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Free Elegance and Clear Delineation
— Comment on He Kangde's Art

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LIQin Tan 譚力勤

Psychologist Bennett comment in *The Sensory World*: "If a person receives a message by eyes, while he/she receives another message by other organs, and if the two messages conflict with each other, the visual message must reflect in the person." In comparison with other senses, visual stimulation is well above them in number and visual organ dominates in all organs. When I entered Canada, all kinds of stimulations were infused into my brain through sensory organs, and visual stimulation actually prevailed. However, after the visual stimulation climax was over, culture of the Chinese nation and visual stimuli of the Chinese nation in foreign countries still stayed in my vision. In this background, I got acquainted with Ms. He Kangde and her visual picture—Chinese painting.

Brought up in a Famous Scholar Family in Guangdong

Before Ms. He Kangde's visual pictures emerged before my eyes, it was her amiable tone, friendly and gently appearance, personality in gentleness and culture in geniality that first stimulated my sense. Then her melodious songs and moving lyrics seemed to bring me back to the past and arouse a far and blurred memory. After her works were exhibited, I was moved by her art emotion and culture and deeply respected her family full of art legends and her outstanding educational conditions.

Ms. He Kangde, also named Carefree Studio Hostess, was born in Panyu, Guangdong Province, and was Mr. Kang Youwei's granddaughter. Kang Youwei was a remarkable person in the later Qing Dynasty who shocked the world and almost changed the history. Kang Youwei's works were creative; his calligraphy changed from epigraph to cursive hand, and he became an independent calligraphy master. He Kangde's mother was the seventh daughter of Mr. Kang Youwei; she had studied painting

心理學家貝納特在《感覺世界》一書中論述：“如果人類用視覺接受一個信息，而另一信息是通過另一感覺器官接受的，又如果這兩個信息彼此矛盾，人們所反映的一定是視覺信息。”與其他感覺比較起來，視覺刺激不僅在量上大大超過它們，而且視覺器官在感官中具有主要地位。當我步入加拿大，各種刺激都通過感官注入我腦海中，視覺刺激也確占其主要地位。但當視覺刺激高峰期過後，能停留在我視覺中更多的還是中華民族的文化和中華民族在異國他鄉的視覺刺激物。也許就是在此背景下我認識了何康德女士，認識了她的視覺圖像——國畫藝術。

家學富淵源 嶺南傳賢士

當何康德女士視覺圖像還未展示之前，首先刺激到我感覺的是她那語調親切、和氣溫柔的形象，溫柔中藏個性，親切中顯修養。其次是她那優美的歌聲，動人的歌詞，仿佛把我帶回到過去的歲月，激起一段荒遠、迷離的記憶。作品展示之後，我被她藝術情感和修養所觸動，深深地敬佩她那充滿藝術色彩的家庭和具有奠定驕人基礎的條件。

何康德女士，號破煩齋主，廣東番禺人，為南海康有為先生之外孫女，康有為乃清末震驚中外幾欲扭轉乾坤之風雲人物，著書立言富有創作力，書法以碑入草，自成一家。康德之母康同環乃康有為先生第七公主也，從小跟隨徐悲鴻先生習畫，並擅長鋼琴。康德之父何永樂留學法國，為我國政經界前輩，公餘之暇，常以書畫、小提琴自娛。何康德女士自小就在這藝術環境中長大，名門之後，家學淵源，加之本人天賦充

from Mr. Xu Beihong since she was still a child; she was also good at piano. He Yongle, He Kangde's father, had studied in France, and was a predecessor in Chinese political and economic circles. In his spare time, he enjoyed calligraphy and violin. Ms. He Kangde was brought up in such an art environment; as a girl of an influential family, she was naturally held in esteem in the art field with inherited knowledge and her own abundant talent.

She immigrated to Hong Kong in her early age. She graduated from Xie'en Girls' School, then continued education in Gelianghong Normal College, and once taught in music and art specialty of Guanjin School. She was taught by Lingnan School artist Zhao Shaoan and specialized in flower-bird painting as her art base. Later she studied flower, feather, beast and landscape painting from Yang Shanshen and extended her creation domain. She studied poetry from Zeng Xiyang, and studied calligraphy and seal cutting from Feng Kanghou. She received ample knowledge from various teachers and her works featured Lingnan School's flexible-flowing brush-ink beauty.

Since Ju Lian, Gao Jianfu, Gao Qifeng and Gao Jianseng established Lingnan School, Guangdong art had boomed. After Gao and Chen, Guan Shanyue, Zhao Shaoan, Yang Shanshen and Li Xiongda thrived, and integrated ruggedness and flexible-flowing elegance. Chinese Lingnan School has many talents and presents a splendid sight. It is hard to know about it, and even harder to meet Lingnan School artists in foreign countries. It is fortunate to know Ms. He Kangde, who is a new star of Lingnan School.

Outline Surrounds Emotion and Drawing Contains Strength

As the ancients comment on a painting, it is most difficult to analyze "Yi" word. Only "Gai Yi" could be meaning fresh, elegant, hermit, meditation and simple. Ms. He's paintings are unanimously regarded as "Piao Yi"—unique elegance. Ms. He's "Piao" is: free but not exposed, free but not vulgar, free but not foul, free but not ambiguous, and free to suitable extent. "Yi" sometimes means strange, but it is natural; though it is connected with rhythm, it excels rhythm. As in her Rainy Journey of Excellent Persons, her style is free; her ink has lasting appeal of Dai Jinzhi of "Zhejiang School"; her picture composition is enlightened by "Ma Yuan" and "Xia Gui"; her brush skill includes short wrinkles and long sweeps, the long sweep strengthens the left-down power and the windy motion, while the thin ink of the water ripples returns to the power so as to form an artistic conception of "free but not exposed; suitable". Chinese traditional

足，自能在藝壇中被人推崇。

她幼年移居香港，畢業于協恩女校，然後入葛量洪師範學院深造，曾任教官津名校音樂美術專科。她求教於嶺南畫家趙少昂，專攻花鳥，奠定基礎；後隨楊善深學花卉、翎毛、走獸及山水，鑿寬創作領域；先後習詩詞於曾希穎、習書法篆刻於馮康侯，轉益多師，廣資麗澤，深富嶺南柔動美。

自居廉、三高開創嶺南派，嶺南風騷，蒸騰不息。繼高、陳之後，關山月、趙少昂、楊善深、黎雄大如壯枝茁出，把粗獷豪邁與柔動雅致融為一體。國內嶺南派系，人才輩出，蔚為大觀；國外了解不多，遇者甚少，今能得識康德女士為嶺南之後起，令人欣慰。

勾勒見情意 畫面含筋骨

古人論畫，為逸之一字，最難分解；蓋逸有清逸、雅逸、隱逸、沉逸、簡逸。今人觀康德女士之畫，則異口同聲稱之為飄逸，可見別具一格。康德女士之“飄”乃為：飄而不露，飄而不俗，飄而不濁，飄而不稜稜兩可，飄至適可而止。“逸”，雖然有時近於奇，而實非有意為奇；雖不離乎韻，而更有邁於韻。如所畫繪《高士雨中游》，風格上可謂飄逸；筆墨上頗有“浙派”戴進之韵味；構圖上得其“馬一角，夏半邊”之啟迪，用筆短皴長掃相結合，長掃筆觸強化向左下之力，風飄之動感，而水中橫皴的淡墨又折回這種力，形成“飄而不露，適可而止”之境。中國傳統美學觀點講究“內含筋骨”；西方傳統美學觀點着重“外露鋒芒”。國人是否具有國人之氣質，中國畫家是否具有國畫特色，此乃標志之一。如一味追求瀟灑，追求放，追求露，必與國人氣質相去甚遠，正于彭冊之先生評康德女士作品時所說：“暴常遭利剋，露必為含蓄吞。”

中國畫論強調中國畫，疏可跑馬，密不透風，其本意為論述繪畫構圖與線條之組合，今普遍引伸為畫面格調的表達。康德女士融會貫通，引伸為飄逸處襯托雅微。觀《九如圖》畫面以背景來寫意，留空烘染刻畫入微之金魚，把工筆寫意相互交融，水面為大面積橫掃墨，金魚以重彩，細筆勾勒，凸染法相結合，為此，雅微處更微妙，飄逸處

aesthetic aspects pay attention to “internally including muscles and bones (contains strength internally)”; while western traditional esthetic aspects focus on “externally showing cutting edges”. It is one of the important criteria whether the Chinese have Chinese temperament and whether the Chinese artists feature traditional Chinese painting. It will be far from the Chinese temperament if you blindly pursue freedom, opening and exposure. Just as Mr. Peng Cezhi comments on Ms. He’s works: “exposure is not suitable and implication prevails over exposure.”

Chinese painting theory emphasizes “as distant as a horse can run through; as close as wind can not penetrate.” Its original idea discusses painting composition and line combination, while its current explication is the expression of picture pattern. Ms. He masters it and explicates it as free-elegance. The background of Nine Carps acts as the freehand, the blank serves as a foil to depict subtle goldfish. Realistic and freehand are intercrossed; the water surface is large scale sweep ink; the goldfish is outlined in heavy colors, thin brush and combination of convex dye method. As a result, it is more subtle in charm and more clear in free-elegance.

As appreciating Ms. He’s paintings, sometimes you will feel the sense that “once an individual are converged into the world and finity & infinity are mixed, you will be edified by how boundless the universe is and be amazed how tiny you are.” She likes to find ordinary and minute interest of flowers and birds, or subtle and evanescent opportunities. She expresses herself and real feelings with interest. Ms. Xu Shipin describes: Ms. He’s lotus flowers are not merely colorful, linked lotus leaves; her blooming flowers have different heights and sizes as well as various poses of up, down and roll. It is interesting that she consciously stresses the little world hidden under heavy lotus leaves and shows a scene that can hardly be seen by people. Foraging ducks swim calmly in an unaffected serene environment. Big fish and small fish leisurely swimming under lotus leaves look lively. Agile kingfishers hide under lotus leaves, arch their backs and shrink their heads; they stare at the swimming fish in the water with want to kill and will not miss any prey opportunity. On the lotus leaves, there is another world. Dragonflies hover around the lotus pond and frogs jump about on lotus leaves. All of these are delineated lively and delicately and fully express the real interest of lotus pond in bright and clean autumn.

Zhuangzi says: “The universe and I came into being together; I and everything therein are one.” Zhang Yanyuan, a famous art history critic in Tang Dynasty, says: “Meditation and fancy, subtle comprehension of

更清晰。

觀康德女士畫，有時竟有一種“小我與大我變融，有限與無限混化，則陶治乎宇宙之磅礴，志切於自我之微渺”之感覺。她喜於發現自然界中平淡細小的花鳥小趣，或者微妙而又轉瞬即逝的機趣，在機趣中表達自我，表達自己真切感受。徐士蘋女士形容康德女士畫荷花，不僅表現荷花的多姿多彩，田田的荷葉，盛開的花朵，有枯梗殘荷，有高低、大小之形，偃仰傾側翻捲之勢，千變萬化。有趣的是她有意識的強調了隱蔽在重重荷葉下的小天地，展現了一個不易為人窺見的景色。那覓食的水鴨，在不受外界幹擾的幽靜環境中，顯得那麼從容自得。悠游在荷葉下的大魚、小魚，既活潑又生動。機靈的翠鳥，躲在荷葉下弓背縮首，滿含殺機地注視水中的游魚，絕不放過任何可能捕食的機會。荷葉之上，又是另一個世界，蜻蜓繞着荷塘迴翔，青蛙在荷葉上跳來跳去。……都表現得極其生動有致。充分地表現了秋色明淨的荷塘真趣。

莊子雲：“天地與我并生，而萬物與我為一，人與天一也。”唐代著名美術史論家張彥遠雲：“凝神遐想，妙悟自然，離形去暗，物我兩忘。”西方人將自然與人離而為二，中國人將自然與人合而為一。離而為二，則自然偉大，藝術流為自然之模仿；合而為一，故人不覺自我渺小，而藝術則成為理想之實現。康德女士因已明瞭此理，創造了無限之意境。

苦瓜和尚石濤常道：“一畫具體而微，意明筆透”，其意為作畫要深入物理，曲盡物態，重視自然得來的感覺和印象，并由感覺進而提高為抽象之認識。心既深入物理，通過概括提煉構成腹稿，然後心使腕，腕使筆，筆使墨，用墨寫出萬物的形象，由一畫而描寫萬物。康德女士遵循此理，經常到動物園、到森林、到名山大川進行寫生，得其自然之物理，搜盡奇峰打底稿。如所畫《桃花枝頭報佳音》，真是筆筆見精神，墨色恰到好處，用筆利落無半點多餘痕迹，把喜鵲與桃花的型、神、質表露無遺。

目前，在國內繪畫界對花鳥畫有些偏見，一些人認為花鳥畫已達到高峰，後人很難超越。其次以山水為最高，瞧

the nature, detached from human body and shadow, oblivion of the world and myself.” The western people separate the nature from human, while the Chinese people integrate nature and human in one. In case of separation into two, the nature is great and art styles emulate the nature; in case of integration into one, the human does not feel tiny and art is the ideological realization. Ms. He has understood the principle and created infinite artistic conception.

Shi Tao, also called Balsam Pear Monk, always says: “A picture should pay attention to details with clear meaning.” It means that drawing paintings should explore innate laws of things, describe all kinds of object states, attach importance to natural feelings and impressions, and enhance feelings to abstract realization. The heart delves into innate laws of things, summarizes them into a draft. The heart controls the hand, the hand controls the brush, and the brush controls the ink. Everything is expressed in ink, and everything is delineated in one picture. Ms. He follows the instruction, frequents zoos, forests and mountains for sketch, obtains natural laws of things, and searches wonderful peaks for draft. In her works Good News on Peach Branch, every stroke shows spirit, ink color is just suitable, and the strokes are brisk without any redundant trace. Appearance, expression and nature of magpie and peach blossom are expressed completely.

At present, Chinese traditional painting field has prejudice against flower-bird painting. Some people think that flower-bird painting has reached its peak and can hardly be surpassed by later generations. Landscape painting is regarded the most sublime and flower-bird painting is belittled as daily trivia and little interest of flowers and birds. I can not agree with that point because the artistic conception of works does not rely on whether the source material is vulgar or graceful, instead it relies on whether the artist can convert the source material. Just as Mr. Guan Zhizhong says: The achievements of Tang and Song Dynasties in Chinese painting history not only leave immortal masterpieces for offspring, but also accumulate the essence of Chinese traditions and exotic cultures. The achievements refine our ancestors' coarse art, however, the result of the refine erodes the primitive beauty of art, systematizes ancient complex and various art. The result of systematization narrows the source material of art creation and civilizes ancient wild and popular art. The result of civilization weakens the vigor of multi-element model. Contemporary Chinese artists have actually wake from the great dream of Tang and Song Dynasties and are all willing to express cold mountains and wild temples. A lot of ordinary people and trivia emerge in Qi Baishi's works. The broken shoes in Van

不起花鳥，視花鳥畫祇不過是身邊瑣事和花鳥小趣。筆者難于苟同，因為繪畫作品意境的高低，并非取決於素材的雅俗，而是決定在創作家手下有沒有轉化素材的能力。管執中先生說得好：唐宋在中國繪畫史上的成就，還不止於給後世留下不朽的作品，而是它們凝聚中華傳統和域外文化的精魄，把先民的粗劣藝術精緻化，但精緻化的結果，消蝕了藝術的原樸之美，把先民龐雜分歧的藝術系統化了，系統的結果，窄化了藝術創作的素材；把先民的野俗藝術人文化了，人文化的結果，削弱了多元造型的活力。當代中國畫家，確實從唐宋大夢中醒轉過來，不能再遠離俗世，竟相表現寒山野寺。白石老人筆下多是凡夫俗子和身邊瑣事，梵谷筆下的破鞋，莫奈筆下的一個草堆都成傳世名作。而康德筆下花鳥情趣也不乏成功之作。

音樂與畫均在抒情與表現，從體現形成上說音樂特宜於前者，畫宜於後者，而康德把它們結合交融。藝術以情感為生命，康德女士明音樂，其畫之情調亦必因之以豐富與深邃。細品其畫，真有“始于一畫時發之於情思，終於一畫時飽含於情感”之感覺。她認為：“繪畫和音樂是相通的，不論借聲音或形式都能傳達真善美的信息。”

借鏡西洋之術，設色大膽，敢于超越傳統是康德女士另一重要特點。如潑彩、透視、解剖、光影等技術在作品中得到恰到好處的使用。她擅長小景，筆墨秀潤靈活，兼“沒骨法”與西洋技法一體。如《荷塘青蛙》荷葉的“沒骨”與水中“倒影”技法互相襯托，互相交融，畫面效果厚重、蒼潤、立體。《山水有清音》是一幅潑彩山水，既有傳統感，又有現代感。傳統之處，除筆墨外，還在於她潑彩的位置與古人相同，古人使用石青、石綠，既重重渲染在石頭頂上和山峰上，以便輪廓分明，更加厚重；現代之處，在於她潑彩的方法和表達的氣勢，她重在潑，又重在厚濁，既求重深又求透明。國畫大師劉海粟、張大千在潑彩方法上曾有過深深探索，也許對康德女士略有啟發。

(第三部分原文流失。。。。作者按)

對東西文化、哲學、宇宙觀的研
究，今年來論者衆多，各抒己見，臺灣

Gogh's painting and the mow in Monet's painting both become enduring masterpieces. And many of Kangde's flower-bird paintings are successful as well.

Both music and painting feature lyric and expression. Considering embodiment and formation, music suits the former and painting suits the latter. Kangde combines and blends them. Emotion is the life of art. Ms. He understands music, so her painting sentiment must be abundant and abstruse. Carefully appreciating her paintings, you will feel that "a picture originates from emotion and ends with full emotion." She believes: "Painting and music communicate with each other; both sound and image can transmit the information of the true, the good and the beautiful.

She refers to western skills, boldly uses colors and dares to transcend convention—it is her important characteristic. For example, she properly applies skills of color splash, perspective, anatomy as well as light & shadow, etc. in her works. She does well in little scene, her paintings are delicate and agile and integrate "boneless method" and western skills. For instance, in *Frogs in a Lotus Pond*, the "boneless" lotus leaves and the "shadow" in the water serve as foils to each other and blend with each other. The image effect look thick, heavy, round, vigorous and solid. *Fresh Music in Landscape* is a landscape color splash, featuring both traditional sense and modern sense. Besides ink, the traditional feature rests in the position of color splash same with the ancients. The ancients use azurite and stone green to heavily render on stone tops and peaks for distinct outline and massiveness. The modern feature rest in her color splash method and expressed vigor. She emphasizes splash as well as thick and turbid; she pursues not only heavy and deep but also transparent. Traditional Chinese painting masters Liu Haisu and Zhang Daqian have deeply researched color splash method, which might enlightens Ms. He.

(Omission.....)

(There are lots of comments and opinions on the research of eastern and western cultures, philosophies and cosmic views in recent years. Taiwan scholars comment: "The most important intersection point of eastern and western cultures as well as philosophies in space consciousness is "number". "Number" means volume, structure and rhythm in the cosmic view of western philosophy; while it means vital energy, circulation and cadence in the cosmic view of eastern philosophy (e.g. *Book of Changes*). How to melt eastern circulating vital energy into western mathematical structure so as to become a more substantial, more harmonious and more variable art space is the ultimate way for artists to enrich

學者曾論述“東西藝術哲學，在空間意識上最重要的交會點，莫過于一個‘數字’，‘數’之為物，在西方哲學的宇宙觀中，是一種體積，一種結構，一種節奏；在東方哲學（如易經）的宇宙觀中，則是一種氣積，一種流轉，一種韻律。

如何把東方流轉的氣韻，融入西方數理的結構中，化為一種更充實、更和諧、更富于生動變化的藝術空間才是東西藝術家充實造型的根本之道”。這段話深刻地把東西宇宙觀之精髓概括出來了，如說國人曾有把“氣韻”融入西方數理結構之中的成功者，我看莫過於法國華裔畫家趙無極了。

用墨藏氣韻 運腕顯縱橫

清代畫家惲格在其*貳香館書跋*中說：“氣韻藏於筆墨，筆墨都成氣韻。主意用筆，互相發明，內容外溢，發臻善美，則氣韻筆墨渾然一體，斯為藝術之上乘。”注重筆墨與氣韻的關係乃康德女士終身所追求。《山雨欲來風滿樓》一畫中，每一筆觸，每一塊墨色都與山雨欲來氣韻相呼應。前排的濃墨頂着山雨欲來的風力，點、皴都加強了這種力量；後排次濃墨以墨色在宣紙上共化的效果，讓其欲展，整個墨都在迎風飄動。這張畫是康德畫中難得之精品。《梅花》一幅以大樹幹的爛墨反襯出樹枝剛挺生氣，畫面繁枝密花，絢爛盛開，嫩枝疏蕊，含苞待放，都表現出梅花那種富有朝氣、生機勃露的神情，非常清幽，而又有筆墨情趣。為此，我不禁改寫元代墨梅大師王冕墨梅圖中題詩一首贈康德女士：“何家洗硯池頭樹，個個花開彩墨痕。不要人誇好顏色，祇留雅氣滿乾坤。”在墨色的銜接上，《荒郊野鴨》可算是成功畫之一，墨色淋漓，濃、淡焦墨交融，雖是潑墨，潑中見法，法中見筆，筆中見意。《嶺南春色》中，以樹幹焦墨襯托花卉的濕筆，達到強烈對比效果。《曉來微雨焦花紫》與《高潔在清枝》欲利用焦葉、鳥的濃墨與另一濃墨的焦葉、竹葉呼應起來，淡墨往往作為墨色的過渡。《金魚》一畫中，墨色有時清麗細潤，有時則豪放蒼潤，在工整中追求筆墨的奔放瀟灑，在簡率中又力求精工細麗。

康德女士筆墨中表現之氣韻，是與她人格修養分不開的，包括學問、見

their models.” The paragraph profoundly summarizes the pith of eastern and western cosmic views. If there is a Chinese person who has successfully melted “life-spirit” into western mathematical structure, I think that Chinese-French Zhao Wuji should be the very person.)

Life-Spirit Hidden in Brush-Ink and Multi-Skills Applied by Wrist

Yun Ge, artist in Qing Dynasty, says in his Fragrant Cup Studio Painting Epilogue: “Life-spirit is hidden in brush-ink and brush-ink forms life-spirit. Ideas are expressed by painting brush and expound mutually, content overflows to reach the good and the beautiful. Thus life-spirit and brush-ink become one integrated mass, which is an outstanding artwork.” The stress on the relationship of brush-ink and life-spirit is the ultimate pursuit of Ms. He. In the painting *The Wind Sweeping through the Tower Heralds a Rising Storm in the Mountain*, every stroke and ink color respond to the atmosphere of a rising storm. The thick ink in the front row sustains the wind power of the rising storm; both points and wrinkles strengthen the power. The secondary thick ink in the back row uses the assimilation effect of the ink color on rice paper so that it is displayed and the entire ink waves in the wind. The painting is a precious masterpiece of Ms. He. In *Plum Blossom*, the free ink of big trunks serve as a foil to upright and vigorous branches. Luxuriant branches and dense flowers blossom gorgeously; delicate twigs and sparse buds are in bud; all of these are the youthful and vigorous expression of plum blossom, it is very tranquil with sentiment. So, I can not help rewriting the poem inscribed on the painting *Ink Plum of Wang Mian* who was an ink plum master in Yuan Dynasty and giving Ms. He as a gift: “On the trees near inkstone washing pond of He family, every flower blossoms with colorful ink marks. They do not long for praise for their good colors, and they only leave elegance in heaven and earth.” Considering the connection of ink colors, *Mallards in the Wilderness* is a successful painting. The ink colors are free; dense, thin and black ink is blended. Though it is a color splash, there are method in splash, brush in method and meaning in brush. In *Spring Scenery of Lingnan*, the black ink of trunks serves as a foil to the wet paint of flowers for strong contrast effect. In *Purple Banana Flowers in the Morning Drizzle* and *Nobleness in Clean Branches*, the thick ink of banana leaves and birds responds to another thick ink of banana leaves and bamboo leaves, and thin ink always acts as a transition of ink colors. In *Goldfish*, ink colors are sometimes comely and exquisite, while sometimes bold and uninhibited. She pursues unrestrained and free painting in regularity and strives for refinement and nicety in simpleness. The life-spirit in Ms. He’s paintings can not be separated

聞、品質、情操等方面。正于清代唐岱在《繪事發微讀書》中雲：“胸中具上下千古之思，腕下具縱橫萬裏之勢。立身畫外，存心畫中，潑墨揮毫，皆成天趣。讀書之功安可少哉？”

康德女士在教加拿大學生中國畫和中國書法時，很注重腕力的培養和運腕的方法。她告訴學生：中國書法必在運腕中疊住筆墨，在腕力中抖出虛實。

貫串與表現畫面力的結構，是康德女士繪畫構圖上重要特色。如《青鬆枝上任栖息》一畫中，她利用兩根樹枝向右力量 and 向右看望之勢，形成一股向外擴張之力。但畫面右邊向下伸展之樹枝，又把這種力往回拉，形成一種含而不露的力之結構。這種力之結構，在康德女士畫中，一一可尋。

半個世紀來，藝術心理學曾對這視覺刺激的“形式背後的意味”作過許多探索。河恩海姆（ARNHAM）研究了視覺世界、藝術品與心理學之間的關係，認為隱藏在形、色、結構背後的意味是一種與外部世界同構的“力的樣式”，使作品的形式具有表現性的正是這種貫串於“心一物”間的力的結構。康德女士的作品，也許整個藝術作品都是在表現上升與下降、統治與服從、軟弱與堅強、和諧與混亂、前進與退讓等力的基調，是所有存在物的基本形式，在人的大腦皮層中也同樣存在這種力的基調。視覺刺激激活了這種對應結構，使人能從形色結構中直接感知“活力”、“生命”、“運動”和“動態平衡”等性質。

1988年寫于加拿大蒙特利爾

from her personality and culture, including knowledge, information, quality and sentiment, etc. Just as Tang Dai of Qing Dynasty says in *Painting Details Reading*: "The brain has thoughts of thousands of years and the hand has momentum of thousands of miles. You stand out of the painting and your heart stays in the painting. Both splashing ink and drawing writing brush are naturally interesting. Don't all owe to the study efforts?"

When Ms. He teaches Canadian students Chinese painting and Chinese calligraphy, she pays attention to the training of wrist and the method of wrist operation. She tells her students: Wrist operation should overlap brush-ink, and wrist should shake out the false and the true in Chinese calligraphy.

Permeation and expression of picture force structure are important features of Ms. He's painting composition. For example, in *Freely Perch on Pine Tree Branches*, she utilizes the rightward force of two branches and the situation of looking rightward to form an expanding force. However, the branches spreading downward on the right side of the picture drag back the force so as to form a latent force structure. Lots of such force structures emerge in Ms. He's paintings.

Since the recent half century, psychology of art has thoroughly explored "connotations behind forms" of visual stimulation. Arnham researches the relationship of visual world, artwork and psychology, and thinks that the connotation hidden behind appearance, color and structure is "force form" bearing the same structure with the external world. It is the force structure permeated between "heart-object" that endows forms of works with expressive ability. Ms. He's works, even all artworks express the force keynote of rise and fall, dominance and obedience, harmony and chaos, advance and yield, etc. It is the basic form of all objects, and there is such force keynote in human cerebral cortex. Visual stimulation activates this corresponding structure so that people can directly perceive attributes of "vigor", "life", "motion" and "dynamic balance", etc. from appearance and color structure.

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