

Paintings of Macao's Famous Artists

Art is a common language for human, and it may be one of the most direct and effective ways for people to understand each other. As Macao art is at the forefront edge, the culture clashes that occurred through the penetration of contemporary Western culture are the major factors for the evolution of the local paintings, which also led to the commencement of modernity and contemporaneity of Macao art history during the process of introduction, transplantation and integration of foreign art.

The art professionals and enthusiasts in Macao established the “Art Research Association of Macao” on 1st April 1956, which was named “Macau Artist Society” afterward, and Mr. Ho Yin was appointed as the honorary president. It focuses on observing and learning from each other; striving to promote creativity and enhance people's interest and understanding in art.

Jointly created by Ng Hei U, Kuan Man Lei, Tam Chi Sang, Chen Ziming, Chao Vai Fu, Chen Shanlang, Cai Yishan, Vong Man Tat, Lok Cheong, Fong Ian Sut – “Pine, Chrysanthemum, Flowers and Birds”

The authors of this painting are all the founders or early members of the association. The pine, plum blossom, orchid and chrysanthemum are “The four friends of the Winter”, which implies faithfulness and loyalty; while the daffodil symbolizes friendship, happiness and fortune. Although each author painted one theme, they devote all their effort and utilize their advantages, creating a modest and moderate picture that is painted with ease and verve.

Ng Meng – “Meeting at the later year” “Mountain and Water”

Ng Meng, style name Ng Hei U, who is a doctor and also keens on collecting and creating Chinese paintings. As the second president of “Art Research Association of Macao”, his paintings are rich in tradition. “Meeting at the later year” is about the chrysanthemum with broken branches, the use of brushes is stringent, so as to firmly preserve the important element of Chinese paintings. The author uses “Meeting” as what to pursue, filling with remembrance. In the “Mountain and Water” created by Ng Meng, it illustrates range upon range of mountains; every brush is neat and distinct without being desolate.

Lok Cheong – “Nest-bound Birds” “Sai Van Waterfront”

The “Art Research Association of Macao” was renamed as “Macau Artist Society” in 1967, with Lok Cheong as the first president. He contributed a lot in promoting the development of Macao's art and culture industry, and spared no effort in supporting junior artists. He engaged in Western paintings at his early years and specialized in portrayal; after his middle-age, he committed himself to Chinese ink paintings, blending both Chinese and Western techniques together. The pigeons in the “Nest-bound birds” bring the sense of depth to the picture; the trees that combined with the extensive mixture of ink and colour, and the dense dots, maintaining the nature of transparent ink colour in Chinese paintings. As for “Sai Van Waterfront”, the tree is used as the main subject, which is created with texture and the composition is innovative, the geographical feature of Nam Van of Macao that is “Circled like a mirror shape” is well showcased.

Kuan Man Le – “Fishing Alone in the Willow Shade” “Angelfish”

Kuan Man Lei has outstanding talent and is able to shift between the Applied Art and Fine Art; he is the student of Gao Jianfu, the founder of The Lingnan School of Painting. Kuan is skillful with capability in many areas, a figure who is a perfect role model in the painting sector of Macao during the 20th century. Although “Fishing Alone in the Willow Shade” was said to be created in a short period of time, the standard and style remain the same. His work “Angelfish” is presented in a restful and leisurely manner, implying the pursuit of brilliant lifestyle.

Tam Chi Sang – “A Ma Temple” “Kun Iam Temple”

Tam Chi Sang is the well-known figure in Macao art education during the 20th century. His oil painting and watercolour painting are full of personal characteristics. While embracing the impressionist, he also keeps the Chinese aesthetic concept. He is full of persistence and pursuance towards art. He attaches importance on

lifestyle, and follows the example of the nature, the “A Ma Temple and Kun Iam Temple” created by him have gathered his feelings towards this small city.

Kam Cheong Ling – “The Lifestyle of Fishing Harbour” “The Convent of the Precious Blood”

Kam Cheong Ling mastered his skill from Xu Yongqing, who is the master of Chinese watercolour painting. He is specialized in quick sketch, watercolour painting and oil painting, and is good at integrating the element of Chinese painting into watercolour painting, forming a unique and diversified means of expression. “The Lifestyle of Fishing Harbour” has a wide open scenery, gleaming reflection of waves in sunlight and the shadow of sailing boats, and the colour is clear and bright, thus the ability of integrating East and West can be seen through his work. Besides, “The Convent of the Precious Blood” is perspective and precise; the shades of colour also correspond with each other.

Kwok Se – “Post Office” “Sailing Boats”

Kwok Se is good at oil painting, watercolour painting and traditional Chinese painting. Regarding his artworks “Post Office” and “Sailing Boat”, the “warmth” of the former and the “cold” of the latter reflect his confidence in handling the image and colour, the composition is ingenious; the appropriate use of light and colour also full of modern inspiration, the essence of Chinese traditional culture is blended into his oil painting.

The artworks that spanning half a century created by the above mentioned senior painters have pushed the creations of Macao’s Chinese painting, oil painting and watercolour painting to the peak, laying a foundation for the development of contemporary art in Macao. The “Macau Artist Society” that was formed by their devoted effort, is still be one of the most well-established and representable art organization in Macao.

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