇為異境，成為神話世界。陳先生的藝術打開了新都市生活的精神天空，使逼迫的市居空間穿透為豐富傳奇，把戲劇人生的意境呈現在繽紛的畫境之中。陳福善先生的奇幻世界是自六十年代開始拓展的。

陳先生藝術的當代的魅力在於為都市人的生活作深層的心理描述。作為一九零五年出生的人，陳先生同代的畫人很少有遲到六十年代才激烈變法，並且徹底融入到新這年代的精神中。他目擊香港從一個邊陲市鎮發展成國際大都會，從地方風俗濃厚的生活變化為西洋式的產業社會。這裡的劇變，不是理論或敘述可交待清楚，更不是某種或某數種意識形態所能闡釋得盡。陳福善先生的藝術恰好超越了論述的繁紛頭緒，避過自立藩籬的分析。他對香港生活的複雜文化現況，中西信仰的體系，新舊生活形式的衝突，全部收攬不拒，而且往往以之直截融入畫境。只是陳先生不作常人的分析歸類，而是包融入一種現實以外的，有如神話的境界。他消化這種新的複雜文化和心理現象是潛意識的，所以對現象的衝擊徹底開放和包容。

要嘗試從心理描述的角度分析陳先生六十年代以後的繪畫，首先可從他在六十年代悟出來的誘導法說起。那是從隨意塗抹出來的顏色痕跡即興聯想出形象，再加上繪畫藝術的增刪潤飾完成作品。這個辦法陳先生一直採用到八十年代末直至停止繪畫。這技法跟心理學某些測驗有所相似，用意在於誘發出潛伏在理性約制以下的直覺或潛隱的機能。陳先生的畫境從來出人意表，他自己的意見是他的創意，主要歸功這種誘導法。他自己就常對人說：「沒有畫面的『痕跡』，我是畫不出畫的。」

對偶然性的應用，對即景生興（「痕跡」與啟發）的獨特理解和發揮，讓陳先生可以因實境而轉入內心天地。也即是說他對實際世界的缺憾與不和諧能夠以內心世界的完整統一把這些現象各自歸位。他在六十年代描繪的迷幻世界是摸不著邊際的長夢，而且往往像是噩夢。到了七十年代的幻境山水，這些幻象終於給安置在一個有序的山水天地之間。這個天地大致來說是陽正的，雖然山陰水影還潛伏各類幽靈，但整個天地基本是光明的，以正氣為主。一九七九年以後他的山水與海底世界重新隱退，人境的糾紛與情慾又再成為陳先生幻想世界的中心。到了八十年代晚期的繪畫，人間世的情境再度被昇華成神話般的情境。



陳福善 《無題》（眾人觀魚圖） Luis CHAN *Untitled (A Crowd Fish-Watching)*
1985

彩墨 紙本 Ink and Colour on Paper 69 x 136 cm
圖檔由漢雅軒提供 Image Courtesy of Hanart TZ Gallery

清季末年西洋學院畫正式成為國人學習對象，現代派的潮流也陸續蔚成風氣，只是礙於革命意識形態和長年的國難，一直未有發展出成熟的中國自身的現代藝術，要等到五十年代以後才陸續有所建樹。若以現代的國際化都市作全方位的對應，在陳先生同輩畫人中可說別無他人可與他媲美。對於在香港這種商業都市生活的人來說，陳先生最讓人珍惜的是在如此標準化以及似乎純粹物質的生活裡展示出姿采紛陳的精神生活，建構了一個隱喻恆常秩序的神話宇宙。這種如許豐富的生活趣味和意義，經過陳先生藝術的提示，才發覺全都近在咫尺，甚至寓寄在最通俗無聊的大眾娛樂、虛實不分的政界商場之中。對於陳先生而言，生活情趣與藝術的趣味不必分途，創作生活與庸常事功可以互相滲透。陳先生如此投入生活，亦於此處發現真意。

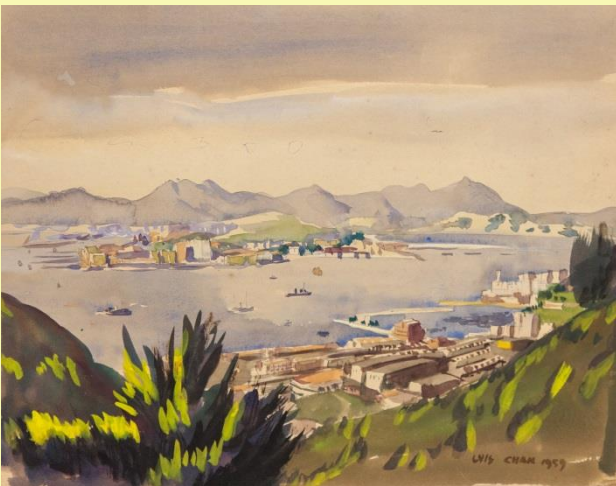
Curatorial Statement

‘Dancing with Life: The Art of Luis Chan’

CHANG Tsong-Zung

To walk into a room full of Luis Chan’s paintings is to cross the threshold of a special world—a world that is at once strangely familiar but also transformed. Here, objects and images we ordinarily take for granted assume a magical significance, while ambiguous shades of emotions which often remain unidentified take on exact forms and colours. In the world of Luis Chan, we enter a new realm where mundane life is purified by the power of artistic imagination. Throughout his career, Luis approached art with the same combination of impeccable technique and improvisational freedom that characterizes jazz music: for him art was a way of dancing with life. His wonderful sense of humour and playful spirit, his tolerance and open-mindedness, his fantastical creations and his irrepressible creativity have kept his paintings fresh and relevant for us today.

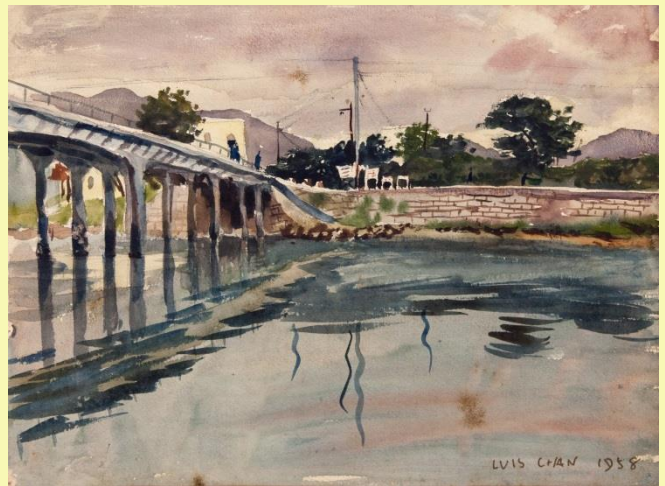
Of all the great Chinese modern masters, Luis Chan is perhaps the only one who fully faced up to contemporary culture and its challenges. An urban man through and through, Luis was also a thoroughly Hong Kong artist. Born in Panama in 1905, he moved to Hong Kong with his family in 1910, and for the next 85 years he made it his home, enjoying, exploring and painting all the different layers of life he encountered here—physical and emotional, psychological and spiritual. Luis Chan’s career as an artist can be looked at in relation to the growth of Hong Kong itself. From his first one-man show in 1935, up to the 1950s, Luis was primarily a watercolour landscape artist; he was also one of Hong Kong’s leading realist painters, working equally well in oils and acrylics. Luis was also an ardent promoter of art: He taught art classes, wrote books and articles, and mounted exhibitions. For many years, in fact, Luis Chan embodied the modern art scene of Hong Kong.



陳福善 《無題》(山頂眺望)

Luis CHAN *Untitled (View of Lavender Harbour from the Peak)*
1959

水彩 紙本 Watercolour on Paper 36.5 x 46.5 cm
圖檔由漢雅軒提供 Image Courtesy of Hanart TZ Gallery



陳福善 《無題》(新界水道)

Luis CHAN *Untitled (Bridge over Twilight Waters)*
1958

水彩 紙本 Watercolour on Paper 35.5 x 47 cm
圖檔由漢雅軒提供 Image Courtesy of Hanart TZ Gallery

Until the 1950s, Hong Kong was a quiet place just beginning to embark on rapid socio-economic development; it was very much the place depicted in Luis’s early dreamy and pleasant landscapes. But radical changes came in the late 1950s, both for Hong Kong and for Luis Chan. Thus it is not surprising that one of the most intriguing aspects of Luis Chan’s artistic journey was the dramatic transformation in his painting style that occurred in 1960, when the artist was fifty-five years old. The paintings Luis created in the three decades prior to this watershed year and those he created in the three decades after are so dramatically different that they seem virtually unrelated. The impression created is almost as though the psyche of this one man was split into two distinct personalities rooted in two completely alien worlds.

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During this period, when many different schools of art were vying to establish new approaches and directions, the dramatic changes in Luis Chan's art appear extreme and absolute. These revolutionary changes ultimately were not reflective of the influence or strategies of any particular new trend or school, but rather of an internal change in the artist himself. During the decade of the 1960s, he had experimented with all the major avant-garde styles and schools of the period, trying them on and then casting them off, absorbing all the while the freewheeling spirit that characterized this era. The end result was a kind of personal liberation that allowed him to discover the pathways to his own unique art. From a successful landscape artist recording the world around him, Luis Chan transformed himself during this period into an artist of the fantastic, recording the visual emanations of hallucinations and dreamscapes.



陳福善 《無題》（戀人的奇幻風景） Luis CHAN *Untitled (Fantasy Landscape with Embracing Couple)*
1970

彩墨 紙本 Ink and Colour on Paper 57 x 74 cm
圖檔由漢雅軒提供 Image Courtesy of Hanart TZ Gallery

Luis Chan witnessed Hong Kong's transformation from a peripheral urban backwater into a major international metropolis, and saw its way of life change from one steeped in local culture and tradition to one more characteristic of a Western industrialized society. In addition to the aesthetic charm of Luis Chan's paintings, with their fantastical subject matter, unique compositional structure and wonderfully fresh and luminous palette, his works also have an unmistakably contemporary quality, founded on his ability to create images that are effective depictions of the 'inner psyche' of urban life. Among his generation of artists, he is absolutely unique in this sense. Considering that Luis was born in 1905, it is perhaps not surprising that few if any of his contemporaries in the art world underwent the same level of dramatic change in response to the freewheeling climate of the 1960s, or entered so enthusiastically into the spirit of the times.



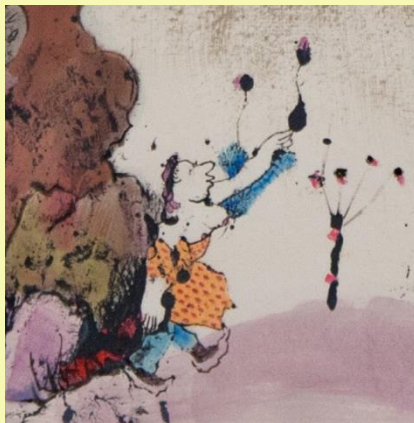
陳福善 《無題》(奇幻風景與動物)
Luis CHAN *Untitled (Fantastic Landscape with Animals)*
1964-1982
塑膠彩 紙本 Acrylic on Paper 44 x 60 cm



陳福善 《無題》(海堡的奇幻風景)
Luis CHAN *Untitled (Fantasy Island with Turreted Towers)*
1970
彩墨 紙本 Ink and Colour on Paper 57 x 75 cm
圖檔由漢雅軒提供 Image Courtesy of Hanart TZ Gallery

Yet in creating his art, Luis Chan avoided the complexities of self-analysis and transcended the boundaries of theoretical discourse. He simply took in everything and gestated the experience, seemingly without prejudice. His art reflects the complicated cultural fabric of urban Hong Kong life, the interplay between East and West, the clash of old and new lifestyles. The challenge and the allure of his paintings was that having taken in all these things, he never placed them in the usual categories or relationships; rather, he absorbed them into a realm outside reality, and assigned them new places and new relationships within his own mythological ordering.

One can, however, approach Luis Chan's works from the perspective of the subconscious. In the 1960s Luis developed a painting technique in which he first painted arbitrary marks or smears of colour on the paper surface and then gradually developed these mark into paintings based on the free-form associations that came to mind. Luis continued to use this technique all the way through to the end of the 1980s, when he stopped painting altogether. This technique of subconscious association shares a certain common ground with the methodologies of clinical psychology (the Rorschach Test, for example) and is of the utmost importance to the artist for finding inspiration. Luis himself often said that if he didn't begin with these pre-existing marks he would virtually be unable to paint.



[局部 details]

陳福善 《無題》(白犀牛的奇幻風景) Luis CHAN *Untitled (Fantasy Landscape with White Rhinoceros)*
1972 彩墨 紙本 Ink and Colour on Paper 69 x 136 cm
圖檔由漢雅軒提供 Image Courtesy of Hanart TZ Gallery

The unique way in which Luis creatively used and interpreted these random marks allowed him to transform the 'real' landscape of the physical world into the landscape of his imagination. That is to say, he embraced all the flaws and discords of the real world and brought them into the complete, interior ordering of his own world, assigning each to its appropriate place. The hallucinatory world depicted in the psychedelic paintings of the 1960s constitutes one long boundless dreamscape that often takes on the appearance of nightmare. By the time Luis arrived at his fantastical landscapes of the 1970s, the strange creatures that inhabited

those earlier works were now being placed within the context of an ordered landscape encompassing heaven and earth. This cosmic landscape is, for the most part, positive in nature, rather than nightmarish: Despite the fact that within the mountains and under the sea are concealed ghosts, spirits and entities of every description, the overall effect is of one of luminosity and spiritual clarity. After 1979, Luis Chan's landscapes and undersea worlds once again grow darker in tone and the complexities and passions of the human world emerge once more as the central focus of his imaginings. By the late 1980s, however, these emotional landscapes of the human heart are once more elevated to mythic status.

For those of us living in the hyper-commercial environment of contemporary Hong Kong, Luis Chan's colourful paintings introduce an irresistible joy of life and continue to construct for us a mythical universe that ultimately serves as a metaphor of the everyday world. Luis found flavour and meaning in every aspect of the world around him, even in the most mundane popular amusements and most vapid commercial spaces. For him, the interesting things in life and art were inseparable, and he moved fluidly between his creative life and his daily work. This is how Luis Chan plunged into the heart of life, and it is also where he found truth.

(Translated by Valerie C. Doran)



陳福善 Luis CHAN
《海堡》

The Harbour Castle
1978

綜合媒材 拚貼 紙本 Mixed Media and Collage on Paper
56 x 76 cm

圖檔由漢雅軒提供 Image Courtesy of Hanart TZ Gallery



陳福善 Luis CHAN
《無題》(神女蝴蝶幻想曲)

Untitled (Fantasy Landscape with Nymph, Shells and Butterfly)
1978

綜合媒材 拚貼 紙本 Mixed Media and Collage on Paper
58.5 x 76 cm

圖檔由漢雅軒提供 Image Courtesy of Hanart TZ Gallery



陳福善 《綠葉》 Luis CHAN *Greenleaf*
1985 彩墨 紙本 Ink and Colour on Paper 137 x 69.5 cm
圖檔由漢雅軒提供 Image Courtesy of Hanart TZ Gallery



陳福善 Luis CHAN (CHEN Fushan)
圖檔由漢雅軒提供 Image Courtesy of Hanart TZ Gallery

陳福善 (1905 – 1995)

陳福善原藉廣東，一九零五年於巴拿馬出生，五歲隨家人來香港定居。二十年代到六十年代以來以水彩風景畫為主，他的水彩畫用筆簡練、水色淋漓，油畫亦形簡意賅，生動地表現了港島的自然環境。陳福善技巧之高贏得同儕冠以「水彩王」之美譽；也與余本、李秉並稱「藝壇三傑」。他於一九六零年創辦了華人現代藝術協會，那是香港首個教授西洋畫的私人畫苑。

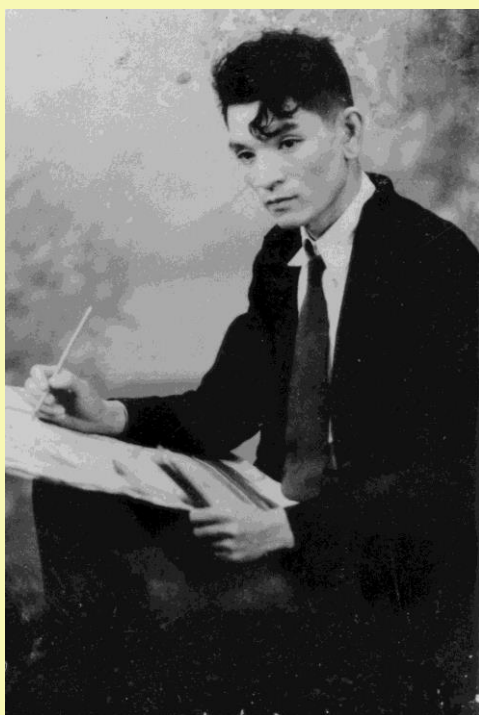
五十年代後，陳福善全力試驗畫技，融會西方新潮。他的水彩畫從戰前的嚴謹細緻逐漸轉向戰後的自由奔放。六十年代後期出現的夢幻山水，意境離奇荒誕，結構自由率真，勾畫香港眾生相之下的複雜心態。在七、八十年代風格迥異的奇幻抽象畫，把香港這逼迫的都市空間提升為絢爛繽紛的色彩天地，打開都市生活的精神天空，展現了香港這個華洋雜處的商阜在百年劇變下的文化心理狀況。在現代新水墨畫盛極一時的年代，另闢獨特而專屬於他個人面貌的天地。陳福善經常表評論文章，活躍於香港藝術文化圈。從一九三三年舉辦第一場個展到一九九三年間，總共舉辦了四十七次個展。

Luis CHAN (CHEN Fushan) (1905 – 1995)

Luis Chan was an eccentric Hong Kong genius who, as one of the first generation of Chinese modern painters, has become legendary in the history of Chinese contemporary art. The full corpus of Luis Chan's work in his long artistic life is breathtaking in scope. Chan was born in Panama in 1905 to Cantonese parents, and settled in Hong Kong with his family in 1910. As a landscape painter from the late 1920s to 1960, Chan developed a lively English landscape style and used to go on painting expeditions around Hong Kong, sketching watercolours that captured the rich and varied life of the enclave. By the late 1930s Chan had become known locally as the 'King of Watercolour'. Together with artists Lee Byng (Li Bing) and Yee Bon (Yu Ben), he was also hailed as one of the 'Three Masters' of Hong Kong painting. In the 1950s, Luis Chan abandoned his orthodox style and entered a period of intense experimentation with a wide spectrum of international avant-garde styles, from Abstraction to Pop and Psychedelia. In the late 1960s, Luis Chan underwent dramatic transformations in his visual rhetoric; inspired by the hustle and bustle of Hong Kong life, his landscape fantasies reach into the deep recesses of the subconscious collective mind of the city. This intensely idiosyncratic and creative outburst continued through the 1970s and 80s into a whole range of late paintings that are fantastic and cosmic in scope, with a wild visual logic all their own. Luis Chan was also a widely published art critic and writer, a renowned social figure and a seminal catalyst in Hong Kong's art circle. From his first solo debut exhibition in 1933 until his final show in 1993, Luis Chan presented 47 solo exhibitions over his long career and published countless articles on modern art.



1983 年，何鴻燊出席漢雅軒首次為陳福善在香港大會堂舉辦的個展《陳福善的世界》並主持開幕。
Luis stands with Johnson Chang Tsong-Zung (left) and Stanley Ho Hung Sun. Ho is officiating as guest of honour at the opening ceremony of the 'The World of Luis Chan' presented by Hanart Gallery at Hong Kong City Hall, 1983.



二十出頭的陳福善。

Luis Chan in his early 20s (1920s).



1950 年代，陳福善扮財神出席香港美術會週年化妝舞會，與顧媚共舞。

Luis Chan attending the Hong Kong Art Club Annual Ball in which he dresses up as God of Fortune and dances with Gu Mei (1950s).

圖檔由藝術家及漢雅軒提供 Image Courtesy of the Artist and Hanart TZ Gallery



1954 年，陳福善的第十次個展由教育司摩根主持開幕禮。

Luis's 10th exhibition was hosted by L.G. Morgan, Acting Director of Education (third from left), 1954.



1947 年王少陵由美回港，陳福善與周公理、鮑少游、趙少昂、楊善深等藝術家設宴歡迎。

Luis (centre) at a gathering with other painters, including Zhou Gung-li, Pau Shiu Yau, Zhao Shaoang and Yang Shanshen, to celebrate Wong Siu Ling's return from the U.S. in 1947.



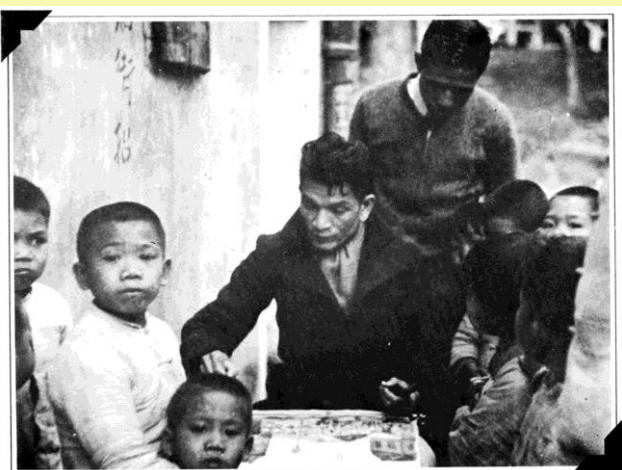
1959 年，馮秉芬夫人任陳福善第十五次個展主禮嘉賓，她亦是最早一位收藏陳的抽象畫。

Lady Fung Bing-feng (second from right), the first collector of Luis's abstract painting, officiating at Luis's 15th solo show, 1959.

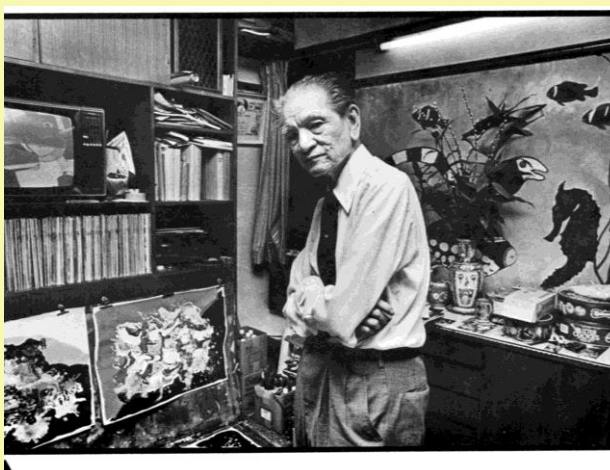


港督葛量洪伉儷任陳福善、余本和李秉三人聯展的主禮嘉賓。照片攝於 1940 年代。

Governor Grantham hosting the opening ceremony for the joint painting exhibition of Luis Chan, Yee Bon and Lee Byng (Late 1940s).



1940 年代在筲箕灣街頭寫水彩畫。
Luis sketching in the street at Shau Kei Wan (1940s).



陳福善在畫室，攝於 1980 年代。
Luis Chan in his studio (1980s).

圖檔由藝術家及漢雅軒提供

Image Courtesy of the Artist and Hanart TZ Gallery