

Imagery of LOTUSES
MISTY MOUNTAINS^{LM}

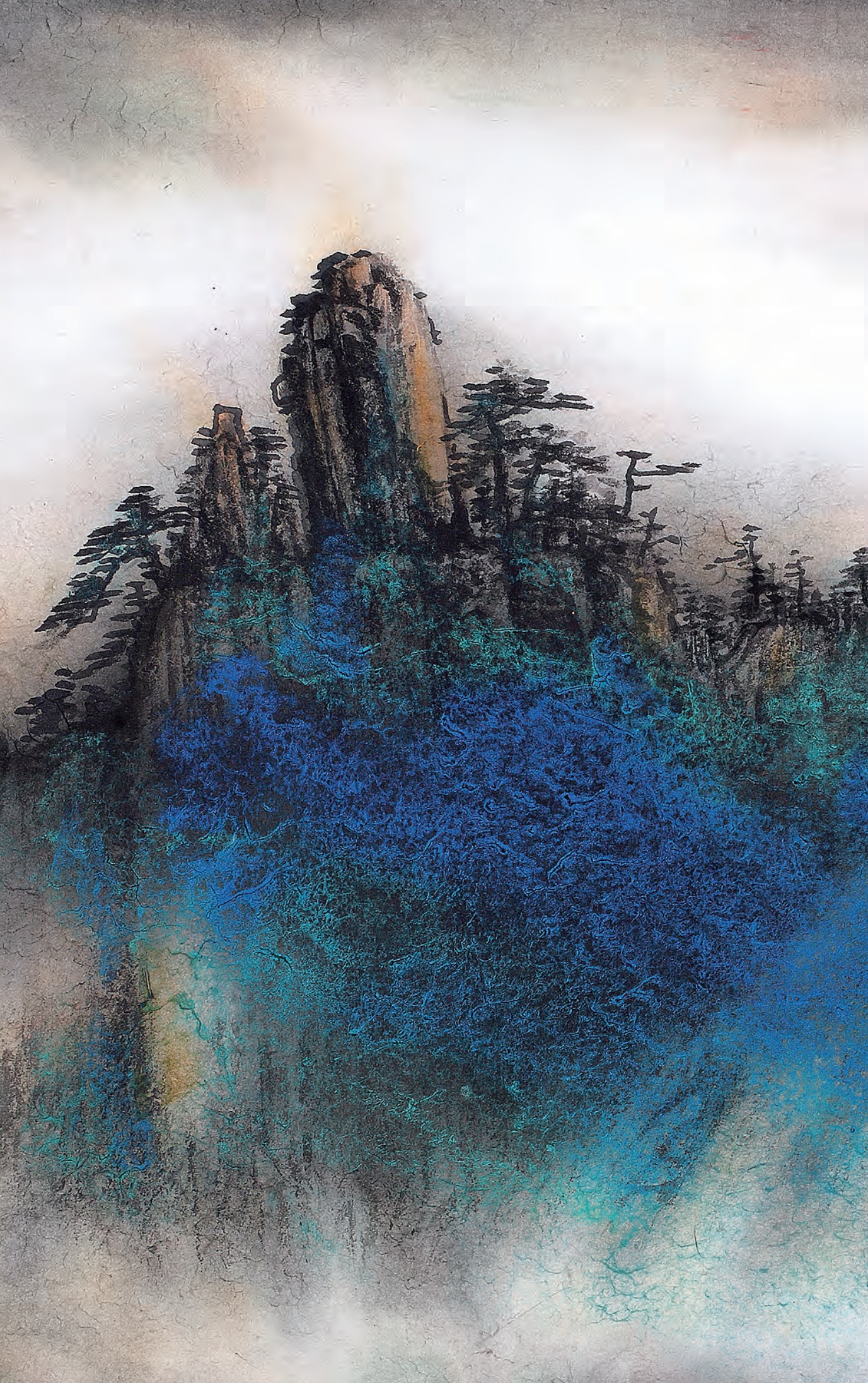
Ink art of
麥羅武

LOUIS MAK
水墨藝術

荷語境 雲山行



CHRISTIE'S 佳士得
PRIVATE SALES 私人洽購



荷語境，雲山行 — 麥羅武水墨藝術
Imagery of Lotuses • Misty Mountains
Ink Art of Louis Mak

策展顧問 鄧海超
Curatorial Consultant TANG Hoi-chiu

8.1 – 16.1.2024

CHRISTIE'S 佳士得

香港中環遮打道18號歷山大廈22樓
22F, 18 Alexandra House, Chater Road, Central, Hong Kong

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余自幼熱愛繪畫藝術，早年為謀生而從商，無暇投入繪事。2000年退休後跟隨多位中港名師，包括荷癡梁業鴻、林湖奎、司徒乃鍾、王無邪，開始習中國傳統花鳥及現代水墨畫。

在眾多題材中，個人獨賞荷花，喜其秀雅之姿，愛其出塵之高潔，沉淀於象徵生命衍生歷程之藕蓬，秋冬之殘葉枯枝，一年四季取之不盡的千姿百態給予我無窮藝術想像和啓迪！2018年初登安徽勝景黃山，又為其磅礴、縹緲浩瀚、變幻無窮的奇松、怪石、雲海所震撼，此乃後來「雲山行」系列作品之由來。

2007-08年，蟬聯兩屆中國書畫報舉辦的國際新晉書畫家交流賽金獎殊榮；2009年應邀在香港中央圖書館的水墨畫展中，展出「千荷競奏」23幅作品意外地受到各方好評與讚賞。首幅畫作「荷韻」進入佳士得拍賣，自成功高價拍出後，已連續11年獲邀參與此盛事。在自娛自樂中曾夢想他朝若有作品獲得賞識，願奉獻全部收益用於慈善事志業，回饋社會。

余多年參與及推動公益活動，關愛長者，其一項目是20年來從不間斷舉辦敬老宴，超過兩萬名長者免費出席。另一「光明行」復明行動為貧困長者全免費施行白內障手術，歷年來足跡遍及神州多地，受惠超過五千人。

特此感謝藝術界各方好友及社會賢達、善長不吝支持，對我是一種鼓舞，也推動我在往後的日子將全力以赴，繼續以個人之微力幫助有需要的人，這是我莫大的福份，長路漫漫，感恩有你們一路同行！余亦抱持向善從藝之心，對香港略盡綿力，作出回饋和貢獻。

麥羅武

簡歷



麥羅武少年習畫時的素描、速寫、水彩、油畫



墨荷 – 麥羅武2000年初學傳統水墨畫的作品，頗有明徐渭、清初八大山人的遺風



麥羅武少年時在土瓜灣道謀生，為人素描時之炭粉畫



麥羅武於2000年代開始蛻變為現代水墨風格，此為其作品「獨鳴曲之一」(2014)，水墨紙本，104 x 184厘米

簡歷

2005	「荷花」獲邀參予穗港澳市中國畫邀請展
2007–2008	「風荷」、「生生不息」蟬聯兩屆由中國書畫報舉辦中港台及美加新晉畫家交流展金獎
2009	「千荷競奏」麥羅武作品集自行出版
2011	榮獲香港理工大學頒授大學院士榮銜
2013	正式成為香港美協會員
2014	中國畫學會香港任副會長
2014	畫作「獨鳴曲之一」入選第十二屆全國美展邀請展
2014	「獨鳴曲之一」於第四屆深港都市水墨交流展展出
2014	「獨鳴曲之四、五」、「月圓花好」中國畫學會香港會員作品展於深圳關山月美術館
2016	正式成為中國美術家協會會員
2017	入選全球500水墨精英大展，香港會議展覽中心
2021	入選第二屆全球500水墨精英大展，香港中央圖書館
2009年至今	獲理工大學及其他社團邀請，在慈善籌款晚宴中捐出作品作慈善拍賣，合共籌得善款港幣不下於七百萬



I have a fond passion for the art of painting since my youth. In my early years, I was engaged in business for a living and could not spare time to cultivate painting. After retirement in 2000, I have apprenticed with various established artists in China and Hong Kong, including Lotus Devotee Liang Yehong, Lam Wu-fui, Szeto Nigel and Wucius Wong, to learn traditional flower and bird painting as well as contemporary ink painting.

Among various pictorial subjects, I personally appreciate lotus, its lyrical and elegant posture and its purity and loftiness, and the lotus pods, withered leaves and stems and its growth in the four seasons have nurtured me with unbound imaginations and inspirations. In 2018, I first visited the famous Mount Huang in Anhui, and was impressed by its grandeur and majestic landscapes with strange pines, rocks and seas of clouds. The visit motivated me to create my painting series “Misty Mountains”.

I won a gold prize at the International Budding Calligraphers and Painters organized by the Zhongguo shuhuabao (Pictorial of Chinese Calligraphy and Painting) in 2007 and 2008. In 2009, I was invited to feature my works of “Unrivalled Lotus Melody” in an ink painting exhibition at the Hong Kong Central Library and garnered attention from various community sectors. My work “Rhythm of Lotus” was sold for the first time at the Christie’s at a high prize, and subsequently, my works were put on sale for eleven years. It warms my heart to envision that if my works are appreciated by the community and if sold, I would donate all the income to charitable functions as a token of sincere thanks to the society.

Throughout the years, I have actively participated and prompted many charity affairs and cared for the elders. One major event I have been continuously hosting was to organize free dinners to pay homage to the elders and more than 20,000 have participated. Another significant event was sponsoring free cataract surgery for elders, benefiting over 5,000 people throughout the Mainland.

May I express my sincere gratitude to my friends in the art sector and celebrities in the community who have given enthusiastic support, encouragement and persistent efforts to help those in need. This also marks a blessing for me and I am so grateful to all of you for walking with me. I will continue my determination to engage in charity affairs and artistic creation as contributions to the society of Hong Kong.

麥羅志

Biographical Notes



Sketch, drawing, watercolour and oil painting by Louis Mak during his early years of learning painting



Lotus in Ink — An early work by Louis Mak when he started to learn traditional ink painting, which carries the stylistic legacy of Xu Wei of the Ming Dynasty and Badashanren of the early Qing period



Charcoal drawing of a portrait of an old man by Louis Mak when for earning an income at Tokwawan Road



Louis Mak gradually shifted to modern ink painting style in the 2000s, represented by this work Solo Melody (1), ink on paper 104 x 184 cm

Biographical Notes

2005	Invited to participate in the Invitation Exhibition of Chinese Painting Guangzhou, Hong Kong and Macau with the work “ <i>Lotus</i> ” featured
2007–2008	Won the gold award with works “ <i>Lotus in Wind</i> ” and “ <i>Life in Lotus Root</i> ” in the “Budding Artists Exchange Exhibition in China, Hong Kong, Taiwan, United States and Canada” presented by the Zhongguo shuhuabao (<i>Pictorial of Chinese Calligraphy and Painting</i>)
2009	Published the book <i>Unrivalled Lotus Melody</i>
2011	Awarded Academician Honour from the Hong Kong Polytechnic University
2013	Became a member of the Hong Kong Artists’ Association
2014	Appointed as Deputy Director of the Chinese Painting Institute Hong Kong
2014	The work “ <i>Solo Melody (1)</i> ” was selected for the Invitation Show of the 12th National Fine Arts Exhibition.
2014	The work “ <i>Solo Melody (1)</i> ” was selected for the 4th City Ink Painting Exchange Exhibition of Shenzhen and Hong Kong
2014	The works “ <i>Solo Melody (4) (5)</i> ” and “ <i>Full Moon and Charming Flowers</i> ” were exhibited at the Guan Shanyue Museum, Shenzhen
2016	Became member of the Chinese Artists’ Association
2017	Work selected for the exhibition “Ink Global 500” at the Hong Kong Convention and Exhibition Centre
2021	Work selected for the exhibition “Ink Global 500” at the Hong Kong Central Library
2009–present	Invited by the Hong Kong Polytechnic University and other community groups to donate works for charity sale and incurred an income of not less than 7M

序

佳士得欣然呈現荷語境 • 雲山行 – 麥羅武 水墨藝術，展出畫家多年來創作的逾四十幅繪畫作品。

麥羅武先生是佳士得的老朋友，他的作品於2009年首次出現於佳士得香港拍賣中。在過去數年間，他更加專注藝術創作，將更多時間投入到花卉和山水這一新題材的探索中。他對水墨藝術的創新摸索如癡如醉，創作出面貌多樣的作品，包括荷花、向日葵，超現實元素，讓人聯想到黑白照片的墨荷，以及極具深度和穿透力的雲海山水新作。這些作品乃麥氏與水墨對話的成果。

麥羅武生於廣東汕頭，自幼追求藝術之路。他青年時，曾在街頭為人繪畫速寫肖像賺取收入。然而，像大多數同時代年輕人一樣，在生活的壓力下，麥氏1960年代只得放棄夢想，進入商界。在接下來數十年中，麥氏在商業上取得成功。2000年退休後，他全身心回歸藝術創作中。他在香港先驅水墨藝術家王無邪的指導下畫藝日精，發展出水墨和諧共融的獨特藝術語言。

除了在藝術上聲譽日隆，麥氏亦是一名慈善家，他關注教育，長者福利，以及中國大陸和香港的社會發展。在過去二十年間，他的藝術作品曾被售出以支持多間機構和慈善組織，包括香港理工大學和獅子會。是此展覽亦非例外，藝術家將所得部分款項，用於支持多個機構，包括上述兩個機構，以及榕光社，用以幫助香港的獨居長者。在欣賞麥氏藝術作品之外，我們更可感受他的深情厚義，以及他為藝術、師友和社會所搭建的精神橋樑。

佳士得為參與到這一慈善事業而深感榮幸，我們亦希望您欣於所見，見有所得。

石嘉雯
中國書畫部主管
佳士得

Introduction

Christie’s is honoured to present Imagery of Lotuses • Misty Mountains — Ink Art of Louis Mak, an exhibition showcasing over forty paintings by the artist.

Mr Mak’s name is familiar to the friends of Christie’s, with his painting first appeared at our auction in Hong Kong in 2009. Over the past few years, Mr Mak has been ever more committed to his art, dedicating much time to pushing boundaries in his depiction of flowers and his newer series, landscapes. His experiments with ink are numerous and fascinating, resulting in surprising compositions of lotuses and sunflowers, elements of surrealism, ink lotus works reminiscent of black and white photography, as well as landscapes featuring breathtaking three-dimensional mist and sea of clouds. These remarkable creations are the fruit of Mr. Mak's tireless dialogue with his ink and brush.

Born in Shantou, Guangdong province, Mr. Mak has always aspired to pursue a career in art. In his youth, he attempted to make a living by sketching and painting portraits for people on the streets. However, like many people of his generation, the hardships of life in 1960s Hong Kong compelled Mr. Mak to abandon his dreams and enter the business world. After a successful career spanning several decades as an entrepreneur, Mr. Mak retired in 2000 and devoted himself entirely to painting. He further honed his artistic skills under the tutelage of renowned and pioneering contemporary ink painter Wucius Wong, developing a unique artistic language where ink and color intertwine to create harmonious and refreshing compositions.

In addition to being an accomplished artist, Mr. Mak is widely recognized as a philanthropist who deeply cares about education, elderly care, and society in Hong Kong and Mainland China. Over the past two decades, his artworks have been sold to raise funds for various institutions and charitable organizations, including the Hong Kong Polytechnic University and Lions Club. This exhibition is no exception, as Mr. Mak will generously donate a portion of the sales proceeds to support various organizations, such as the above two organizations and the Banyan Services Association, which helps the elderly living alone in Hong Kong. Beyond appreciating Mr. Mak's ink art, let us also acknowledge his generous spirit, which seeks to bridge his art, friends, family, and community.

Christie's is pleased to be part of this philanthropic initiative for society, and we hope you thoroughly enjoy the exhibition.

Carmen Shek Cerne
Head of Department, Chinese Paintings
Christie's

前言

羅武愛荷，作畫常以荷葉之俯仰排疊，襯出荷花秀雅之姿，或以重彩表現燦爛生機，或以淡調顯示高潔情懷，或以清風增強搖曳變化，或以雨露添加迷濛之趣，其最近作品更藉雲光水影，建立奇幻夢境，藕蓬殘葉，象徵生命歷程。

羅武少時，家境寒微，戰後來港，屢歷艱辛，努力創業。他本嗜丹青，曾習炭畫，於事業有成之後漸潛心繪事，轉歷多師，鎔鑄諸家技法，力求拓闢新徑。他亦好音律，故通解樂曲施律之迴旋盪漾節奏之起伏仰揚，作為畫面內在動力。他從小幅經營，進寫巨幅連屏，數年間已能確立個人面目。

近年來，羅武更將全部時間投入畫道，經常遊覽香港郊野著名景點，更北上安徽，登黃山各峰，返港後開始以雲山為主題，探索陰陽變幻的深廣空間，以虛實交錯呈現光影變化的戲劇性效果。

此展覽集合了羅武早期與最近的作品，反映了他數十年間的藝術追尋，其不斷尋求創新的努力，也可算是他首次作回顧式的展示。

羅武的畫齡不短，但一向不以畫家自居，此次展出後，他在繪畫方面的成就，遠超過任何業餘畫家，亦不遜於任何全職畫家，我們都在期待。

王無邪

Foreword

As an artist, Louis Mak’s favorite subject matter has been the lotus flower, individually or arranged in simple groups, with or without the accompaniment of its leaves. His idea is to express the spirit of purity and growth, often in subdued colours. stressing the strength and loftiness of its inner life. Occasionally he adds mist and rain drops to exude a dimension of mystery. Some of his works might feature torn leaves and dry roots to symbolize the entire cycle of life and death.

Louis did not come from a well-to-do family. He moved to Hong Kong from the mainland after the War, working very hard to establish his commercial business. His primary interest and ability in art, however, could be seen in his early charcoal drawings which he would do when he had some spare time.

To strengthen his basic skills in art, he studied with different teachers and was soon able to find his own way. Using brush and ink with colours on paper, he painted the lotus with particular emphasis on its internal rhythmical movements. Starting with small works, he was soon able to attempt monumental compositions, and establish his own personal style.

As he began to put less time in his business, he started to travel, visiting particularly the famous mountains of China, such as Mount Huang, the Yellow Mountains, and also study the various scenic spots of Hong Kong. His latest works explore the drama of light and dark, mass and void, movements and quietude.

The present exhibition is somewhat of a retrospective nature, comprising his earlier works devoting to the lotus theme, as wells his latest works featuring the mountains and valleys, brooks and waterfalls, showing a broad spectrum of nature. Although Louis’s artistic pursuit is not short, he rarely considers himself a full-time artist. This exhibition will surely establish himself as an artist of considerable accomplishment, no less than any full time artist in Hong Kong. His further development is well worth our expectation.

Wucius Wong

荷 夢 山 情

麥 羅 武 的 水 墨 意 象

麥羅武老師是一位卓邇有成，具有獨特個人風格的畫家，為人低調，不以專業畫家自居。他自幼已對丹青繪事興趣有加，移居香港後因謀生營商而未暇從事繪畫。2000年退休後重勾舊夢，隨多位畫家習畫，包括新水墨大師王無邪，嗣後積極耕耘，自成面目。其畫主要專注於黃山雲海、荷姿花態等；自傳統入法，在意象中出法，別樹一幟。

荷語境

荷花在中國文化中具有獨特的象徵意義。北宋周敦頤《愛蓮說》有云：「蓮，花之君子者也。」「予獨愛蓮之出淤泥而不染，濯清漣而不妖；中通外直，不蔓不枝；香遠益清，亭亭淨植，可遠觀而不可褻玩焉。」自古以來，是清逸高雅的象徵。荷蓮亦是佛教的表徵，佛坐蓮花座上，觀音手持蓮花，俱有普渡眾生的慈念，歷代成為中國陶瓷、工藝、繪畫的主要題材之一。古代宋院工筆重彩畫中描畫線條纖麗，設色妍雅的荷花；明徐渭、清八大山人、石濤等均擅畫墨荷，筆墨酣暢淋漓。近代名家張大千以潑墨潑彩、金碧勾描的荷畫、林風眠清逸淡雅的印象派風格荷花畫作、黃永玉畫荷色籠墨染，恣縱奔放，各擅勝場。麥羅武對荷情有獨鍾，闡釋到：「個人獨賞荷花，喜其秀雅之姿，愛其出塵之高潔，沉淀於象徵生命衍生歷程之藕蓬，秋冬之殘葉枯枝，一年四季取之不盡的千姿百態給予我無窮藝術想像和啓迪！」在其筆下，荷花各態和繪畫意念、風格和技巧多所變化，成為其「表徵性」繪畫系列。

其早年畫荷不乏純以水墨繪畫的作品。「獨鳴曲之一、二」（2014）、「合奏曲之一、二、三」（2016）均以水墨表現荷花向背姿態，用墨濃重，花瓣留白而加以陰影，光暗對比強烈，花卉寫實而誇張其形體，手法沿自深厚的寫生素描技巧而演化為完整作品。同樣風格的畫荷畫作亦見於「獨鳴曲之八」（2016）。表現單朵荷花亦有施以設色，如「彩妝之五」（2023）、「微笑」（2022）描畫盛放荷花，施以紅、黃設色，補襯背景，突顯荷花美態；「無雙」（2022）以深色作地，靈活深淺變化，表現卓爾然無雙的佳卉。「競艷之三、五」（2023）構圖繁密均以鮮明著色染畫荷花荷葉爭相競艷，可視為互相呼應的對畫。麥氏對色彩運用有獨到之處，早年「傲立」、「出眾」（2009）設色輕淡研雅於雲水間，荷花之輕與荷葉之重互為襯托，花卉益顯清逸氣韻。「眷戀」（2020）以水墨融和淡彩，荷花浮生塘中，光暗透視層次盎然。「絢麗」系列作品構圖或作散視章法，或簇集成羣，以重彩設色，反映荷花絢燦豐富的丰姿。「艷陽」為今年新作，以重彩描畫荷塘水影，襯托出盛開彩荷在艷陽照射下的璀璨。

畫家精擅章法变化和色彩變奏畫荷，「盛放」（2018）幾乎以滿幅構圖繪畫荷塘，花卉荷葉由近而遠，層層深入，主要以青綠設色顯出紅荷明媚。「彩思」系列（2009）、「綻放」系列（2019）均以荷葉填滿畫面，荷花掩映搖曳其中，設色濃中滲淡，令畫面疏密相參，相得益彰，層次光暗分明。「月圓」（2022）中白裏透紅荷花獨立盛放於皎潔月影之中，益發清純雅靜，寧謐怡人。

麥氏畫荷亦添天然韻趣，仿佛荷花呢喃自語，訴說天籟眾生感情。「情話」中蜻蜓點水，駐留紅荷花卉，下以抽象手法潑染荷花，有如向荷花喁喁情話細語。「荷語之一、五」(2021) 蜻蜓造訪荷花於荷塘或漩渦中，衷情寄留於荷中。麥氏在荷畫中加添小昆蟲，起着天趣瀾漫的自然生機，可見其天真之趣。

麥羅武荷畫也不全然聚焦於技巧色彩運用，亦嘗試幾何化或抽象化風格描繪荷花。「如意之一」(2020) 將荷葉荷花平面化於光環之上，色彩明麗，有如裝飾圖案；「脫穎之一、二」為其今年最新力作，拓境開新。「脫穎之一」(2023) 將畫面對稱分為青藍半片荷葉互作呼應，一株紅荷獨立於光影之中。「脫穎之二」(2023) 將畫面分為上下兩半，抽象化倒向荷葉承托傲然盛放的荷花。這兩幀作品的手法和風格或自其師水墨畫家和平面設計師王無邪得到啟發，抽象幾何融為一體，意在象外，反映畫家的創意。

荷生荷謝，生死循環，殘荷枯枝，訴說生命軌跡。「秋韻」(2016) 以水墨畫殘荷，意猶未盡，餘音裊裊；「秘境」(2022) 濃重設色渲畫殘荷，恍惚踏入生命盡頭的玄秘天地；「盼望」(2022) 畫殘荷萎於水中，意境黯然，但殘荷風韻嫋嫋而猶存，盼望來年再生，風華再現。正如麥羅武的感嘆：「秋冬之殘葉枯枝，一年四季取之不盡的千姿百態給予我無窮藝術想像和啟迪！」荷花的千姿百態、靜逸芳華，在畫家藝術世界中留下無邊烙印和印象。

雲山行

明徐霞客云：「黃山歸來不看岳，五嶽歸來不看山」。黃山奇石怪松，雲烟霧漫，是畫家尚好的題材，清黃山畫派中梅清、石濤、漸江；近代名家劉海粟、黃賓虹、張大千、李可染、吳冠中等均曾繪黃山勝景，各具擅場。2018年麥羅武初登黃山，深受其山川松石，雲煙瀾漫，變化萬千的景象感染，體會大自然的奧妙而瞭解「臥遊山水」、「天人合一」的美學境界而創製「雲山行」系列作品。主要以水墨筆法寫就的「雲山行之一、二、三」(2018)、「登峰」、「矗立」(2022)、「九霄」(2021)以古今皴法描畫高聳矗立群峰林木，用筆綿密交錯，成為山石肌理；四週雲霧穿插，墨韻变化有致。濃墨繪寫的山巒與留白雲霧形成虛實對比空間，也呈示黃山的奇宕和雲煙飄渺的景色韻致。「雲山行之五」(2022)則在群巒山石上偶加青綠設色，突出山峰的峻秀，而更著重處理雲海的流動飄渺，在留白中營造磅礴的氣勢，有如大江奔流，動感強烈。此幾幀作品呈示麥氏能得「知黑守白」、「虛實相生」、「墨分五色」之妙，在寫實基礎上對構圖、筆墨變化的巧思處理。「浩瀚之一、二」(2021)亦為「雲山行」系列作品，畫幅較大，採用橫幅鋪陳羣山橫貫左右畫面，施以淺設色渲染雲氣，皴法疏密有致，體現黃山雲海在光色映照中的浩瀚景色，氣勢恢宏，得「臥遊江山」之胸懷。「晨暉之一、二」(2020)亦是同年近作，構圖異曲同工；群山置於畫面下半部，山頂樹木華滋，沐浴於晨暉的金光紅霞之中，設色明麗，注重光影的微妙轉移，將實景寫生提昇至筆情墨趣兼備的黃山意象。

「雲海之一」(2021)、「雲海之二、三」(2020)呈現麥氏嘗試融合不同的黃、綠、赭紅淺設色描寫黃山千巖，雲氣飄蕩其間，空間處理得宜，光影映照；「無極」、「雲霄」(2022)則以濃重青綠赭黃設色，近乎潑彩，借鏡劉海粟、張大千畫黃山的重彩風格而自行探索，另成面目。「問道」、「蜃樓」(2022)命題抽象，以鮮明硃紅、青綠設色繪畫黃山，雲氣飄蕩體勢具有導向作用，令觀者遊走其間，恍如穿梭山水幻境。

宋米芾、米友仁父子擅畫雲山，以臥點、水墨渲染締造雲山煙霞的「米家山水」，元高克恭傳承米家風範，亦以雲山見長。近代諸家從寫實寫生尋求啓發，也借鏡西畫用色手法描畫雲山景色。麥羅武從其中含英咀華，以黃山為載體，在筆墨、光色、動感方面力求提昇，印證中國山水畫家以「雲煙寄意，尋藝山壑」的精神。

麥羅武亦將畫藝回饋社會，多次拍賣將善款資助慈善事業，以惠長者病患，獲得認可。他在藝途上行有迢迢的耕耘道路，今次展覽，可視為其畫藝的短暫回顧，藉此再創高峯，對當代香港水墨作出貢獻。

鄧海超，香港浸會大學視覺藝術院客席教授
2023年11月

Dreams of Lotus and Passion for Mountains

Ink Imagery of Louis Mak

Mr. Louis Mak is an accomplished painter with distinctive personal styles, who pursues a rather low-key cultivation path without regarding himself as a professional painter. Mak develops an interest in painting since his youth but temporarily halts his artistic career due to engagement in business for a living after he moved to Hong Kong. After retirement in 2000, he actively apprenticed with various masters to learn painting, including the new ink art master Wucius Wong. Subsequently he assiduously delves into painting and attains his individual stylistic achievements. His works often focus in painting the sea of clouds and mist at Mount Huang and the postures of lotus, deriving techniques from the tradition but breaking away from its restraints to shape his artistic arena.

Imagery of Lotus

Lotus embodies a unique symbolic tribute in Chinese culture. Zhou Dunyi of the Northern Song Dynasty had said, “lotus is the nobleman among flowers” and in his *Ode to the Lotus*, he further elaborated, “I only love lotus because it is unadulterated despite growing from mud; it is not alluring although having been rinsed with limpid water; it is hollow inside yet upright outside without being interrupted by tendrils or branches; it is fragrant and the fragrance spread to far distance. It grows elegantly that could only be appreciated but not to tempered closely.” Lotus is a symbol of purity and loftiness since the ancient times. It is also an iconic attribute of Buddhism that the Buddha sits on a lotus pedestal and Guanyin (Avalakitesvara) holds a lotus in her hand to bless all beings and has become a significant decorative motif in Chinese ceramics, crafts and painting. Painters of the Song Painting Academy paint lotuses in the *gongbi* (fine-line) style with precise delineation and subtle colour. Xu Wei of the Ming Dynasty and Bada Shanren and Shitao of the Qing Dynasty paint lotus with unrestrained brush work and ink. Modern masters such as Zhang Daqian is prolific in depicting lotus in splashed ink and colour techniques, Lin Fengmian is noted for his lotus painting in the Impressionistic style and Huang Yongyu is noted for his lotus works in free play of wild brush strokes and colours, and all these masters have successfully attained distinctive accomplishments. Mak has a special passion for lotus, who explains, “Among various pictorial subjects, I personally appreciate lotus, its lyrical and elegant posture and its purity and loftiness, and the lotus pods, withered leaves and stems in Autumn and Winter and its growth in the four seasons have nurtured me with unbound imaginations and inspirations. With his prolific brush techniques, Mak captures different looks and postures of the flower with versatile painting repertoires, stylistic treatments and technical mastery, shaping lotus painting as his iconic painting series.

His early works of lotus include those only completed in ink. *Solo Melody* (1), (2) (2014), *Lotus Ensemble* (1), (2), (3) (2016) are portrayals of the different faces of the flower in dense ink, reserved—white petals with shading effect and clear contrast of brightness and darkness. The form of the flower is exaggerated and the technical source is derived from realistic life drawing. *Solo Melody* (8) 2016 depicts a single flower in ink. Single lotus is also his noted pictorial theme, such as the work *Colourful Adornment* (5) (2023), *Smile* (2022) shows full bloom lotuses with strong colours of red and black to enhance beauty of the flower. The work *Untrammeled Lotus* (2022) has a densely washed background and the hues of the flowers are treated with skillful colour gradations, representing an untrammeled flower in its own right. *Unrivalled Luxuriance* (3) (2023) is noted with sophisticated pictorial arrangement with lotuses and leaves competing beauty in strong and charming colours, echoing each other to form a pair of work. Mak in particular excels in handling colours and the palette of his early works such as *Pride, Purity* (2009) is handled in a subtle manner, presenting the lotus completed by leaves and transmit a touch of lyricism. In *Passion of Twin Lotuses* (2020), lotuses float in the pond in light colours diluted by ink with clear perspective. The *Brilliance* series illustrates lotuses in either multi—perspective composition or amassed treatment that exudes the brilliance and luxuriance of the flowers. *Shine of Lotuses* (2023) is his most recent work rendering the fully bloom and enchanted flowers in the reflection of water and light in the lotus pond, exuding quietness and tranquility.

Mak is prolific in handling a variety of compositions and colour modulations. *Reminiscence of Fragrance* (2018) employs a full pictorial plane composition in creating a lotus pond in which flowers and leaves recede from the front to the rear with depth and enriching the charm of red lotuses. In the *Colours of Lotus Dream, Full Bloom series* (2019), lotus leaves fill up the pictorial plane in which lotuses sway in the wind and the colours diffuses and infuses to reveal subtle but precise perspective. The work *Lotus in Full Moon* (2022) is marked with an upright blooming pink lotus in moon light, which conveys a pure and tranquil resonance.

Mak also adds elements in nature in his lotus works as if the flowers are telling stories of nature quietly by themselves. *Passionate Dialogue* (2009) a dragonfly stops by the lotus in splashed colours in an abstract manner as if the insect is talking passionate words to the flowers. *Intimacy to Lotus* (1), (5) (2021) dragonflies are visiting the lotuses in the pond or swirl, lodging their intimacy to the flowers. Enriched with small insects in his lotus paintings, Mak injects vividness and vitality of nature in his artistic creations.

Louis Mak not only focuses his attention to the handling of techniques and colours, but also experiments with geometric and abstract artistic vocabularies. The work *Consummation of Lotus* (1) (2020) illustrates lotus and leaves with graphic design touch in a halo highlighted by brilliant colours like a decorative motif. The work *Untrammeled Vision of Lotus* (1) (2) are his most recent works dated 2023. In the Former, the pictorial plane is split into two leaves depicting lotus leaves with a red flower standing upright in light and shade. In the latter, the pictorial plane is divided into the upper and lower parts with abstract inverted lotus leaves supporting a lotus in full bloom. The compositional and technical rendering of these works may be associated with the style of Wucius Wong, his teacher and a renowned graphic designer. Mak achieved a synthesis of abstract and graphic rendering in these works with imageries that fully demonstrate the artist's creativity.

Lotus blooms, lotus dies, broken flowers and withering stems indicate the course of life. *Autumn Rhythm* (2016) depicts withering flowers in ink and yet the flower seems to linger its last survival. In *Mystic Charm* (2020), withering lotus is rendered in dense and colours as if the life of flower is entering into a mystic state. *Withering with Hope* (2022) has the flower withering in water in a sad mood, however, its beauty will never fade and will be restored and revived in the next year. This series of withering lotuses echoes Mak's words "withered leaves and stems in Autumn and Winter and its growth in the four seasons have nurtured me with unbound imaginations and inspirations.

Strolling in Misty Mountains

The Ming scholar Xu Xiake states, “Returning from Mount Huang, I will not dare to see other peaks; returning from the five majestic mountains, I will not dare to see other mountains.” The strange rocks and pines as well clouds and mist at Mount Huang are favoured pictorial themes for Mak. Mei Qing, Shitao, Jianjiang of the Huangshan School, modern painters such as Liu Haisu, Huang Binhong, Zhang Daqian, Li Keran and Wu Guanzhong are all noted for paintings of Mountain Huang. In 2018, Mak first visited the mountain and was much impressed by the scenery of mountains, streams, pines, rocks and cloudy and misty ambience there, who then understands the essence and beauty of nature and follows the aesthetics “mindful journey to landscapes” and “union of heaven and man” to create his “Misty Mount Huang” series. The works *Strolling in Misty Mountains* (1), (2), (3) (2018), *Climbing the Peak* (2022), *Myriad Mountains* (2022), *Peaks above the Nine Heavens* (2021) are noted for *zun* textural strokes of the past and present in depicting peaks, trees and woods with intricate and interweaving brush work to reveal the textural appearance of the subjects with clouds and mist floating around. The mountains in dense ink wash and the clouds and mist reserved in white form a contrast between the solid and the void, as well as the eccentric scenery of Mountain Huang and the misty atmosphere there. In the work *Strolling in Misty Mountains* (1), he applies green and blue colours to highlight the monumental myriad peaks and skillfully creates the dynamic movements of clouds in the white spaces, simulating swift running of rivers in a heroic manner. These works fully illustrate the artist closely observes the nature and manipulates his pictorial composition and brush work in compliance with the aesthetics of “understanding the black and keep the white”, “harmony between solidity and emptiness” and “ink can generate five colours.” The larger works *Majestic Mountains* (1), (2) (2021) have their pictorial planes overlaid with grand mountains spreading to the right and left. Clouds are washed with light tints and the skillful treatment of textural strokes form the sea of clouds at Mount Huang in sunshine changes with a touch of grandeur and vigour, conveying the ideal of “mindful journey to rivers and mountains. *Myriad Mountains in Morning Glow* (1), (2) (2020) also date to the same year and share similar compositional treatment with mountains occupying the lower part of the work and rich forestry on the mountain tops bathing in golden and red morning glow. The brilliant palette and the modulation of light and shades bring realistic landscapes to imageries of Mount Huang to an expressive realm of the essence of ink and brush work.

In *Sea of Clouds* (1) (2021), *Sea of Clouds* (2), (3) (2020), Mak paints the peaks at Mount Huang with yellow, green and vermillion pigments. Clouds interspersed in between with skillful spatial treatment to show the reflection of light and shade. Strong colours of blue, green and yellow are splashed in the works *Unbound Vastness* (2022), *Majestic Mount Huang up on the Sky* (2022) simulating the “splashed colour” technique in reminiscence of Liu Haisu and Zhang Daqian’s works of Mount Huang but with his own transformations. The titles of *Seeking the Way of Art in Mount Huang* (2022) and *Mirage* (2022) are rather abstract and the landscapes at Mount Huang are rendered in bright red, green and blue with floating clouds directing the viewers to conduct an illusionary travel to mountains and rivers.

Mi Fu and his son Mi Yuren, the noted masters in the Song Dynasty, are acclaimed for painting cloudy and misty mountains with horizontal dots and ink washes, which is known as the “Mi style”. Gao Kegong of the Yuan Dynasty inherited the legacy of the Mi family and is also noted for painting cloudy mountains. Various modern painters draw their inspirations from nature through life portrayal and observation from real landscape, as well as borrowing elements from the palette of western painting to depict cloudy landscapes. Mak is prolific in deriving the essence of these styles and with Mount Huang as an artistic vehicle, he reaches a transcended realm in terms of brush and ink work, light and colour and dynamism, testifying the philosophical aspiration of “lodging ideas in mist and clouds, seeking the true path of art in mountains and ravines”.

Louis Mak contributes his works of art to benefit the community. Works are sold for various times and the incomes are used to support charity business to help the under-privileged and elderly, which is recognized in the society widely. He has a long artistic path to pursue and further cultivate his art. The present exhibition could be taken as a brief retrospective of his artistic endeavours and it is hope that the show will mark his anticipated enhancement in art and deliver significant contribution to the promotion of ink art in Hong Kong.

TANG Hoi-chiu
Adjunct Professor, Academy of Visual Arts,
The Hong Kong Baptist University
November 2023



1 脫穎之一
Untrammeled Vision of Lotus (1)

水墨 設色 紙本
Ink and colour on paper
95 x 60 cm. (37 3/8 x 23 5/8 in.)
2023



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2 脱穎之二
Untrammeled Vision of Lotus (2)

水墨 設色 紙本
Ink and colour on paper
95 x 60 cm. (37 $\frac{3}{8}$ x 23 $\frac{5}{8}$ in.)
2023



3 獨鳴曲之一
Solo Melody (1)

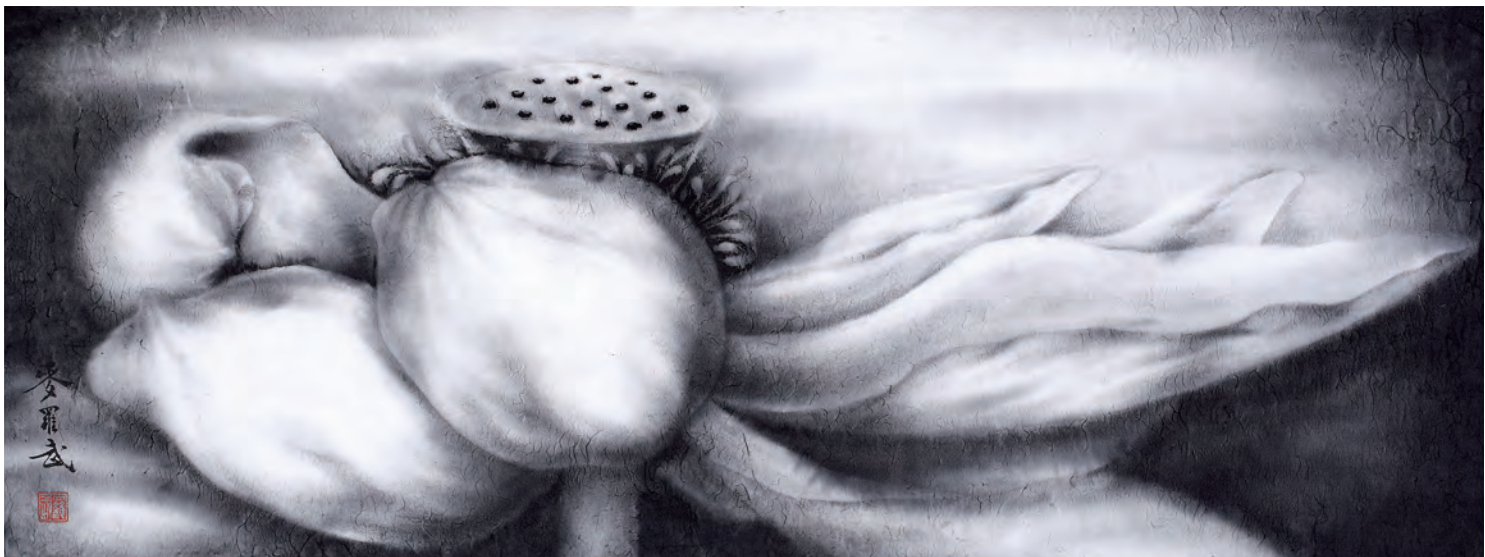
水墨 紙本
Ink on paper
104 x 184 cm. (41 x 72 ½ in.)
2014





4 獨鳴曲之二
Solo Melody (2)

水墨 紙本
Ink on paper
184 x 104 cm. (72 ½ x 41 in.)
2014



5 獨鳴曲之八
Solo Melody (8)

水墨 紙本
Ink on paper
33 x 97 cm. (13 x 38 ¼ in.)
2016



6-8 合奏曲之一至三
Lotus Ensemble (1-3)

水墨 紙本
Ink on paper
70 x 70 cm. (27 ½ x 27 ½ in.)
2016





9 新妝
Fresh Adornment

水墨 設色 紙本
Ink and colour on paper
95 x 31 cm. (37 3/8 x 12 1/4 in.)
2016



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-
- 10 彩妝之一
Colourful Adornment (1)

水墨 設色 紙本
Ink and colour on paper
94 x 93 cm. (37 x 36 $\frac{5}{8}$ in.)
2018



11 彩妝之二
Colourful Adornment (2)

水墨 設色 紙本
Ink and colour on paper
37 x 98 cm. (14 5/8 x 38 5/8 in.)
2022





12 彩妝之三
Colourful Adornment (3)

水墨 設色 紙本
Ink and colour on paper
95 x 60 cm. (37 ¾ x 23 ⅝ in.)
2023



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13 彩妝之五
Colourful Adornment (5)

水墨 設色 紙本
Ink and colour on paper
95 x 60 cm. (37 $\frac{3}{8}$ x 23 $\frac{5}{8}$ in.)
2023



14 微笑
Smile

水墨 設色 紙本
Ink and colour on paper
70 x 70 cm. (27 ½ x 27 ½ in.)
2022



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15 無雙
Untrammelled Lotus

水墨 設色 紙本
Ink and colour on paper
69 x 45 cm. (27 $\frac{1}{8}$ x 17 $\frac{3}{4}$ in.)
2022



16 相伴
Companion

水墨 設色 紙本
Ink and colour on paper
77 x 54 cm. (30 3/8 x 21 1/4 in.)
2022



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-
- 17 荷韻
Lotus Rhythm

水墨 設色 紙本
Ink and colour on paper
99 x 60 cm. (39 x 23 $\frac{5}{8}$ in.)
2018



18 競艷之一
Rival of Luxuriance (1)

水墨 設色 紙本
Ink and colour on paper
79 x 30 cm. (31 1/8 x 11 3/4 in.)
2023



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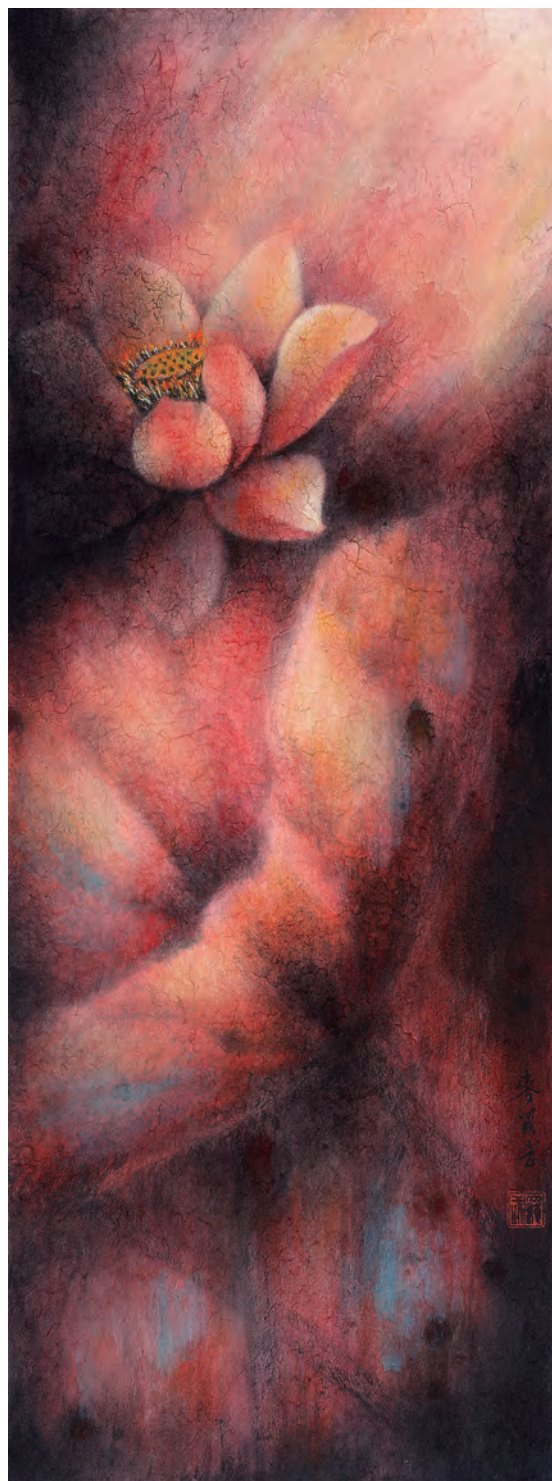
19 競艷之二
Rival of Luxuriance (2)

水墨 設色 紙本
Ink and colour on paper
79 x 30 cm. (31 1/8 x 11 3/4 in.)
2023



20 競艷之三
Unrivalled Luxuriance (3)

水墨 設色 紙本
Ink and colour on paper
79 x 30 cm. (31 1/8 x 11 3/4 in.)
2023



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-
- 21 競艷之五
Unrivalled Luxuriance (5)

水墨 設色 紙本
Ink and colour on paper
79 x 30 cm. (31 $\frac{1}{8}$ x 11 $\frac{3}{4}$ in.)
2023





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23 出眾
Purity

水墨 設色 紙本
Ink and colour on paper
72 x 53 cm. (28 $\frac{3}{8}$ x 20 $\frac{7}{8}$ in.)
2009



24 玉立
Splendid

水墨 設色 紙本
Ink and colour on paper
72 x 53 cm. (28 3/8 x 20 7/8 in.)
2009



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25 眷戀
Passion of Twin Lotuses

水墨 設色 紙本
Ink and colour on paper
79 x 79 cm. (31 $\frac{1}{8}$ x 31 $\frac{1}{8}$ in.)
2020



26 花語之一
Chant of Lotuses (1)

水墨 設色 紙本
Ink and colour on paper
70 x 70 cm. (27 ½ x 27 ½ in.)
2023



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-
- 27 花語之二
Chant of Lotuses (2)

水墨 設色 紙本
Ink and colour on paper
71 x 70 cm. (28 x 27 ½ in.)
2023





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-
- 29 花語之五
Chant of Lotuses (5)

水墨 設色 紙本
Ink and colour on paper
71 x 69 cm. (28 x 27 1/8 in.)
2023



30 絢麗之一
Brilliance (1)

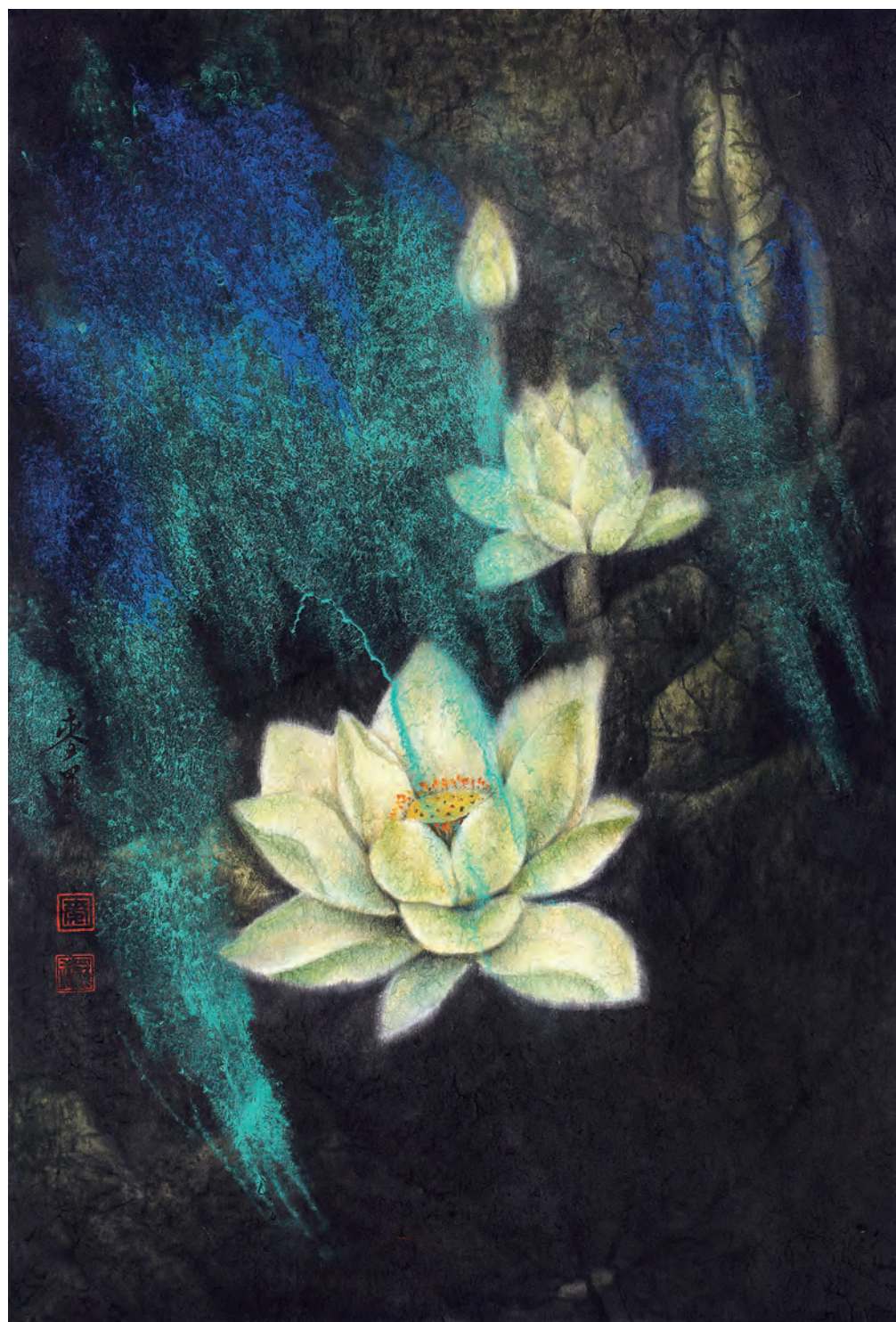
水墨 設色 紙本
Ink and colour on paper
45 x 69 cm. (17 ¾ x 27 ⅛ in.)
2022





31 絢麗之二
Brilliance (2)

水墨 設色 紙本
Ink and colour on paper
47 x 73 cm. (18 ½ x 28 ¾ in.)
2022

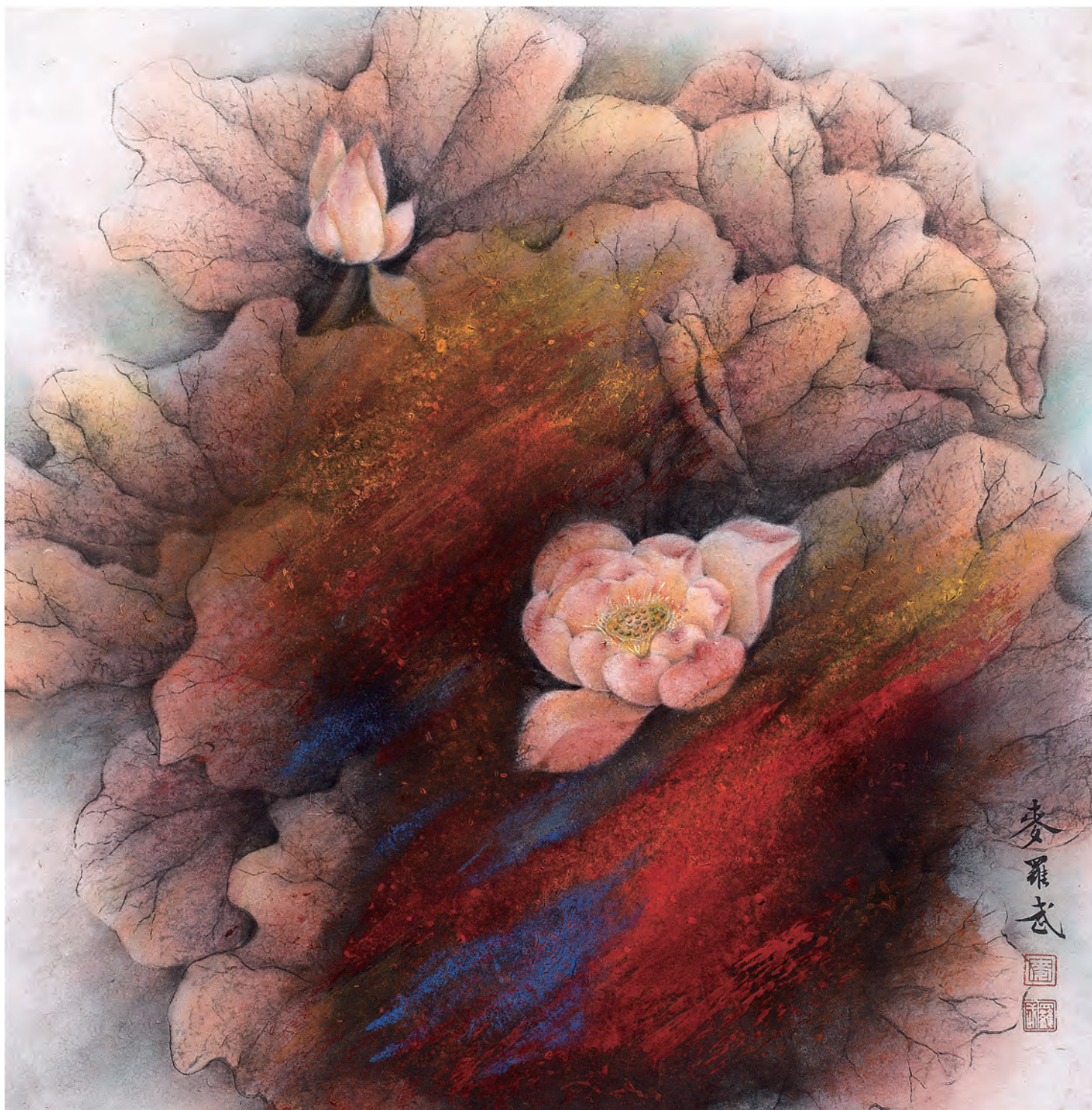


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32 絢麗之三
Brilliance (3)

水墨 設色 紙本
Ink and colour on paper
69 x 46 cm. (27 $\frac{1}{8}$ x 18 $\frac{1}{8}$ in.)
2022





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34 絢麗之六
Brilliance (6)

水墨 設色 紙本
Ink and colour on paper
69 x 69 cm. (27 1/8 x 27 1/8 in.)
2022



35 絢麗之七
Brilliance (7)

水墨 設色 紙本
Ink and colour on paper
45 x 69 cm. (17 ¾ x 27 ⅛ in.)
2022



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36 絢麗之八
Brilliance (8)

水墨 設色 紙本
Ink and colour on paper
69 x 46 cm. (27 1/8 x 18 1/8 in.)
2022





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38 生生不息之二
Life in Lotus Root (2)

水墨 設色 紙本
Ink and colour on paper
70 x 69 cm. (27 ½ x 27 ⅛ in.)
2021



39 朝陽
Bathing in Morning Glow

水墨 設色 紙本
Ink and colour on paper
32 x 73 cm. (12 5/8 x 28 3/4 in.)
2022





40 艷陽
Shine of Lotuses

水墨 設色 紙本
Ink and colour on paper
70 x 138 cm. (27 ½ x 54 ¾ in.)
2023

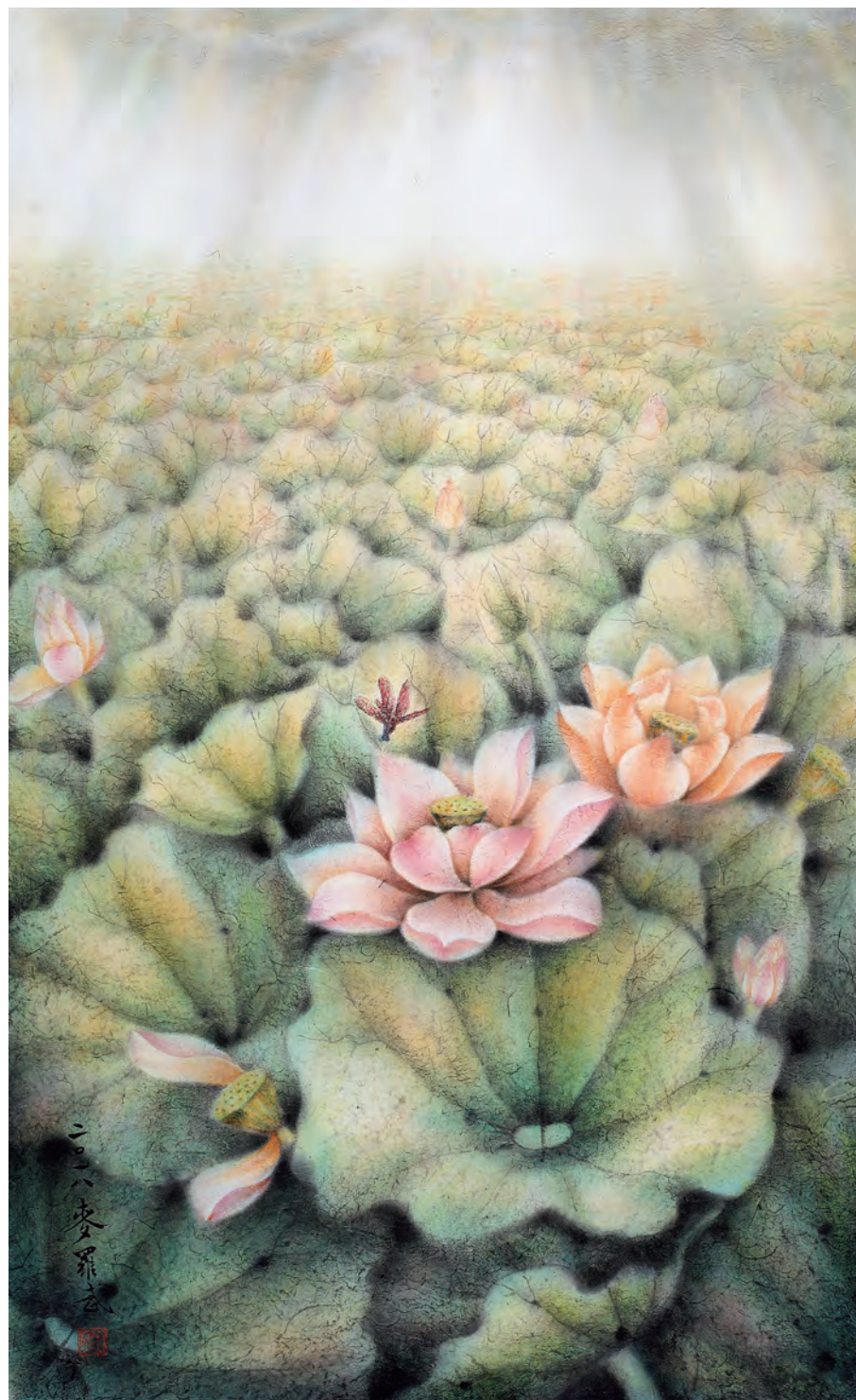




p. 65

41 晨暉
Gallant Morning Charm

水墨 設色 紙本
Ink and colour on paper
99 x 60 cm. (39 x 23 5/8 in.)
2018



p. 66

42 盛放
Full Bloom in the Pond

水墨 設色 紙本
Ink and colour on paper
99 x 60 cm. (39 x 23 $\frac{5}{8}$ in.)
2018



p. 67

43 飄渺之一
Loftiness (1)

水墨 設色 紙本
Ink and colour on paper
95 x 94 cm. (37 $\frac{3}{8}$ x 37 in.)
2018



p. 68

44 飄渺之二
Loftiness (2)

水墨 設色 紙本
Ink and colour on paper
70 x 70 cm. (27 ½ x 27 ½ in.)
2023







46 嚮往之一
Tribute to Nature (1)

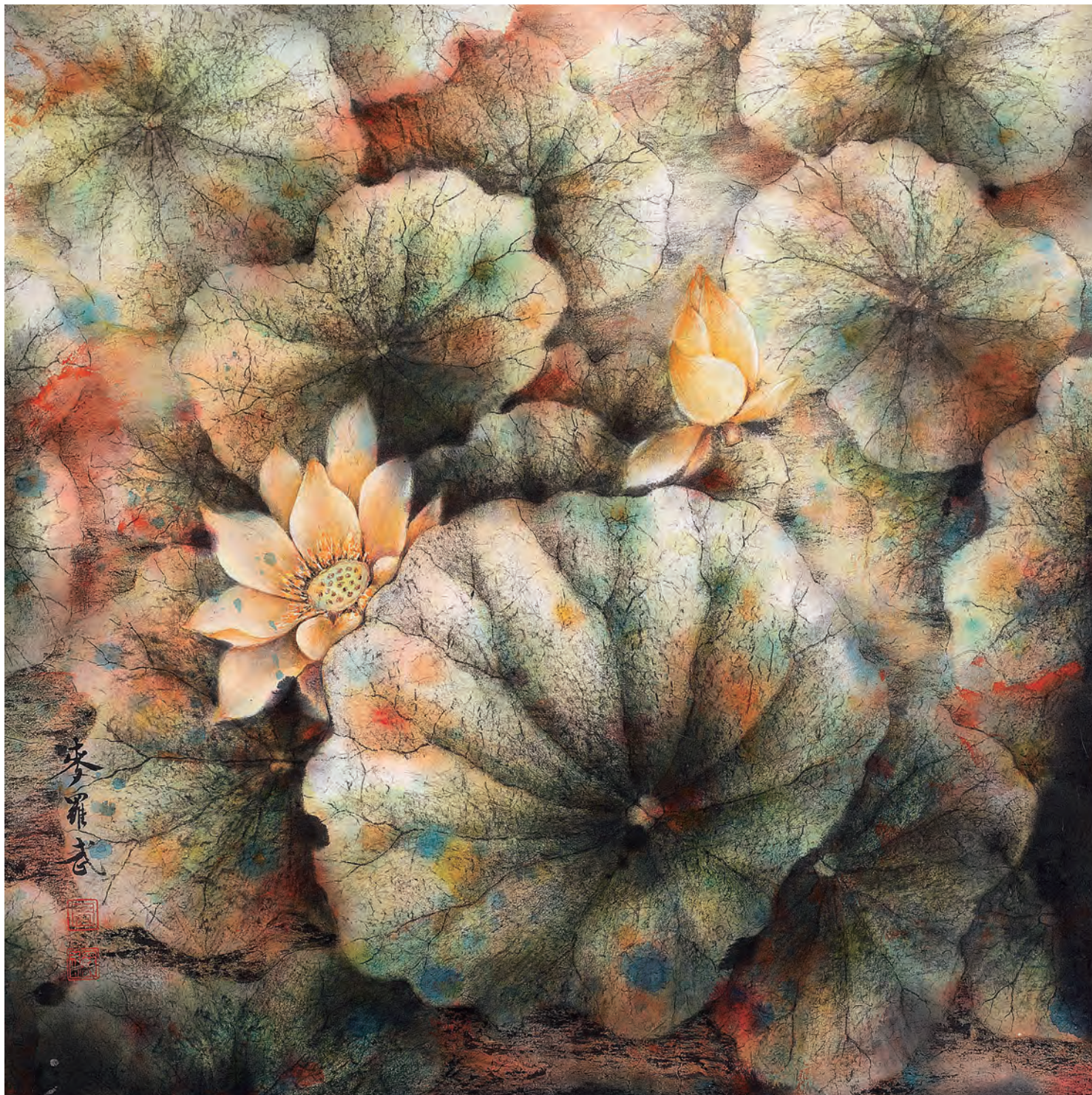
水墨 設色 紙本
Ink and colour on paper
70 x 138 cm. (27 ½ x 54 ¾ in.)
2023





47 彩思之一
Colours of Lotus Dream (1)

水墨 設色 紙本
Ink and colour on paper
69 x 69 cm. (27 $\frac{1}{8}$ x 27 $\frac{1}{8}$ in.)
2009



p. 74

-
- 48 彩思之二
Colours of Lotus Dream (2)

水墨 設色 紙本
Ink and colour on paper
69 x 69 cm. (27 $\frac{1}{8}$ x 27 $\frac{1}{8}$ in.)
2009



p. 75

49 綻放之一
Full Bloom (1)

水墨 設色 紙本
Ink and colour on paper
69 x 69 cm. (27 $\frac{1}{8}$ x 27 $\frac{1}{8}$ in.)
2019



p. 76

50 綻放之二
Full Bloom (2)

水墨 設色 紙本
Ink and colour on paper
70 x 70 cm. (27 ½ x 27 ½ in.)
2019



p. 77

51 綻放之三
Full Bloom (3)

水墨 設色 紙本
Ink and colour on paper
68 x 68 cm. (26 $\frac{3}{4}$ x 26 $\frac{3}{4}$ in.)
2019



p. 78

52 月圓
Lotus in Full Moon

水墨 設色 紙本
Ink and colour on paper
69 x 69 cm. (27 $\frac{1}{8}$ x 27 $\frac{1}{8}$ in.)
2022



53 情話
Passionate Dialogue

水墨 設色 紙本
Ink and colour on paper
61 x 42 cm. (24 x 16 ½ in.)
2009



p. 80

54 霞輝
Dragonfly and Lotus in Sunset

水墨 設色 紙本
Ink and colour on paper
72 x 70 cm. (28 $\frac{3}{8}$ x 27 $\frac{1}{2}$ in.)
2014



55 荷語之一
Intimacy to Lotus (1)

水墨 設色 紙本
Ink and colour on paper
59 x 99 cm. (23 ¼ x 39 in.)
2021





56 荷語之三
Intimacy to Lotus (3)

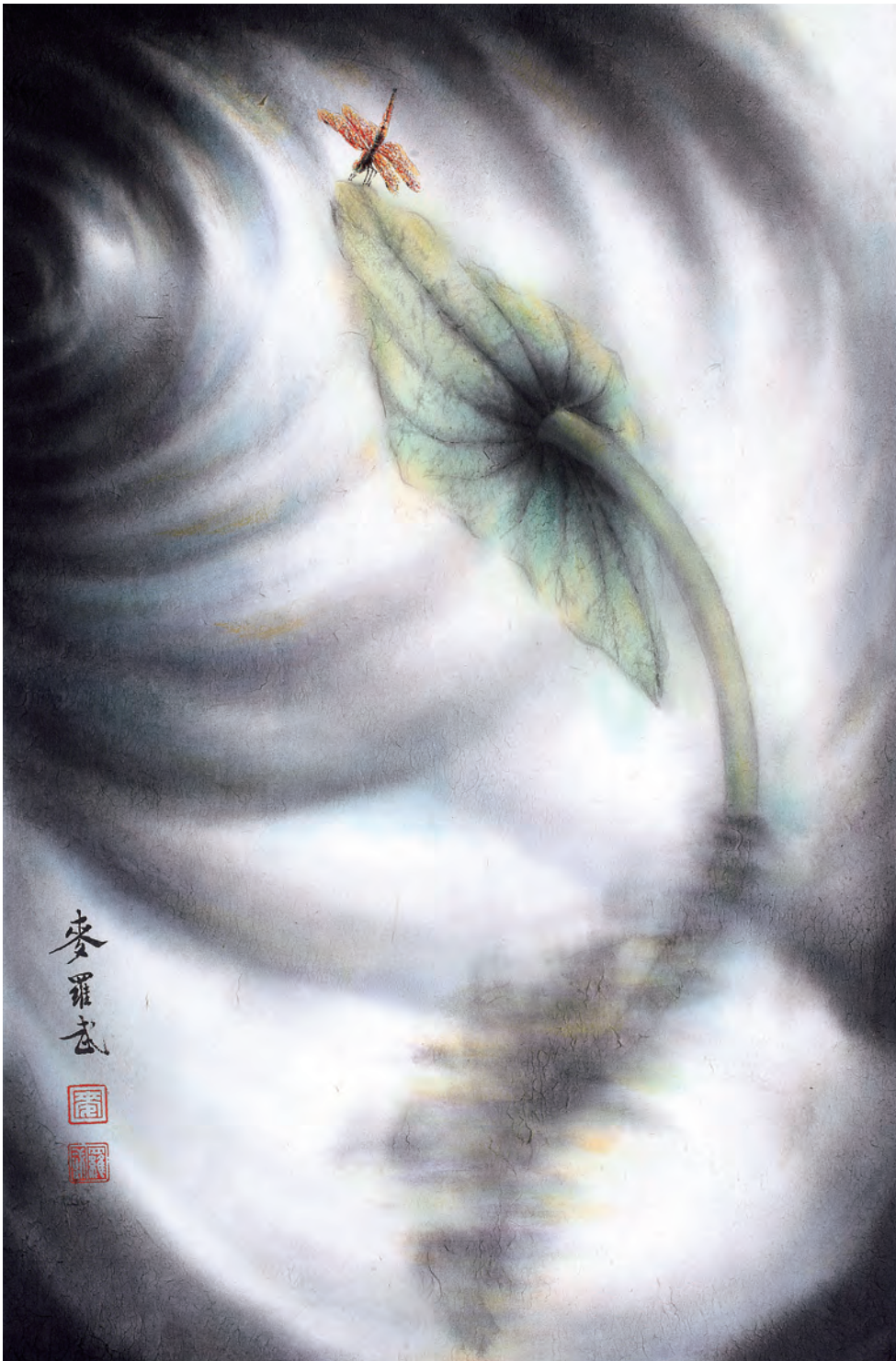
水墨 設色 紙本
Ink and colour on paper
69 x 69 cm. (27 1/8 x 27 1/8 in.)
2021



p. 84

57 荷語之五
Intimacy to Lotus (5)

水墨 設色 紙本
Ink and colour on paper
70 x 70 cm. (27 ½ x 27 ½ in.)
2021



58 荷語之六
Intimacy to Lotus (6)

水墨 設色 紙本
Ink and colour on paper
69 x 45 cm. (27 1/8 x 17 3/4 in.)
2021



p. 86

-
- 59 荷語之七
Intimacy to Lotus (7)

水墨 設色 紙本
Ink and colour on paper
70 x 70 cm. (27 ½ x 27 ½ in.)
2023





p. 88

-
- 61 如意之三
Consummation of Lotus (3)

水墨 設色 紙本
Ink and colour on paper
95 x 93 cm. (37 $\frac{3}{8}$ x 36 $\frac{5}{8}$ in.)
2020



p. 89

62 團圓
Perfect Harmony

水墨 設色 紙本
Ink and colour on paper
95 x 93 cm. (37 $\frac{3}{8}$ x 36 $\frac{5}{8}$ in.)
2020



p. 90

63 秋韻
Autumn Resonance

水墨 紙本
Ink on paper
152 x 94 cm. (59 $\frac{7}{8}$ x 37 in.)
2016





p. 92

65 秘境
Mystic Charm

水墨 設色 紙本
Ink and colour on paper
138 x 69 cm. (54 $\frac{3}{8}$ x 27 $\frac{1}{8}$ in.)
2022



66 追憶
Fainted memory

水墨 設色 紙本
Ink and colour on paper
138 x 69 cm. (54 3/8 x 27 1/8 in.)
2020



p. 94

67 盼望
Withering with Hope

水墨 設色 紙本
Ink and colour on paper
70 x 70 cm. (27 ½ x 27 ½ in.)
2022



p. 97

68 向陽
Brightness of Sunflowers under the Sun

水墨 設色 紙本
Ink and colour on paper
93 x 93 cm. (36 $\frac{5}{8}$ x 36 $\frac{5}{8}$ in.)
2016



p. 98

69 紅日
Sunflower under Red Sun

水墨 設色 紙本
Ink and colour on paper
138 x 70 cm. (54 $\frac{3}{8}$ x 27 $\frac{1}{2}$ in.)
2023



p. 101

70 雲山行之一
Strolling in Misty Mountains (1)

水墨 紙本
Ink on paper
95 x 182 cm. (37 $\frac{3}{8}$ x 71 $\frac{5}{8}$ in.)
2018

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71 雲山行之二
Strolling in Misty Mountains (2)

水墨 紙本
Ink on paper
95 x 95 cm. (37 3⁄8 x 37 3⁄8 in.)
2018



p. 104

-
- 72 雲山行之三
Strolling in Misty Mountains (3)

水墨 紙本
Ink on paper
95 x 95 cm. (37 $\frac{3}{8}$ x 37 $\frac{3}{8}$ in.)
2018

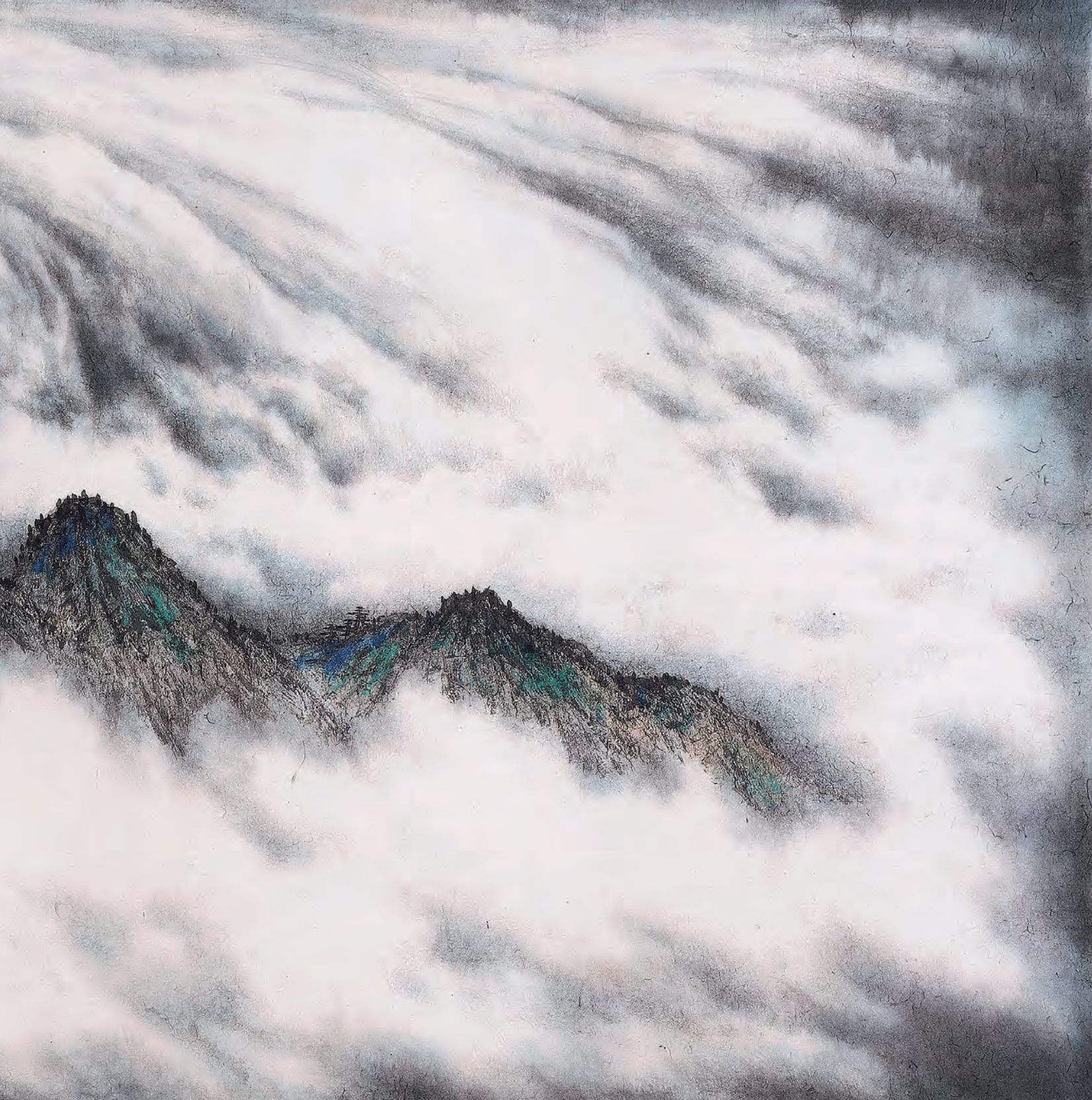


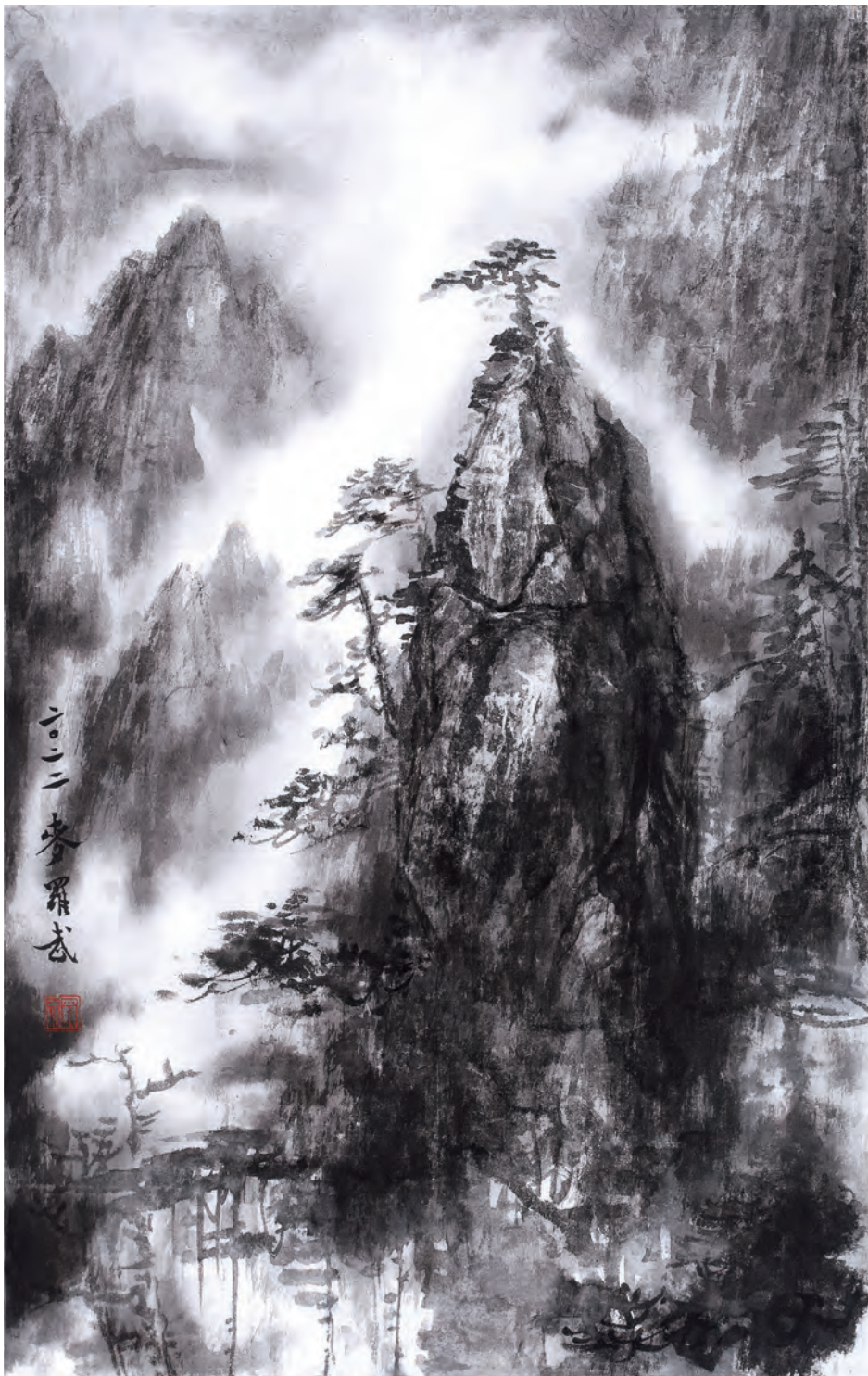
p. 105

73 雲山行之五
Strolling in Misty Mountains (5)

水墨 設色 紙本
Ink and colour on paper
85 x 182 cm. (33 ½ x 71 ⅝ in.)
2022

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74 登峰
Climbing the Peak

水墨 紙本
Ink on paper
74 x 47 cm. (29 1/8 x 18 1/2 in.)
2022



p. 108

75 矗立
Myraid Mountains

水墨 紙本
Ink on paper
47 x 74 cm. (18 ½ x 29 ⅛ in.)
2022



76 九霄
Peaks above the Nine Heavens

水墨 設色 紙本
Ink and colour on paper
70 x 70 cm. (27 ½ x 27 ½ in.)
2021



77 雲海之一
Sea of Clouds (1)

水墨 設色 紙本
Ink and colour on paper
37 x 95 cm. (14 5/8 x 37 3/8 in.)
2021



78 雲海之二
Sea of Clouds (2)

水墨 設色 紙本
Ink and colour on paper
47 x 74 cm. (18 ½ x 29 ⅛ in.)
2020



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79 雲海之三
Sea of Clouds (3)

水墨 設色 紙本
Ink and colour on paper
47 x 74 cm. (18 ½ x 29 ⅛ in.)
2020



p. 113

80 天池
Heaven Lake at Mount Huang

水墨 設色 紙本
Ink and colour on paper
70 x 70 cm. (27 ½ x 27 ½ in.)
2021



p. 114

81 問道
Seeking the Way of Art in Mount Huang

水墨 設色 紙本
Ink and colour on paper
74 x 47 cm. (29 1/8 x 18 1/2 in.)
2022



p. 115

82 無極
Unbound Vastness

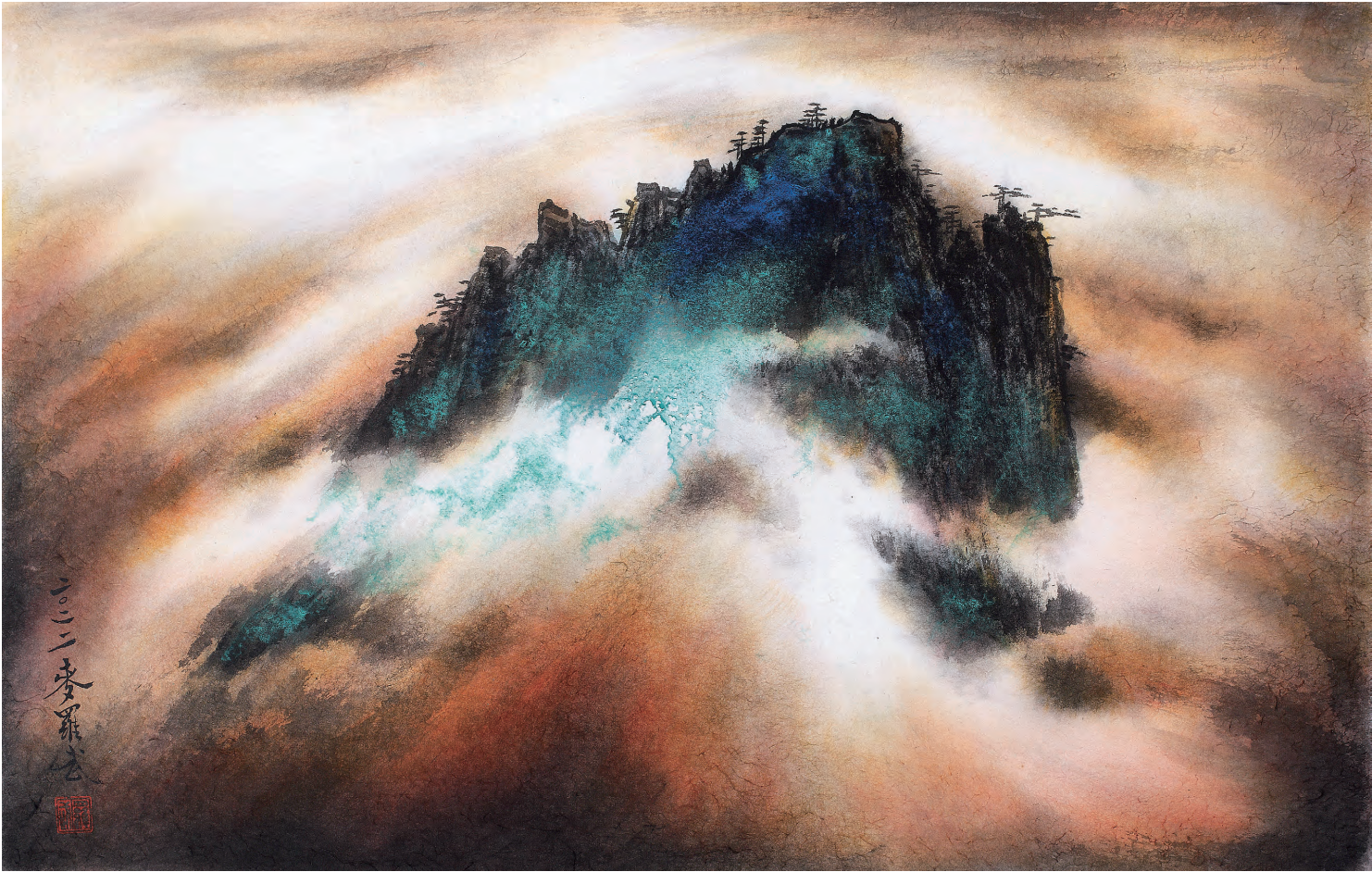
水墨 設色 紙本
Ink and colour on paper
70 x 70 cm. (27 ½ x 27 ½ in.)
2022



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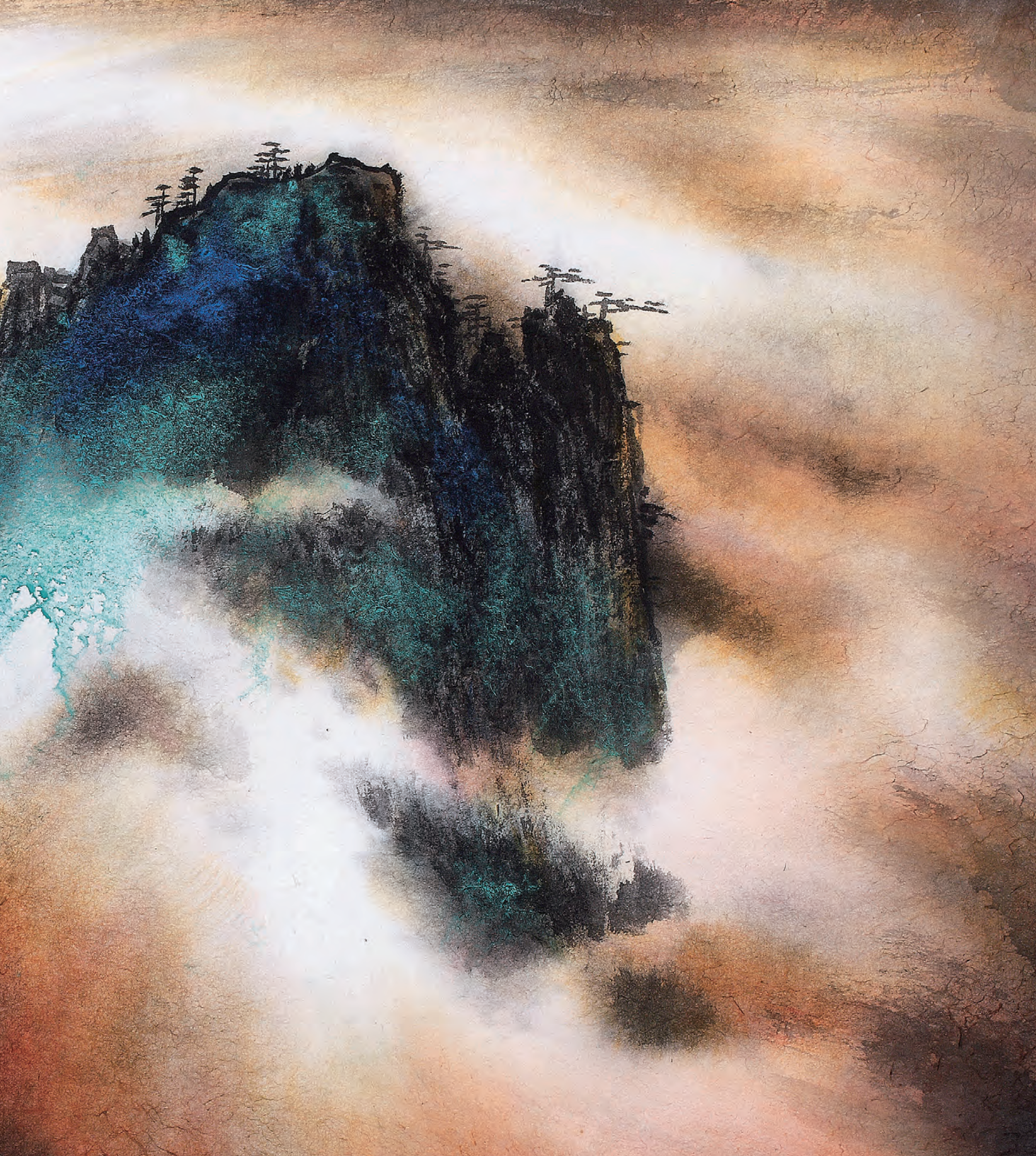
83 雲霄
Majestic Mount Huang up on the Sky

水墨 設色 紙本
Ink and colour on paper
47 x 74 cm. (18 ½ x 29 ⅛ in.)
2022



84 蜃樓
Mirage

水墨 設色 紙本
Ink and colour on paper
47 x 74 cm. (18 ½ x 29 ⅛ in.)
2022





85 浩瀚之一
Majestic Mountains (1)

水墨 設色 紙本
Ink and colour on paper
37 x 96 cm. (14 5/8 x 37 3/4 in.)
2021



p. 120

86 浩瀚之二
Majestic Mountains (2)

水墨 設色 紙本
Ink and colour on paper
37 x 95 cm. (14 5/8 x 37 3/8 in.)
2021



87 浩瀚之三
Majestic Mountains (3)

水墨 設色 紙本
Ink and colour on paper
47 x 74 cm. (18 ½ x 29 ⅛ in.)
2022



p. 122

88 晨暉之一
Myraid Mountains in Morning Glow (1)

水墨 設色 紙本
Ink and colour on paper
47 x 74 cm. (18 ½ x 29 ⅛ in.)
2020



89 晨暉之二
Myraid Mountains in Morning Glow (2)

水墨 設色 紙本
Ink and colour on paper
47 x 74 cm. (18 ½ x 29 ⅛ in.)
2020

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通訊地址：香港九龍紅磡馬頭圍道21號義達工業大廈五樓C1室

Correspondence Address : Unit C1, 5/F, Eldex Industrial Building, 21 Ma Tau Wai Road, Hung Hom, Kowloon, Hong Kong

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Imagery of

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MISTY MOUNTAINS



Ink art of LOUIS MAK

麥羅武 水墨藝術

CHRISTIE'S 佳士得

22ND FLOOR ALEXANDRA HOUSE 18 CHATER ROAD CENTRAL HONG KONG
香港 中環 遮打道18號 歷山大廈22樓