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THE INK ART OF
ZHUANG SHENGTAO

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Front Cover: *Moonlight Sonata* (partial image), 2010, 183 x 97cm, Ink on paper

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FOREWORD

Helina Chan

Zhuang Shengtao (庄声涛), was born in Chaozhou, China in 1944. In 1955, at the age of 11, Zhuang migrated to Singapore with his family. He began studying Chinese painting and calligraphy under the tutelage of renowned Singaporean calligrapher, See Hiang To (施香沱) in 1964. Zhuang's discipleship with See gave him a steadfast grounding in the full range of formalistic calligraphic styles. Later, Zhuang enrolled in foundation art classes at the Nanyang Academy of Fine Arts, where he was introduced to different kinds of media such as charcoal, acrylic, and oil. Despite the exposure to other media, he remained deeply captivated by Chinese ink painting, which he found to be his most suitable means of expression. Zhuang excelled in his academic studies and later obtained both a Bachelor's degree (First Class Honours, 1972) and Master's degree (1977) in Chinese literature, from Nanyang University. Not only did he acquire valuable knowledge in the Chinese classics from his university education, he also had the opportunity to pursue his growing interest in modern literature and philosophy. Zhuang attributes much of his crucial development as an artist to these formative years of study as a Chinese literati scholar, noting that it is important for artists to relate to the process of thought and the accumulation of knowledge in order to gain a deeper understanding of themselves and their search for an identity.

This exhibition brings together a selection of ink works that were created between the years 1984 to 2010, a period marked by a significant progression in Zhuang's artistic expression with ink. These works are a synthesis of traditional and contemporary sentiments, where sweeping brush strokes reminiscent of modern Western aesthetics meet abstract characters that retain the fundamentals and symbolism of Chinese calligraphy. Zhuang

incorporates the expressiveness and vitality of the Western art he encountered during his travels to Europe and the USA in the 1980s into these works, at the same time paying tribute to his roots in Chinese literature, ink painting and calligraphy. This exhibition is a valuable opportunity for the audience to immerse themselves in the poetic expressionism of the scholastic works of Zhuang, a pioneer artist in the practice of contemporary ink.

Ink Dance Zhuang Shengtao's Art of Ink

by Lee Chor Lin

When Zhuang Shengtao came to Singapore at the age of 11 from Chaozhou, China, he felt an acute sense of displacement in his new home – tropical, post-colonial, and English -dominant. Back in China his budding talent in art was just being discovered by a teacher, who displayed his work on the class notice board. Later he had a little taste of the grown-up aesthetic world when his teachers brought him on an excursion to the city to experience art. In Singapore he found solace in art, practicing calligraphy nightly with his cousins and friends, under the tutelage of avuncular members in the neighbourhood. Winning a top prize in small-standard-script calligraphy (*xiaokai* 小楷) in a competition (1958), Zhuang gained recognition from leading calligraphers in Singapore, including See Hiang To 施香沱, who accepted the young boy's request to be a disciple. The last years of Zhuang's adolescence were spent training in the full range of formalistic calligraphy styles, especially seal style (*zhuan* 篆体). This foundation in brushwork defines the artistic intuition of Zhuang. Like his predecessors in the literati artist school, Zhuang excels in 'great expressionism' *daxieyi* 大写意 and 'wild cursive' *kuangcao* 狂草, in which the velocity of brush movements work with the texture of ink to create an expressive representation.

Zhuang's conviction in art was so strong that he seriously contemplated art school at the expense of university education. Though he was talked out of that approach, he did enroll in foundation classes at the Nanyang Academy of Fine Arts, and later majoring in Chinese literature at Nanyang University (a separate institution). Following closely the classical conception of a Chinese art education, in which both the text and its brushwork are venerated, Zhuang had hoped that studying Chinese literature would help nurture his art. Although later in his maturity he might

have been amused by this naivety, Zhuang excelled in his academic studies, gaining a first class honours (1972) and master's degree (1977), both in Chinese literature.

Zhuang's own preparation for a career as a literati artist was systematic. He and a cohort of See Hiang To disciples formed an ink art society in 1966-67, aptly named Ink Waves (*molan she* 墨瀾社). The goal was to create a new forum for traditional artistic pursuits. Until the late 1980s, Zhuang was active in the Chinese calligraphy-painting scene in Singapore and Kuala Lumpur, exhibiting works in ink and seal carving, serving as a judge for art competitions and asked to advise official agencies such as the Culture Foundation. Zhuang became a Chinese language teacher, and enjoyed a meteoric rise in reputation as an outstanding calligrapher and leading figure in the circle of art, basking in the gentle influence exerted by his teacher, and working vigorously on his craft. In his own words, Zhuang "painted whenever he found time to, after school, no weekends, no vacations."

Zhuang knew he had come upon a bottleneck by the end of 1970s, weary of the tedium of his day job as a school teacher, despairing of alternatives that will allow him to paint full time. This anxiety was heightened by growing disenchantment with traditional and antiquarian Chinese aesthetics in Singapore, then a burgeoning industrialised economy fascinated by the popular culture transmitted through nifty technological inventions churned out from the US and western Europe. But Zhuang would hear encouraging and discerning words from a different group of people he encountered outside his circle – in modern-style galleries with their multiethnic clientele. Amongst these, a Vietnamese art dealer, Ha Thuc Canh 何德勤, who started out as a

patron and quickly became friend, ignited Zhuang's yearning for a grand tour of art

In the absence of a thriving art and museum scene in Singapore to allow artists to keep up with trends and developments, many aspiring artists here looked for opportunities to pursue their calling in Europe and the USA. For Zhuang, situation was compounded by the stagnation of China's art scene, thanks to the Cultural revolution (1966 - 1976). He made a leap of faith, taking time off from teaching and embarking on a year long sojourn in France in 1981, to immerse himself in an art-rich environment of museums and art galleries. Then in late 1982 he made his way to New York City. In the contemporary art museums of both continents, Zhuang felt particularly invigorated at the sight of the works of Jackson Pollock, whose drip technique executed with the canvas on the floor which Zhuang likened to *poge* style calligraphy (破格体 'convention-breaking') and 'great expressionism' *daxieyi* 大写意 painting. From then on, he would write and paint hovering over the paper on the floor. Pollock marked the beginning of Zhuang's transformation in style, as well as in his concept of art. Zhuang quit teaching completely in 1987 to study art on the West Coast of the USA. Like the traditional Chinese men of letters who saw travelling to embrace the great wonders of nature as part of character building, Zhuang went to the National Parks of the western American states for their dramatic landscapes, and observed seasonal changes. This American experience, integrated with Zhuang's strong Chinese foundation, was to usher in a new self-awakening in Zhuang's art, still deeply rooted in ink. In an early work dated 1988 and entitled Autumn (p.23), Zhuang pays homage to America by experimenting with Pollockesque splish-splashes in a red-and-brown fall palette. He continued several years later along this trajectory with bolder

strokes of ink in *Yellowness*, 1996 (p.33).

This exhibition pools together significant highlights of Zhuang's works between 1984 and 2010. This body of 35 works also stands as a testament to an artist's tireless quest for a contemporary voice in Chinese calligraphy and ink art.

As calligraphy is the genesis of Zhuang's art, it is important to understand some breakthroughs he made in three calligraphy works presented here. Zhuang's unconventional composition signals his full intention to push the boundary of 'wild cursive' and 'convention-breaking' calligraphy, writing to the edge of the paper. After a spate of long-distanced travelling and exhibitions between 1981 and 84, Zhuang found solace in copying rubbings of master calligraphy works (*lintie*). Soon, however, Zhuang freed himself from the constraint of the model master works and took the bold step of writing large characters using huge brushes and bottled ink (instead of grinding ink on slab), often nearly filling up the paper surface with ink, rejecting the voids so necessary in traditional composition. Added into the ink at random, varying amounts of water would alter the word forms, so they become voluminous black strokes and swirls, layered in gradations of ink. In his introductory note of an eight-page catalogue published in 1985, Zhuang's excitement in his new-found liberation sounds out-of-control: "Using the large brush my strokes have become uncontrollable. I can't stop, as I write more and more, the words get bigger and bigger."

Zhuang sourced texts from the classics and canonic poetry, but he truncated and reduced phrases to an interesting effect. So, in Du Fu's lamentation for Li Bai's exile (Dreaming of Li Bai II,

meng Li Bai, qi er 梦李白其二), Zhuang lifted four words (*qian qiu wan sui* 千秋万岁, p.17) from the better known 10-word couplet (*qianqiuwan suiming* 千秋万岁名, *jimoshenhoushi* 寂寞身后事), as if to accentuate the unending vastness of Du's sorrow.

Likewise, the 1995 work, *bian de yi shan*, (便得一山: 'hark, a mountain comes to view', p.31) cites the moment of discovery of the eponymous place of interest quoted from Tao Yuanming's Peach Blossoms (*taohuayuanji* 桃花源记). In Zhuang's mind, another work from 1984, *Modern Civilisation* (*xian dai wen ming* 现代文明, p.19), is a full expression of what contemporary calligraphy could be. Measuring slightly more than a metre square, the characters are monumental, the result of an ink-soaked brush moving on the paper with great velocity, borrowing the physical strength of his bending body.

During the 1990s, Zhuang succeeded in finding a contemporary idiom for his calligraphy. Now he began to dissolve strokes meant for words into paintings. The strong calligraphic foundation inherited from his master See Hiang To, would now be applied to light, sound and colour he saw in nature. Still deeply moved by the autumns he had experienced in France and the West Coast, Zhuang continued to sustain the Pollock-inspired rhythm with his own palette of ink and pigment on rice paper. Works such as *Untitled*, 1994 (p.25), *Deepness 3*, 1995 (p.29), *Autumn*, 1995 (p.27) and *Yellowness*, 1996 (p.33) show a mid-career artist exploring new grounds, tentative perhaps, but mindful and hopeful for this new direction. He also took another brave decision in 1996, moving to Suzhou, China, for what he felt was a new environment more conducive to his art.

In the series named *By the Yard* (1, 2, 3, 5 and 6, executed in 1998 and 1999), the artist demonstrates his prowess in brush and ink, taking *daxieyi* paintings into a different realm. Perhaps the new environment Zhuang had created for himself in Suzhou gave him new impetus. Hardly a nocturnal worker, Zhuang chose to paint the night light in the woods he enjoyed strolling through. These paintings have a delightful hue of purple tucked subtly amidst the heavily inked blackness, suggestive of the shades and qualities of darkness the artist saw in the shadows cast by forest forms. A celebration of shadows, the *By the Yard* series (p.35-44) foreshadows Zhuang's latter musings with colour, but is still firmly grounded in his masterly grasp of traditional Chinese calligraphy.

Zhuang believes that to free his art of the brush to a new horizon is to go beyond the achievements of masters of *daxieyi* – Xu Wei 徐渭, Chen Chun 陈淳, Shi Tao 石涛 of the Ming, the eight Yangzhou Eccentrics 扬州八怪 of the Qing and the Shanghai School. His calligraphy works hardly ever return to legibility from his established 'wild cursive' form, and his paintings remain non-representative and abstract. As if to mark this new found vocabulary, colours appeared in a number of works of 2005 & 2006 and are so named: *Cyan*, (p.55), *Blue 1*, (p.49), *Blue 2* (p.51), *Blue* (p.59) and *Red* (p.61). Individually they tell of the artist's eagerness to bring colours back into his ink world, but this in his own way – with large brushes, creating voluminous masses using lots of ink, and painting on the floor. With the exception of *Cyan*, which is still black dominant, occasionally letting cyan tinges sip in, Zhuang frees up his space to enjoy the exuberance of the pigments and the magic when they mix and merge. See loosely as a group in hindsight, it is easy to conjecture that they form a staging ground for Zhuang's next breakthrough with colours.

A rare series of polychrome works done in 2008 are coded “zhc”, for *zhongcai* 重彩 (p.73-80), loosely translated as ‘heavily coloured’. Rare because they are a significant departure from his ink repertoire. All four zhc were executed approximately 12 years after moving to Suzhou. “I wanted to expand my style and to deal with the 3000 unfinished works in my studio, so I started to use heavy colours...although I won’t over do it...and will maintain the Expressionist quality which is key in the art of ink painting”, Zhuang explains.

Describing more the intention and direction than the final product, these ‘heavily coloured’ paintings are delightful exercises in free strokes of pigment, floating and dancing on a blackened darkness, which was created over Zhuang’s former brush exercises. Translucence is the word that comes to mind and that guides the eye to appreciate the how the deep blackness in the background can attain a luminescent quality through the veil of a secondary set of colours.

The pure ink series, 2008 (*shuimo*, 水墨 ‘Ink’, p.65-72) and *Moonlight Sonata*, 2010 (p.81-86) become more interesting if we consider them a return to monochrome brushwork after his peregrination through expressionist calligraphy and colour exploration. All are painted on a standard size sheet of about 187 by 69 cm, a relatively expansive surface for his swiftness in energy and a virtuoso display of panache. They recall the origin of Zhuang’s art in calligraphy, which has now evolved into massive landscapes of ink movements, and what he reckons as a kind of musicality of brushwork.

It may be slightly tricky for untrained eye to differentiate his

calligraphy from paintings, but Zhuang is very certain about this: "In calligraphy the strokes can be long and thin, but in painting I want the strokes to be juicy and big..." As for the texture of ink, Zhuang toyed with the contrast of light wash against thick intensity, although eventually he knew he was aiming for a blunt and strong visual effect with full opaqueness. Three of the *Moonlight Sonata* series (p.81-86) are clearly executed with huge ink-saturated brush and accomplished in one or very few strokes, like Zhuang's capricious interpretation of the traditional one-stroke calligraphy, *yibizi* (一笔字).

Zhuang continues to work in Suzhou and has only recently returned to Singapore to show the fruit of his development as an artist since his departure. His absence from the Singapore scene has a surprising effect, because those of us left behind can now fully appreciate through his dynamic development of style an artist's single-minded devotion to creating a contemporary voice for a classical medium.

Lee Chor Lin, art historian, independent curator, was between 2013 and 2016 the Chief Executive Officer of Arts Festival Limited, a new independent company set up to run the 35-year-old Singapore International Festival of Arts Festival. Lee has been an active player in museum development in Singapore for the past 30 years. She started her career in 1985 as a young curator of Southeast Asian art of the National Museum, and then senior curator of the Asian Civilisations Museum between 1993 and 2002. In 2002, Lee was entrusted with the task of redeveloping the National Museum of Singapore, overseeing the construction of the museum's extension, regenerating the museum's team, direction and audiences. Lee's most recent museum work include the refurbishment of the Scholar's Gallery at the Asian Civilisations Museum (2015), as well as the Singapore Parliament in history display at the Old Parliament House (2016). For her work in the arts and museum, Lee was conferred Chevalier de l'Ordre des Arts et des Lettres by the French government in 2009 and Cavaliere, Ordine della Stella d'Italia by the Italian government in 2012.

与墨共舞：庄声涛的水墨艺术

李楚琳

庄声涛在11歲時移居到新加坡这个以英语为重的后殖民热带新家，给他感觉到与潮州家乡截然不同的疏离感。在离开中国之前，庄声涛刚萌发的艺术细胞才刚为老师发现，将他的画作贴上壁报；老师也带他到潮州市里去感受都市里的艺术气氛。来到了新加坡，庄生命里的浮标是书法。与庄玩在一起的兄弟朋友们，每晚在邻里的长辈指点下，玩的就是书法。在1958年的一个书法比赛中，庄赢得小楷冠军，也从此受到书法界的翘楚垂青。庄写信给当时的书法大师施香沓，恳求拜其为师。从此庄的少年后期就在练字，勤写篆体度过的。书法因此逐渐成了庄声涛的基本书画功底。他秉承了中国文人画以书法为底，画以大写意为佳，书以狂草为准。

庄对书画最狂热的时候，曾经想弃学从画。后来被劝阻，他毅然报名南洋美专学绘画的基本课程。后来考进南洋大学，追随古人文人画诗画成体，而选修了中国文学，作为他其后艺术生涯的奠基。也许多年后庄会觉得这种祈愿有点幼稚，他在大学里的成绩名列前茅，荣获文学系的第一等荣誉学位（1972）及硕士学位（1977）。

庄致力成为文人画家，1966-67 年他与几位施氏弟子创办了墨澜社，铺设了一个传统书画的新平台。到1980年代末，庄活跃于新马的书画界，无论是展览书画及篆刻作品，或是出任画赛评审，或担任官方文化机构顾问，庄可说是有求必应的积极分子。当时他已执教鞭，是个中文老师，同时他在书画的成就与声誉扶摇直上，那时虽然施派名声洋溢书界，庄并没有因此而懈怠，反而费寝忘食的勤练书画，庄回忆起这段时光，感叹道：“课余就画画，没有周末，没有假期。”

早在1970代，庄其实意识到其画以达瓶颈。教书虽然带来稳定的收入，但是繁缛的教务剥夺了他画画的时间。同时庄还体会到新加坡经济神速工业化，传统中国艺术在西方流行文化涌入后渐渐弱势。不过，就在此时，庄却开始在刚崛起的新派画廊里得到另一种赞赏和鼓励。这些画廊有国际客户，他们对传统及革新派的中国水墨画有不同的见解。其中一位特别欣赏庄声涛的作品是一位旅新的越南古董商何德勤，他本是藏家，却迅速变成了挚友，常鼓励庄到外国走走开阔眼界。

那时候新加坡的文化艺术还处于消沉状况，外来的最新趋势和资讯寥若晨星，许多学画的都在争取出国深造的机会。庄专工中国书画，适逢当时文化大革命呆滞了传统书画多年的进展，他更渴望崭新的启发和刺激。因此在1981年庄秉着对艺术的信念，暂时放下教鞭，到法国让自己浸濡于这艺术圣地里，到博物馆巡礼经典画作，到林林总总的画廊里看最新的艺术作品。1982年末，庄兴致未央，远赴纽约去取经。在欧美两处的艺术界和当代美术馆里，庄看到了杰克逊·波洛克磅礴泼漆的作品，感触甚强，领悟到中国大写意和狂草皆可比美之。从此庄改变了他作画的姿势，从桌面移到地上。姿势的改变也让庄的画作起了非同凡响的创新。

1987年庄辞退教职，到美国西岸深造美术。有如古人学子少壮时必须游遍江山南北，他涉足国家公园及美国西部深山野岭，摄取造化的伟大，四季变化的美妙。这段北美经历引发了庄的新艺术里程碑，在一幅名为《秋色》(p.23)1988的作品中，庄以波洛克式泼墨法赞颂

他在北美所见之山川秋色。1996年庄的另一幅作品《黄色》(p.33)中,笔法粗旷,色泽朴厚,可见波洛克及北美对庄影响深刻。本展展出庄声涛1984至2010之间的35件重要作品,它们淋漓的表现出画家一直不懈为中国水墨画和书法辟出当代之声的执着。

书法是庄的艺术主杆,他在书法所取得的突破,在三件书法作品中可见一斑。画中庄的格局一反常规,字体布满纸面直追纸的边缘,超越了狂草和破格书法的局限。这种新的风格是有来源的。在1981及1984年庄国外旅游期间画的虽少,反而勤于临帖。不久庄便开始脱离临帖的格局,使用大笔,瓶装墨水,不研墨,将纸面写的满满的大字,舍弃了中国字画最讲究的留白。此外墨汁里含水的分量也给予字体的变型和层次感。庄在1985年展览画册里的自序提到这创新时心情是非常激动的:“那种大的笔触的要求,是我无法停顿下来。我越写越多,也越写越大。”

庄摘录的诗句还特别省约掉一两个字眼,来达到他所预料的效果。如《千秋万岁》(p.17)来自杜甫《梦李白其二》下阙之“千秋万岁名,寂寞身后事”。只用这四个字,庄更有效的引申出杜甫怀念李白的无限惆怅。1995年的作品《便得一山》(p.31)来自《桃花源记》,就此四大字眼声动地形容晋人发现世外桃源的惊喜。至于《现代文明》(p.19),庄自认是名副其实的现代。此作一方米大,庄藉着俯身的体力挥写,墨汁与速度交融之下,字体显得巨大强力。

1990年代,庄终于找到了符合当代的书法心声。此时他的笔触正蜕

变成绘画。庄将师承施香沱的书法底蕴，用来书写大自然里的光，色与音。庄借用波洛克风格，用自己的墨调在宣纸上表现出几年前在法国及美国感受到的秋色。本期的作品包括1994年的《无题》(p.25)，1995年的《深度其三》(p.29)及《秋色》，1996年的《黄色》(p.33)，这些作品显示 画家在实验性地尝试突破的同时，也 对以后的转型趋势胸有成竹。1996年庄为了艺术毅然到苏州寻找理想的创作环境。

1998及1999年的作品中 *By the Yard 1,2,3,5,6* (p.35-44)，笔触雄厚，墨色华丽，将大写意带到不同的境界。当时庄在苏州已生活了三年，新的环境显然给他带来新的冲击和灵感。虽然不是夜猫子，庄以墨法来描绘林中散步的夜景却别有一番风味。原来夜色不只是单调的黑色，黑夜里其实还渗透着优柔的紫晕，活泼的翡翠，让夜里的树丛中的影子更有丰富的色泽。庄再一次地以中国书法将夜景抽象化了，让我们看到林中夜色的风情万种。

庄虽然自认追随青藤，白阳，八大，石涛及扬州八怪，其实他的抱负是超越前人。庄在独创了自己那一套狂草书法后，便鲜少回到正格书法，他的画则是远离写实而越来越抽象了。2005-2006年的一系列作品都以颜色为题：*Cyan* (p.55)，*Blue 1*(p.49)，*Blue 2* (p.51)，*Blue*(p.59)，*Red* (p.61)。此时画家让色彩称为画画的主流，他用的还是大笔，浓彩，俯身地上作画。除了*Cyan*以外，四幅作品看似以黑墨为体，但是画家豪放的笔法将颜色带入画面，让颜色尽情地与黑墨交融，或静悄悄地渗透着。由于此系列与后期华彩作品时间上

相近，我们大可视之为华彩之前奏。

2008年的《重彩》(p.73-80)作品是庄创作生涯中极为罕见的华彩系列。相比之下，这些作品无论色泽或构思都可谓前所未有的。画于庄迁移苏州12年后，这是另一个有趣的实验。庄自己解释道：“为拓展画风，及更好处理三千废画，开始了重彩创作。方法是将已画坏了的纸张上新低。后施以浓彩，用重厚的色...彩尽管重，不可以过。”重彩系列的笔触活泼，粉彩跳跃在原来的墨底废画上。画作乍看之下墨彩沉淀，其实画家精炼的笔法及色彩的掌控反而给予废弃了的墨底透明感。此系列画成品是次要的，画家的原创本意才更为可贵。

狂草书法时期及华彩实验以后，《水墨》(p.65-72)及《月光奏鸣曲》(p.81-86)两系列可算是画家回到纯水墨的作品了。庄用纸187x69公分，纸张的宽大恰好足够庄风骨遒劲的展现。虽是书法为主的作品，纸面上洋溢的却是带有音乐节律的笔触，抽象泼墨之余，亦有浩瀚山水之势。此时观者或许无法区别庄的书法和绘画，庄本身有他的原则：“书笔可以瘦长，画笔则得肥大。”庄使墨以浅淡去对比浓稠，营造强烈的视觉感，给密不透光的黑墨增添了一层魅力。名说《月光奏鸣曲》的三幅作品墨色肥大多汁，气韵正如一笔字的一气呵成。庄声涛旅居苏州已多年，最近方才回到新加坡开画展。他虽然阔别本地画坛多时，但是我们重新认识他的创作生涯及画风的演变之后，会觉察到庄的艺术有一番崭新的风味。更令我们钦佩的是画家多年地为传统书画开拓现代道路，致力不懈的毅力与执着。

李楚琳，美术史研究专员，策展人。2013-2016年为新加坡艺术理事会重聘出任艺苑公司执行总监，重振新加坡国际艺术节。在此之前李楚琳活跃于新加坡博物馆领域长达三十年，1985年出任国家博物馆东南亚收藏研究兼策展员，1993-2002年任亚洲文明博物馆高级研究员。2002年受新加坡文物局委任领导国家博物馆翻新扩建工程，改革馆务，重振馆风。李楚琳最近的博物馆作业包括新亚洲文明博物馆文人士大夫展览馆（2015），前国会大夏历史陈列（2016）。法国与意大利二国鉴于李楚琳对文化与博物馆所付出之贡献，先后于2009及2012颁发文化艺术骑士勋章。

Qian Qiu Wan Sui

千秋万岁

1984

105 x 104 cm

Ink on paper



Xian Dai Wen Ming
現代文明

1984
104 x 104 cm
Ink on paper

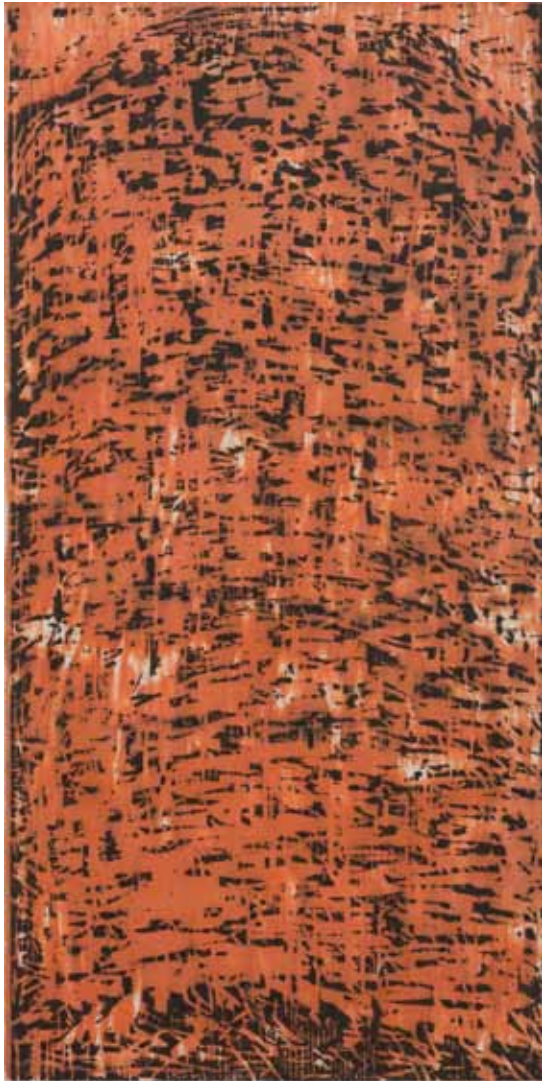


Untitled

1988

65.5 x 35 cm

Ink and colour on paper



Autumn

1988

104 x 104 cm

Ink and color on paper



Untitled

1994

98 x 67.5 cm

Ink and colour on paper



Autumn

1995

98 x 68 cm

Ink and color on paper



Deepness 3

1995

34 x 46 cm

Ink and color on paper



Bian De Yi Shan

便得一山

1995

52 x 50.5 cm

Ink on paper



Yellowness

1996

35 x 44.5 cm

Ink and color on paper



By the Yard 1

1998

98 x 67 cm

Ink and color on paper



By the Yard 2

1998

99 X 67.5 cm

Ink and color on paper



By the Yard 3

1999

97 x 67.5 cm

Ink and color on paper



By the Yard 5

1998

98 x 68 cm

Ink and color on paper



By the Yard 6

1999

96 x 178 cm

Ink and color on paper





New Studio 1

2004
69 X 100 cm
Chinese Ink on paper





New Studio 2

2004
69 X 100 cm
Chinese Ink on paper





Blue 1

2005

83 x 37 cm

Chinese Ink and colour on paper



Blue 2

2005

83 x 44 cm

Ink and colour on paper



Path

2005
55.5 x 84 cm
Ink and color on paper



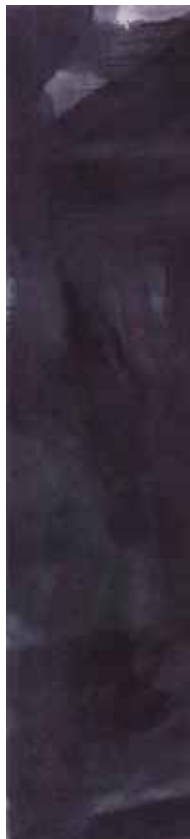


Cyan

2005

60 x 83.5 cm

Ink and color on paper





Dawn

2005

84 x 60 cm

Ink and color on paper



Blue

2006

180 x 97 cm

Ink and color on paper



Red

2006

180 x 97 cm

Ink and color on paper



Untitled

2008
98 x 67.5 cm
Ink on paper



Shuimo 402
水墨 402

2008
69 X 138 cm
Ink on paper





Shuimo 403
水墨 403

2008
69 X 138 cm
Ink on paper





Shuimo 404
水墨 404

2008
69 X 138 cm
Ink on paper





Shuimo 406
水墨 406

2008
69 X 138 cm
Ink on paper





Zhongcai 404
重彩 404

2008
137 x 68.5 cm
Ink and color on paper





Zhongcai 405
重彩 405

2008
137 x 68.5 cm
Ink and color on paper





Zhongcai 407
重彩 407

2008
137 x 68.5 cm
Ink and color on paper





Zhongcai 408
重彩 408

2008
137 x 68.5 cm
Ink and color on paper





Moonlight Sonata 601

2010

180 x 97 cm

Ink on paper



Moonlight Sonata

2010

180.5 x 97.5 cm

Ink on paper



Moonlight Sonata

2010

180.5 x 97 cm

Ink on paper



Zhuang Shengtao

(b. 1944, Guangdong Province, China)



Education

- 1964 Nanyang Academy of Fine Arts, Chinese Painting and Calligraphy
- 1972 BA (Hons) First Class, Nanyang University
- 1977 MA, Nanyang University
- 1981 Studied French at Nice University
- 1987 Travelled to the USA and Enrolled in the Advanced English Program at the Monterey Institute of international Studies, California.
- 1988 Enrolled in a print making course at the Cornish College of the Arts, Seattle, USA
- 1990 M.F.A, University of Washington, USA

Selected Solo Exhibitions

- 1979 First Solo Exhibition, Hilton Hotel, Singapore.
- 1980 Second Solo Exhibition, Alliance Francaise, Singapore.
- 1982 Third Solo Exhibition: Work in Paris, Gallery of James Tan, Singapore.
- 1985 Zhuang Shengtao: New Work, National Museum Art Gallery, Singapore.
- 1986 Shengtao's Way, Alpha Gallery, Singapore.
- 1994 Autumn Poems, Shenn' Fine Art, Singapore

Selected Group Exhibitions

- 1982 Participated in the 3rd ASEAN Traveling Art Exhibitions
- 1983 Participated in the 3 Singaporean Artists exhibition in Australia, organized by the Raya Gallery, Melbourne.
- 1984 Participated in the 4th ASEAN Traveling Art Exhibitions
- 1987 Participated in the New Direction, Singapore Contemporary Art in the 80's, and The National Museum Centennial Art Exhibition, Singapore National Museum Art Gallery.
- 1990 Participated in the MFA Shows, Henry Gallery, University of Washington, Seattle Washington, USA.
- 1993 Participated in the Journey of Ink exhibition, Singapore National Museum Art Gallery.
Represented Singapore in the 2nd ASEAN Workshop, Symposium, and Exhibition on Aesthetics, at the Cultural Centre in Manila, The Philippines
- 1995 Participated in Perception, Drawings by 6 Singaporean Artists, Cicada Gallery, Singapore.
- 1998 Participated in Power and Poetry, Monuments and Meditations in Chinese Contemporary Ink Painting, Singapore Art Museum.
- 1999 Participated in the Exposition of Arts, Shanghai, China.
- 2006 Participated in the 5th International Ink Painting Biennial of Shenzhen, Shenzhen China.
- 2007 Participated in the Exploration: New Ink Art Shanghai, China.
- 2008 Participated in, A Florid Movement of Harmony, In Celebration of the 15th Anniversary of the SIP's Founding.
- 2009 Exhibition at Bense Art Museum, China.

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