

**NATIONAL
GALLERY
SINGAPORE**

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He 何香凝
Xiangning
Ink & Intent 画就丹青 凭寄意



WU GUANZHONG GALLERY

In Remembrance of the Shuangqing Studio

应念双清楼上事 (1878-1925)

After their marriage in 1897, He Xiangning and Liao Zhongkai resided at Shuangqinglou (Shuangqing Studio). In 1903, she accompanied Liao to Japan for his studies, where she began studying fine art on the advice of Sun Yat-sen. Her portrayal of lions and tigers marked a departure from classical literati painting, reflecting the influence of realism and naturalism. These works expressed her hopes for national revival during this period of socio-political turmoil.

1897年何香凝与廖仲恺成婚后居住于双清楼。1903年她随廖仲恺赴日留学，在孙中山的建议下开始学习美术。她笔下的狮虎形象突破了传统文人画的模式，展现出写实与自然主义的影响，寄托了她在社会动荡时期对国家复兴的期盼。



Tiger. 1910. Ink and colour on silk, 26 × 30 cm.
Collection of He Xiangning Art Museum. Image courtesy of the Museum.

《虎》，1910年，设色绢本，26 × 30厘米，
何香凝美术馆馆藏，图像由何香凝美术馆提供

The Friends of Winter by the Shores of Baima Lake

白马湖畔寒之友 (1926-1937)

In the late 1920s, He Xiangning moved to Shanghai and Baima Lake in Shaoxing. During this period, her artistic practice evolved from works on silk to ink on paper. To raise funds, He Xiangning held a series of calligraphy and painting exhibitions in Singapore, Penang, and the Philippines in 1929, bringing together her socio-political activism and artistic practice.

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In collaboration with He Xiangning Art Museum, this exhibition presents He Xiangning as a pioneering woman artist and social activist whose practice bridged art, social ideals, and cultural exchange. Through painting, poetry, calligraphy, and archival materials, it explores how she used artistic expression to convey ideas of resilience, solidarity, and women's agency.

Featuring more than 50 works, this exhibition traces her remarkable life and artistic legacy. See rare archival materials related to her 1929 travels to Singapore, Penang, and the Philippines, where she held a series of charity, calligraphy, and painting exhibitions.

本次展览由何香凝美术馆合作呈献，以绘画、诗词、书法及文献资料为媒介，展现何香凝以先驱女性艺术家与社会活动家的多重身份，及她在艺术实践中，如何在艺术创作、社会理想与文化交融之间架起桥梁。展览通过作品深入探讨她如何以艺术语言传递坚韧精神、团结力量与女性自主意识。

展览呈现逾50件作品，梳理她非凡的人生历程与艺术遗产。参观者还可观赏到她1929年到访新加坡、槟城及菲律宾期间举办一系列慈善、书法及绘画展览的珍贵文献资料。



He Xiangning painting for a charity exhibition, 1931

1931年，正在为慈善展览作画的何香凝

On cover: Detail of *Lion*. 1914. Ink and colour on silk, 63 × 49 cm.
Collection of He Xiangning Art Museum. Image courtesy of the Museum.

封面：《狮》局部，1914年，设色绢本，63 × 49厘米，何香凝美术馆馆藏，图像由何香凝美术馆提供

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Pine and Chrysanthemums. 1931. Ink and colour on paper, 173 × 273 cm.
Collection of He Xiangning Art Museum. Image courtesy of the Museum.

《松·菊》，1931年，设色纸本，173 × 273厘米，何香凝美术馆馆藏，图像由何香凝美术馆提供

Green Plum Blossoms.
1943. Ink and colour
on paper, 57 × 36 cm.
Collection of He Xiangning
Art Museum. Image
courtesy of the Museum.

《绿梅》，1943年，
设色纸本，57 × 36厘米，
何香凝美术馆馆藏，
图像由何香凝美术馆提供



War and Frontiers at Dusk

戎马关山欲暮天

(1938-1948)

The War of Resistance against Japan entered a new phase following the Marco Polo Bridge Incident on 7 July 1937. Thrust into political upheaval and wartime hardship, He Xiangning drew on her socio-political influence and artistic standing to rally morale and foster solidarity. Her works from this period, most notably *Green Plum Blossoms* (1943), strongly articulated her political convictions and unwavering resolve.

1937年7月7日卢沟桥事变后，抗日战争进入新阶段。身处政治动荡与战争烽火中，何香凝凭借其社会政治影响力与艺术声望鼓舞士气、凝聚民心。这一时期的作品，尤其是她1943年创作的《绿梅》，鲜明表达了她的政治信念与不屈的意志。

Longevity in Art and Life

画高寿亦高 (1949-1972)

Describing this period as the most stable and contented of her life, He Xiangning continued to explore the motifs of winter. She also engaged in collaborative exchanges with painters across the country. Collaborative works such as *Appreciating the Snow* (1962) serve as an important example of how modern Chinese art preserved the refined tradition of literati exchange while embracing the new collective ethos emerging of the time.

何香凝将这段时光视为人生中最安稳、充实的阶段。她在持续探索冬季意象的同时，她积极参与全国画家雅集活动，其中《赏雪图》(1962)等合作作品尤其具有代表性，既延续了中国文人雅集传统中诗书画印交融的精致品格，亦展现出当时创作的新风气。

“惟菊与石，品质高洁。
惟石与菊，天生硬骨。
悠悠清泉，娟娟皓月。
惟菊与石，品质高洁。”

“Chrysanthemum and rock,
their qualities are noble and pure.
Rock and chrysanthemum,
their natures are unyielding.
A gentle spring flows on,
a moon gleaming above, calm and full.
Chrysanthemum and rock,
their qualities are noble and pure.”

*Inscription on a Chrysanthemum
and Rock Painting* (c.1930s)
题菊石图 (1930年代)

He Xiangning, Fu Baoshi.
Appreciating the Snow. 1962.
Ink and colour on paper, 132 × 37 cm.
Collection of He Xiangning Art Museum.
Image courtesy of the Museum.

何香凝，傅抱石，《赏雪图》，1962年，
设色纸本，132 × 37厘米，
何香凝美术馆馆藏，图像由何香凝美术馆提供



TOURS & PROGRAMMES 导览与活动

In conjunction with the exhibition, we are bringing together a variety of public talks, tours, and workshops that offer deeper insights into its themes. For more information, please visit nationalgallery.sg/InkAndIntent

配合此次展览，我们将推出一系列讲座、导览与工作坊，带您深入解读展览主题。欲了解更多信息，请访问 nationalgallery.sg/InkAndIntent

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30 minutes before closing time.

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