

星星  
細語

Whisper  
of Stars

群展  
A Group  
Exhibition

王冬齡  
Wang Dongling

王迦南  
Wang Jianan

張健君  
Zhang Jian-Jun

王天德  
Wang Tiande

韓少芙  
Han Sai-Por

莊聲濤  
Zhuang Shengtao

胡財和  
Oh Chai Hoo

E-Published specially for

**Whisper of Stars** 「星星細語」 | A Group Exhibition by Wang Dongling 王冬齡, Wang Jianan 王迦南, Zhang Jian-Jun 張健君, Wang Tiande 王天德, Han Sai Por 韓少英, Zhuang Shengtao 莊聲濤 and Oh Chai Hoo 胡財和

Organised by iPRECIATION

E-published, designed and edited by

iPRECIATION 誰先覺  
ipreciation.com

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Artworks Featured on Cover Pages:

**Wang Jianan** - Colour Landscape Series 3, 2019, 40x150cm, Ink and Crystal Pigments on Paper (*Partial Image*)

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# Foreword

Helina Chan

To welcome the start of 2022, iPreciation is delighted to bring to you 35 pieces of important recent works by 7 prominent contemporary artists from China and Singapore, namely Wang Dongling, Wang Jianan, Zhang Jian-Jun, Wang Tiande, Han Sai Por, Zhuang Shengtao and Oh Chai Hoo. All the artists have received formal academic training with a solid foundation and later craved out a path like no other. These groundbreaking works are testaments to their tireless search for originality and creativity in their thinking process and symbols of a distinctive identity.

**Wang Dongling** (*b. 1945, Jiangsu, China*)

Arguably one of China's greatest living contemporary artists, Wang Dongling is best known for his

groundbreaking Chaos script, a signature style that has broken free from the rigidities of traditional calligraphy, yet with its roots firmly anchored in the fertile soil of the ancient art form. Wang often adopts excerpts from Buddhist scriptures and Chinese classics in his creation process, yet his expressions would turn these texts into unrecognisable, thoroughly flipped the functionality of words. Characters traditionally to be read and fed to the receivers are now abstract forms to be felt and contemplated by the receivers themselves instead. Apart from his unusual calligraphic visuals, Wang also experimented with a variety of mediums, such as using acrylic on acrylic board, acrylic on stainless steel, pigment on coloured paper and even bamboos. Over the past six decades, Wang's

星星細語展出由王冬齡、王迦南、張健君、王天德、韓少英、莊聲濤及胡財和等7位中國和新加坡傑出當代藝術家共35件得意之作。此群展為第十屆新加坡藝術週的展覽活動之一。參展的藝術家均接受過正規的藝術學院訓練，在奠定深厚的基礎後發展出獨特的自我風格，各自走出一條與眾不同的藝術之路。這些極具開創性的作品印證了他們對藝術原創性和創造性的不懈追求，更是為他們獨特的作品創造了新的視覺語言。

王冬齡 (b. 1945, 中國江蘇)

被貴為中國當今最偉大的當代畫家，王冬

齡以「亂書」享譽國際，他標誌性的風格跳脫傳統書法的條條框框，卻深深扎根於古老文化的土壤之中。王冬齡經常以佛家學說以及古詩詞的節選作畫，然而他的表達往往將文字修飾得幾乎無法成形，徹底瓦解文字的實用性。自古以來供讀者閱讀和吸收的文字，如今成了一個個抽象的型態，只能通過觀者的感知去理解、去思考。除了在字符上獨樹一幟，王冬齡也經常試驗不同的材料，例如壓克力顏料搭配壓克力板、壓克力顏料搭配不鏽鋼板、礦物顏料加上彩紙，甚至是水墨和竹子等等。六十一甲子，王冬齡多年的不斷努力

modernistic approach has expanded the frontier of calligraphy and no doubt, he will continue to open up room for universal interpretations. His recent creations using ink or pigment on coloured papers have brought in a fresh look to the old art form and certainly leveraged on the untold possibilities colours offer.

Wang has been invited to demonstrate his monumental calligraphic works in prominent institutions including Stanford University (1989), Royal Museums of Fine Arts of Belgium (2009), Brooklyn Museum (2015), British Museum (2016), The Imperial Ancestral Temple, Beijing (2016), Art Institute of Chicago (2017), Asia Society New York (2017) and National Gallery of Singapore (2019). His works are in the private collections of collectors worldwide, as well as the permanent collections of museums and institutions such as The British Museum, London, UK, The Palace Museum, Beijing, China, National Art Museum of China, Beijing, China,

Zhejiang Art Museum, China, Yale University, USA, University of California Berkely, USA, North Dakota Museum of Art, USA, Metropolitan Museum of Art, USA, and Hong Kong Museum of Art, Hong Kong.

**Wang Jianan** (*b. 1955, Heilongjiang, China*)

Wang Jianan who is having his first group exhibition in Singapore is a prominent artist most known for his ink paintings characterised by heavy use of pigment and majestic landscape. Born in 1955, the Heilongjiang native studied at Central Academy of Fine Arts in Beijing and upon graduating in 1982, he migrated to London in 1987 where his artistic career took flight. His brightly coloured works have brilliantly weaved in cultural influences and characteristics of Western paintings. Insistent on using mineral pigments to preserve the texture and translucency of traditional Chinese ink paintings, Wang's works are rich in hues, yet placed within the most unexpected setting – tranquil landscape more likely found in Tang and Song Dynasty paintings.

和突破的獨物作風無疑將書法的界域推得更遠了，他更會持續開創國際性的語彙供大家闡述。本次群展展出王冬齡近期以礦物顏料和彩紙為主的創作，誠邀各位前來感受別開生面、似畫似字的現代書法以及色彩的無限可能。

王冬齡曾受邀到不少知名機構展示書法創作，包括斯坦福大學（1989年）、比利時皇家美術博物館（2009年）、布魯克林博物館（2015年）、大英博物館（2016年）、北京太廟（2016年）、芝加哥藝術博物館（2017年）、紐約亞洲協會（2017年）和新加坡國家美術館（2019年）。除了廣受世界各地的私人收藏家喜愛，他的作品也獲大英博物館、北京故宮博物院、中國美術館、浙江美術

館、耶魯大學、加州大學柏克萊分校、北達科他州美術館、大都會藝術博物館和香港藝術館等重要博物館和機構永久收藏。

王迦南 (b. 1955中國黑龍江)

國際著名藝術家王迦南，以重彩水墨為名，首次於新加坡參與群展的他生於1955年黑龍江，1982年畢業於北京中央美術學院，並於1987年閤家移居英國倫敦——這也是他藝術生涯的起步點。他的畫作巧妙地融合了自身濃厚的東方文化以及西方彩繪的特色。為了保留傳統墨彩畫透光的特質，王迦南堅持使用礦物顏料，他的作品顏色鮮豔，但畫面卻能夠帶來很大的驚喜——唐宋朝代畫作中常見的寧靜山水。受到敦煌畫作和色彩的影響，加之自身對敦煌文化有著深厚的理解，王迦南

Bearing the influence of Dunhuang art and its distinctive colour scheme, which he has a profound understanding of, Wang has constructed a wholly different visual realm that is bound to revitalise the rich traditions of Chinese paintings. Filling his lush forests and mountains with a myriad of colours, occasionally adding traces of living, **Wang's Colour Landscape Series** going on display stands at the cusp of a fairyland fantasy and reality.

The winner of the 1989 British watercolour prize at the Royal Academy of Art, the first Chinese artist to receive such an honour, has had his works well collected by museums and institutions such as National Art Museum of China, Henan Art Museum, The Central Academy of Fine Arts, Beijing, China, Xi'an University, China, The British Museum, London, UK, The Victoria & Albert Museum, London, UK, The Ashmolean Museum, Oxford, UK, and The Olenska Foundation, Geneva, Switzerland.

**Zhang Jian-Jun** (b. 1955, Shanghai, China)

A pioneer of Chinese abstract art and one of the most gifted contemporary Asian artists of our time, Zhang Jian-Jun has certainly showcased his multi-disciplinary talents through a fascinating collection of oil, watercolour, installation and photography art. The Adjunct Professor at the Fine Arts Department of New York University Shanghai consistently awes viewers with his profound understanding of and manipulation of existence, time and its realisation. Currently living and working in both Shanghai and New York, Zhang often weaves in his observations of the society, and his reflections on the ephemerality of modernity. In his Ink Rock Series, he created doppelgängers of scholar's rocks that Chinese literati once prized in their gardens, tediously and delicately casting them in ink, giving the nature feature a modern spin. To date, his study on the fluidities present in our lives is still ongoing and his works shall continue to discuss the evolution of time and what dissipates along with it. Featuring

畫筆下的世界為傳統水彩畫創造了一片新興氣象。本次展出的「重彩山水」系列，以五顏六色渲染出綠意蔥蔥的樹林、山丘，偶爾再加入一點生活的足跡，映入眼簾的是處於仙境幻想與人間煙火之間的視覺饗宴。

王迦南是1989年英國皇家美術學院水彩畫大獎得主，也是第一位獲此項殊榮的華人藝術家，其作品被中國美術館、河南省美術館、北京中央美術學院、西安大學、大英博物館、維多利亞和阿爾伯特博物館、阿什莫林博物館和瑞士Olenska基金會等博物館和國際私人機構收藏。

張健君 (b. 1955, 中國上海)

中國抽象藝術的先鋒、當代最有才華的藝

術家之一張健君，早已通過一系列、涉及不同材質（油彩、水彩、藝術裝置和攝影等）的作品展示了他豐富多元、跨學科才能。張健君對存在主義、時間以及時間的體現有著深入的理解，並且經常通過精妙的視覺形式將它們實質化。現為上海紐約大學藝術教學副教授的他經常往返上海和紐約，也經常將自己對社會的觀察，以及對當代世界易逝特質的感悟融入作品之中。他在 Ink Rock Series 中通過將水墨注入模具、待其硬化後形成偽景觀石，使中國古代文人最熱衷收藏於庭院的景觀石在意涵上有了徹底的反轉。張健君一直在研究人生的無常多變，他的作品也將持續探討時間的流逝以及隨之消失的人事物。本次展出 Ink Rock，通過張健君精心塑造的景觀石，特邀各位思考處於究竟是什麼

Ink Rock this time, we invite you to question what constitutes our cultural identity in modern times though the ornamental 'rocks' Zhang has brilliantly engineered.

Zhang has held many solo exhibitions and over 100 group exhibitions in China, the United States and other parts of Asia and Europe. His works are collected permanently in JP Morgan (Hong Kong), International Artists Museum, Lodz (Poland), Shanghai Art Museum (China), Shenzhen Art Institute, Shenzhen (China), Guangdong Museum of Art, Guangzhou (China), the Dow Jones Company, New Jersey (U.S.A.), Djerassi Foundation Collection, California (U.S.A.), Yuz Museum, Shanghai (China), Frederick R. Weisman Foundation of Art, California (U.S.A.), Brooklyn Museum, New York (U.S.A.) and The Metropolitan Museum of Art, New York (U.S.A.).

**Wang Tiande** (*b. 1960, Shanghai, China*)

Born in Shanghai in 1960, Wang Tiande is widely

regarded as one of the leading figures in contemporary Chinese ink of our time. His reinvention of Chinese landscape painting by substituting brushes with incense has seen him catapulted into international fame and Wang's creative explorations continue to receive critical acclaim worldwide. His iconic works bear resemblance to the conventional landscape paintings from afar, then upon closer look, surprise viewers with his layered textures and refined visuals – as the burned landscape layered on top reveals another inked landscape underneath, both existing as individual pieces yet generate synergies as one. Wang sometimes fuses his creations with original manuscripts or rubbings of stelae and seals from his collection, in the hope that he could establish a dialogue between the past and his modern practices. Some of his recent works, after his trip to Singapore in 2020 has expanded to imbue elements of the sunny island and Southeast Asia. As the cultural gap continues to widen, these new works are part of the contemporary space Wang has created and

麼樣的因素構成了我們在當代社會中的文化身分。

張健君在中國、美國、亞洲和歐洲等地舉辦過多個個展並參與100多個群展。他的作品獲眾多機構永久收藏，包括摩根大通（香港）、波蘭羅茲藝術博物館、上海美術館、深圳藝術學院、廣東美術館、美國道瓊斯公司、美國加州Djerassi基金會、上海余德耀美術館、美國魏斯曼藝術基金會、布魯克林博物館以及大都會藝術博物館。

王天德 (b. 1960, 中國上海)

1960年出生上海，王天德被譽為當代中國水墨的領軍人物之一。他以煙代筆，重新詮釋中國山水畫，因而在國際藝壇上名

聲大噪，後續更持續推出富有創意的作品，廣受讚譽。王天德的經典創作從遠處看宛如傳統水墨畫，然而稍微上前就可以觀察到作品的多層次以及細膩的視覺詞藻。以煙灼燒的山水在最上層，煙灼的洞口將由墨水構成的山水顯露出來，互為獨立但又相互映襯。偶爾王天德也會將私人收藏的石碑拓印或印章蓋到自己的創作上，用以構築現代與過去的橋樑。自2020年於新加坡逗留幾日後，王天德將這座島嶼以及新加坡、東南亞的元素納入作品之中。隨著古今文化的差距逐漸被拉大，王天德在這些作品中塑造了一個當代的空間，使其既可以繼承傳統文化但是又不受其限制。

王天德在全球多家著名博物館、畫廊和機

they highlight the possibility to inherit, yet not be bounded by the traditional Chinese culture.

Wang has held solo and group exhibitions in prestigious museums, galleries and institutions across the globe. His works have been included in the permanent collections of many museums, including the Metropolitan Museum of Art, Brooklyn Museum, Chicago Art Institute, the Hong Kong Museum of Art, the British Museum, and the National Art Museum of China.

**Han Sai Por** (b. 1943, Singapore)

Regarded as one of Asia's most prominent living sculptors, Han Sai Por is widely recognised as a driving force for the local sculptural art scene. Han who became an artist by chance certainly has established her presence over the past fifty years, clinching numerous prestigious awards internationally and locally. A recipient of Singapore's Cultural Medallion Award (1995), the second female

to have received such recognition after Georgette Chen, is known to create simplistic and elegant organic works that evoke the alluring charm of nature. Han embarked on her artistic journey with stones, and after all these decades, even when natural materials of such (including marble and granite) are hard to find in Singapore, she has not strayed from her path. With exquisite, smooth, flowy lines derived from the energy of the natural world, her works on display — *Seed Pod Series* (pp. 84-85), *Flora Series* (pp. 86-87) and *Tropical Leaf Series* (pp. 88-93) are honest yet graceful commentaries on the significant loss of organic forms in modern society. Though presented with a clean and neat aesthetic, Han's remarkable oeuvre carries a lot of weight, literally and figuratively. Han has participated in numerous international exhibitions around the world. Her works can be found in many private collections, international and local institutions, and public spaces including; National Museum of Singapore, Suzhou Centre in

構皆辦過個展或參與群展，他的作品已被納入許多博物館的永久收藏，包括大都會藝術博物館、布魯克林博物館、芝加哥藝術學院、香港藝術館、大英博物館和中國美術館。

韓少芙 (b. 1943, 新加坡)

亞洲在世最傑出的雕塑家之一，韓少芙一直是新加坡雕塑界的引路人。過去五十多年來，因為機緣巧合成為藝術家的韓少芙在海內外獲獎無數，更是藝術圈內舉足輕重的人物。作為新加坡文化獎的得獎者，也是繼張荔英第二位獲獎的女藝術家，韓少芙的作品向來以簡單、高雅的有機形狀示人，展示大自然的魅力。她以石頭開啟藝術之旅，儘管經過那麼多年，哪怕石頭（如漢白玉和黑崗岩）在新加坡極度

稀缺，她始終鍾情它的材質。即將展出的作品——「籽·苞」系列(pp. 84-85)、「花卉」系列 (pp. 86-87)和「熱帶葉」系列 (pp. 88-93)汲取大自然界的能量，線條柔順俐落，對於與當今社會大面積失去有機生態是既真誠又溫柔的批判。白玉無瑕，韓少芙出色的創作看似輕如鴻毛，實際上重於泰山。

韓少芙參與了世界各地的許多國際展覽。她的作品可見於許多私人收藏、國際和本地機構及公共場所，包括新加坡國家博物館、中國蘇州中心、新加坡美術館、新加坡國家美術館、中國美術館、英國波特蘭雕塑公園和新加坡駐紐約聯合國常任代表處。

China, Singapore Art Museum, Singapore National Art Gallery, China National Museum in Beijing, Portland Sculpture Park in England and World United Nation, New York Singapore office building.

**Zhuang Shengtao** (b. 1944, Guangdong, China/Singapore)

Singapore's pioneer contemporary ink artist Zhuang Shengtao is a modern literati artist. Now residing in Suzhou, Zhuang indulges himself thoroughly in the serene landscape the ancient city offers. It does not take much to notice, the spirit of times present in the 'Venice of China' is well embraced in Zhuang's bold and zestful strokes. Remaining vivacious in his swings and sways, his daxieyi (freehand brushwork) works have pushed the boundaries of calligraphy further to one that transcends distinguishable forms. The heavy layering and swashing of ink across jumbo size rice papers have had an effect on the visual dimension — pockets of white peeking through the varying degree of dark washes, much like the

dappled shade, movements of his expressions are amplified at a scale, drawing viewers further into his poetic world. Look out for his abstract and free-spirited compositions in *Emptiness Series*, Zhuang's introspective strokes are a fresh interpretation of contemporary ink and have cleverly imbued classical Chinese poetry within.

Zhuang has participated in solo and group exhibitions in Singapore, China, the USA, Australia and other parts of Asia, including Journey of Ink (Singapore National Museum Art Gallery, 1993), Power and Poetry – Monuments and Meditations in Chinese Contemporary Ink Paintings (Singapore Art Museum, 1998), 5th International Ink Painting Biennial of Shenzhen (Shenzhen, China, 1999), shuimo yuehui (True Colour Art Museum, (Suzhou, China, 2009) and The Ink Art of Zhuang Shengtao (iPreciation Gallery, Singapore, 2017). His works are also in the permanent collection of the National Gallery Singapore.

莊聲濤 (b. 1944, 中國廣東/新加坡)

新加坡當代書法和水墨畫先鋒莊聲濤可謂是現代文人畫家。旅居蘇州，莊聲濤越趨沉浸於姑蘇古城的江南景致，這座「東方威尼斯」的時代特徵早被莊聲濤大膽、新鮮的筆觸給吸收。充滿魄力的肆意揮灑，將大寫意發揮得淋漓盡致，更畫出了字的抽象型態。層層疊疊的墨水，大筆揮毫在巨型宣紙上的痕跡，兩者相加對視覺緯度有著別樣的效果。在墨色濃淡之間，黑似乎都成了樹葉，留白的地方成了縫隙中透進來的光，除了放大莊聲濤畫筆留下的活潑、動感，更將觀者拉入他詩意的世界裏頭。不妨留意一下「當其無」系列中抽象及灑脫的構圖，莊聲濤的作品充滿了對當

代水墨和傳統文化詩意的表達。

莊聲濤曾在新加坡、中國、美國、澳大利亞和亞洲其他地區舉辦個展和參與群展，包括《水墨之旅》（新加坡國家博物館畫廊，1993年）、《Power and Poetry – Monuments and Meditations in Chinese Contemporary Ink Paintings》（新加坡美術館，1998年）、《第五屆深圳國際水墨畫雙年展》（深圳，1999年）、「水墨月會」（蘇州本色美術館，2009年）和《莊聲濤水墨展》（誰先覺畫廊，新加坡，2017年）。他的作品也獲新加坡國家美術館永久收藏。

**Oh Chai Hoo** (b. 1960, Singapore)

A well-respected Singaporean artist who wears many hats — painter, calligrapher, ceramist, Oh Chai Hoo works extensively with various mediums and is well admired for his fearless experimentation and exploration with different materials. Deeply intrigued by the work of nature, Oh is particularly fascinated with rock structures, which has led to an oeuvre of extraordinary ink works that have captured the powerful movements of natural forces on magnificent mountainous, cliff-like forms. Over the years, he has continued to expand his visual language by exploring dialogical and collaborative works, bringing in surprising elements that certainly hint at his free-spiritedness and adventurous personality. His recent paintings bring forth a juxtaposition of ink and calligraphy resulting in a collage-like effect, where works are torn and

pieced up, and writings are scattered all around (see *Cherries from Previous Lives* (pp. 114-115) and *The Dream of Landscapes* (pp. 120-121)). The spontaneous assemblage resulted in texts and motifs interacting non-linearly on the plane, as well as torn edges and spaces leaving rooms for imagination, leading viewers into a heartfelt conversation with the narratives presented.

Since graduating from Nanyang Academy of Fine Arts, Singapore in 1982, Oh remains an active member of the local arts scene. The vice-president of Singapore's Siaw-Tao Chinese Seal-Carving Calligraphy & Painting Society had held various exhibitions locally and abroad. His works are well collected privately and are also permanently collected by the National Museum of Singapore and The Istana, Singapore.

胡財和 (b. 1960, 新加坡)

胡財和，當代多才的新加坡藝術家，擁有多重身分的他，即是畫家也是書法家，更是陶藝家。他擅長結合各種材料，並且因為大膽的藝術實驗備受藝壇推崇。自然界的力量對胡財和帶來不少啟發，他鍾情於石頭，由此發展了一系列壁立仞、层峦叠嶂的水墨山水。多年來，他不斷拓展自己的藝術語彙，嘗試對話式或合作式作品，為藝術創作注入新鮮、令人驚艷的元素，更讓人得以窺探出他瀟灑且熱愛冒險的一面。胡財和近期的作品將水墨和書法並列或交錯排序，有些畫作被撕成幾個部分，有的文字灑落各處，形成一種拼貼的效果

(見《前世的櫻桃》(pp. 114-115)、《夢裏山川》(pp. 120-121))。隨性的組合使得文字和意象在平面上有了非線性的互動，撕開的邊緣與遺留下的空間則讓想像力繼續奔馳，更引導觀者參與一場與畫的對話。

自1982年於新加坡南洋藝術學院畢業後，胡財和一直活躍於本地藝術界。他是新加坡嘯濤篆刻書畫會的副會長，推動華人藝術教育和創作。曾在本地和國外展出作品，作品備受私人收藏家青睞，並獲新加坡國家博物館及新加坡總統府永久收藏。

## Wang Dongling 王冬齡

*(b. 1945, Jiangsu, China)*

Wang Dongling is one of China's most highly regarded calligrapher and ink artist. He is best known for his public performances involving large format "wild cursive" script, a Chinese calligraphic style characterized by its erratic and dynamic strokes. His works are often deeply rooted in the ancient philosophies of Buddhism and Daoism, as well as Chinese poetry. Wang graduated with a Bachelor's Degree in Fine Art from the Nanjing Normal University (Nanjing, China) in 1966 and a Master's Degree in Fine Art from the Calligraphy Department of Zhejiang Academy of Fine Arts (Hangzhou, China) in 1981.

Wang's prolific career spans across the past

two decades, during which he first gained rapid recognition in China for his calligraphic work. His classical training enabled him to hone his repertoire of traditional techniques in calligraphy, forming a solid foundation on which he began his journey of expression with ink in the early 1980s. In 1989, he traveled to the United States, where he taught the practice of calligraphy to Western art students, at the same time participating in several solo exhibitions held at different universities around the country. During this particular period, Wang immersed himself in the modern works of acclaimed artists such as Picasso, Klee, Miro and Matisse. In the 1990s, he traveled to Japan, where he became deeply influenced by the works of Japanese

calligraphic master, Inoue Yuichi. By this time, Wang had ventured far from his roots as a traditional Chinese calligrapher, combining his knowledge and experiences with experimental techniques, resulting in remarkable reinterpretations of the ancient art form. Breaking free from conventional notions of Chinese calligraphy, his works embraced movement, space and gestural abstraction, liberating each and every written character from the bounds of text. In his current practice, Wang continues to push the boundaries, relentlessly practicing his well-honed techniques and exploring new and highly experimental ones, such as the use of photosensitive materials to create calligraphic compositions on photographic paper.

Wang's works have been prominently exhibited at institutions and several international venues such as the Metropolitan Museum of Art (New York City, USA), Guggenheim Museum (New York City, USA), National Art Museum of China (Beijing, China) and the Palace Museum (Beijing, China). They can also be found amongst others in the collections of the British Museum (London), the Zhejiang Museum of Fine Art, (Hangzhou, China), the Yale University Art Gallery (New Haven, USA), Harvard University (Cambridge, USA), and the University of California, Berkley (USA). Presently, he is a professor of calligraphy at the Calligraphy Department of China Academy of Art in Hangzhou, China.

The Principles of Naturalism is a philosophy that stems from the Tao Te Ching. In this philosophy, the laws of Taoism are based on the principle of “letting nature take its course”. Seeing as how the laws of Humans, the Earth, Heaven and that of the Universe are closely interrelated, Lao Tzu used an effective approach to clarify and elaborate upon these laws

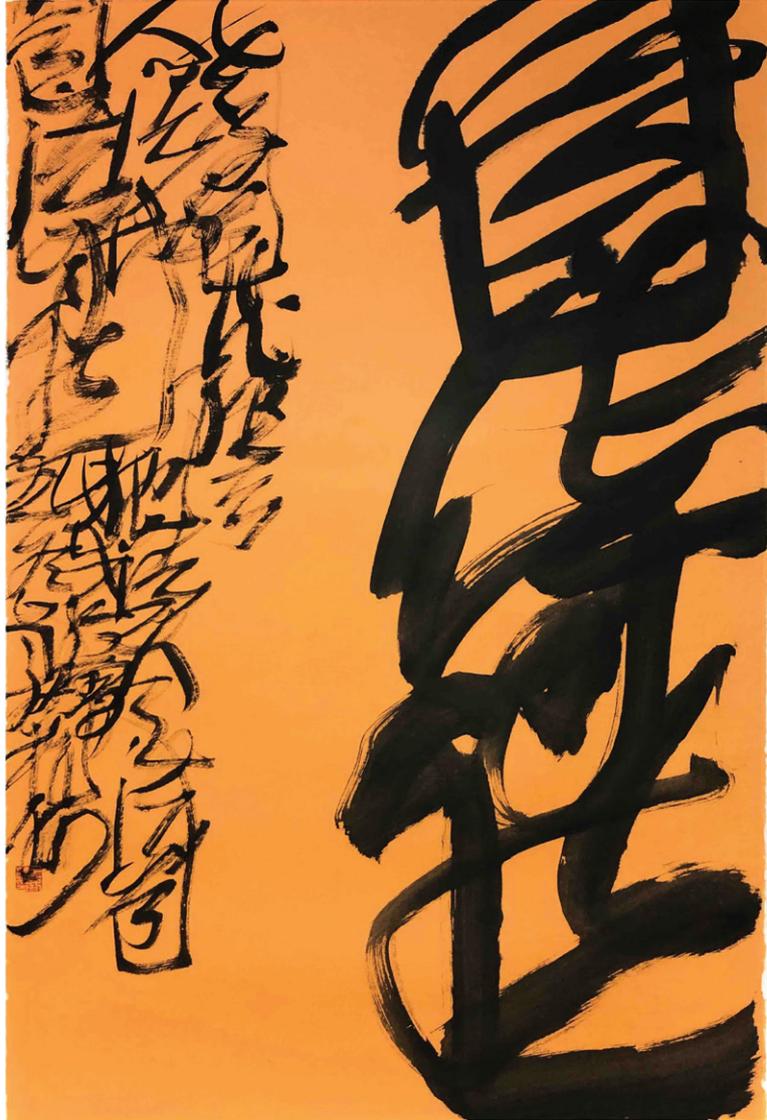
of life that makeup Taosim. “The Principles of Naturalism” reveals the characteristics of the whole universe, including the attributes of all things that exist within or between heaven and earth. Everything in the universe and the earth is in accordance with the “natural” law of the “Tao”, and the Tao therefore acts as the universal law to Life.

老子《道德經》·道法自然

## Lao Tzu - Tao Te Ching: the Principles of Naturalism

2018  
99x66cm  
Ink on Paper

道法自然，是出自《道德經》的哲學思想，意思是“道”所反映出來的規律是“自然而然的”。“人法地、地法天、天法道、道法自然”，老子用了一氣貫通的手法，將天、地、人乃至整個宇宙的生命規律精辟涵括、闡述出來。“道法自然”揭示了整個宇宙的特性，囊括了天地間所有事物的屬性，宇宙天地間萬事萬物均效法或遵循“道”的“自然而然”規律，道以自己為法則。



Tang Dynasty Meng Haoran poem

Spring Dawn:

Missing the dawn in spring slumber; the chirping of birds is everywhere. The wind and rain came last night; countless flowers were swept to the ground.

孟浩然  
《春曉》

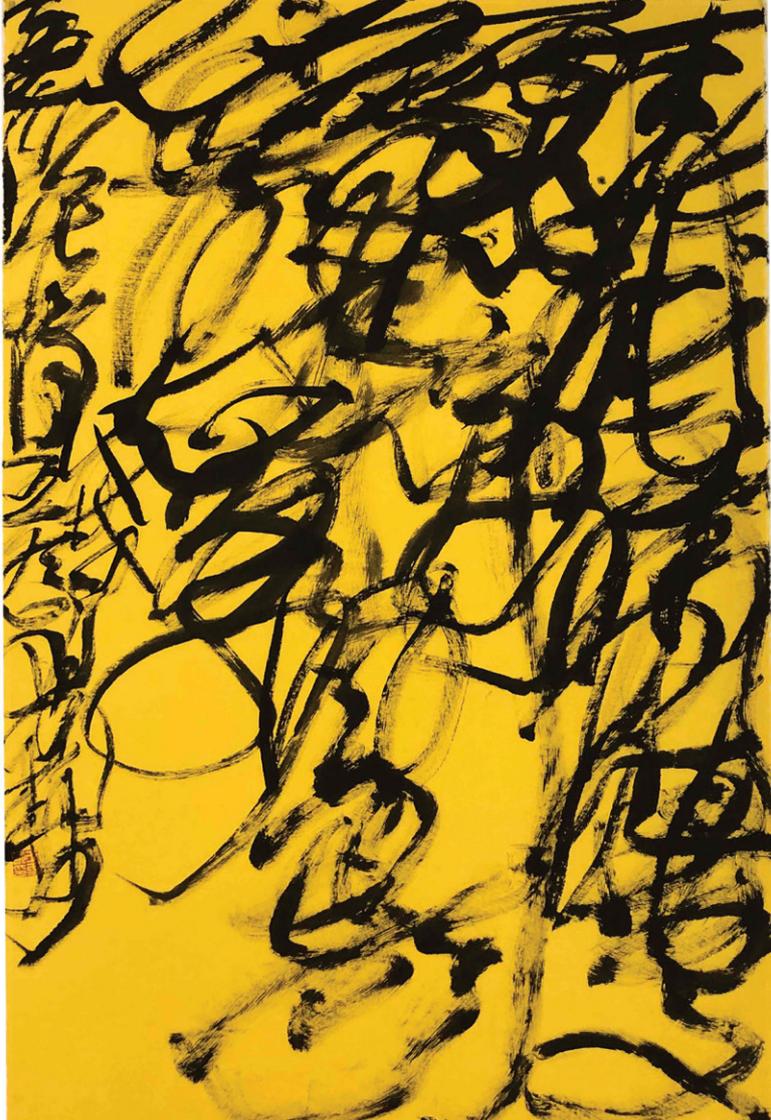
## Meng Haoran - Spring Dawn

2017  
74x74cm  
Ink on Paper

唐 孟浩然詩《春曉》：

春眠不覺曉，處處聞啼鳥。

夜來風雨聲，花落知多少。



仙人王子乔，难可与等期。

《生年不满百》是产生于汉代的一首文人五言诗，是《古诗十九首》之一。此诗感

慨人生苦短，劝人通达世事，及时行乐，不必为那些毫无益处的事而日夜烦忧，并讽刺了那些贪图富贵者不懂得领悟人生的愚昧无知，同

的三种主张：要及时、不惜

费、不要企慕神仙。全诗思路清楚，层层推进；对比明确，达意深刻；用典恰当，意蕴深厚。

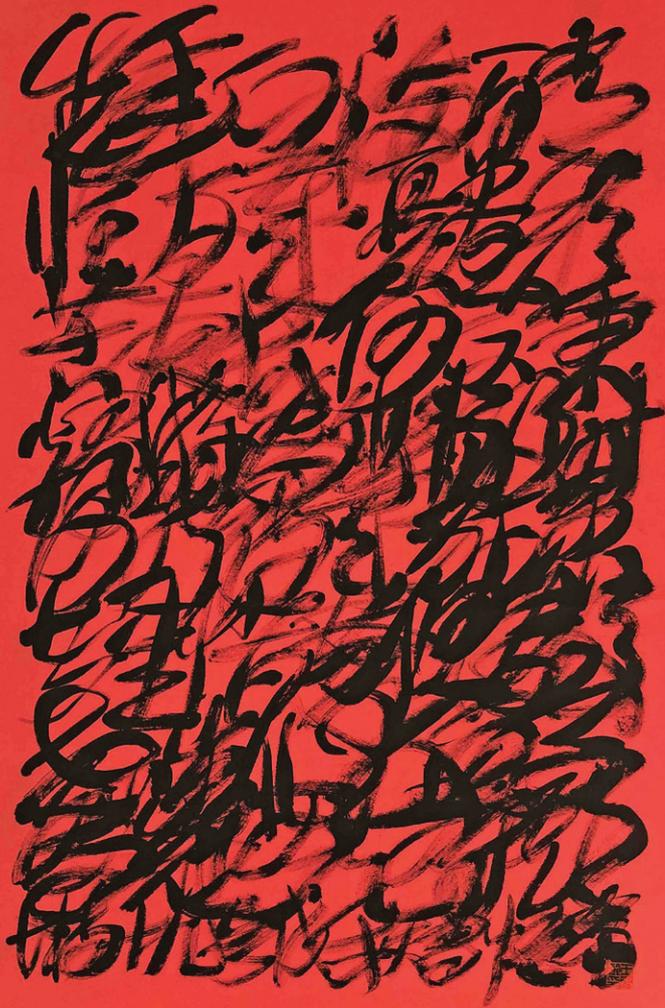
《生年不满百》整首诗充满了对人世欢乐的追求留恋，甚至还指斥企慕神仙（王子乔）的虚妄。

The years of life reach not one hundred,  
yet the heart is in constant worry for a millennium.  
The day is short while the bitter night is long -  
why not go wandering by candle light?  
Work for happiness without delay -  
how can you wait for the time to come?  
Fools cherish their expenditure,  
yet earn no more than laughter at the old from those in the future.  
The immortal Wang Ziqiao -  
how difficult to be able to match him!

《生年不满百》

## The Years of Life Reach Not One Hundred

2018  
99x66cm  
Ink on Paper



生年不满百，常怀千岁忧。

昼短苦夜长，何不秉烛游！

为乐当及时，何能待来兹？

愚者爱惜费，但为后世嗤。

时也表现了人生毫无出路的

痛苦。诗的前四句极言人生

短暂，主张人应当及时行乐

；后六句进一步游乐人生

Northern Song Yan Jidao lyrics Riverside Daffodils:  
Lying inebriated on a high tower, till I sober up to  
see the low hanging curtain. With last year's spring  
grief growing, alone amid fallen petals I stand, in the  
drizzle a pair of swallows fly. I remember when I first

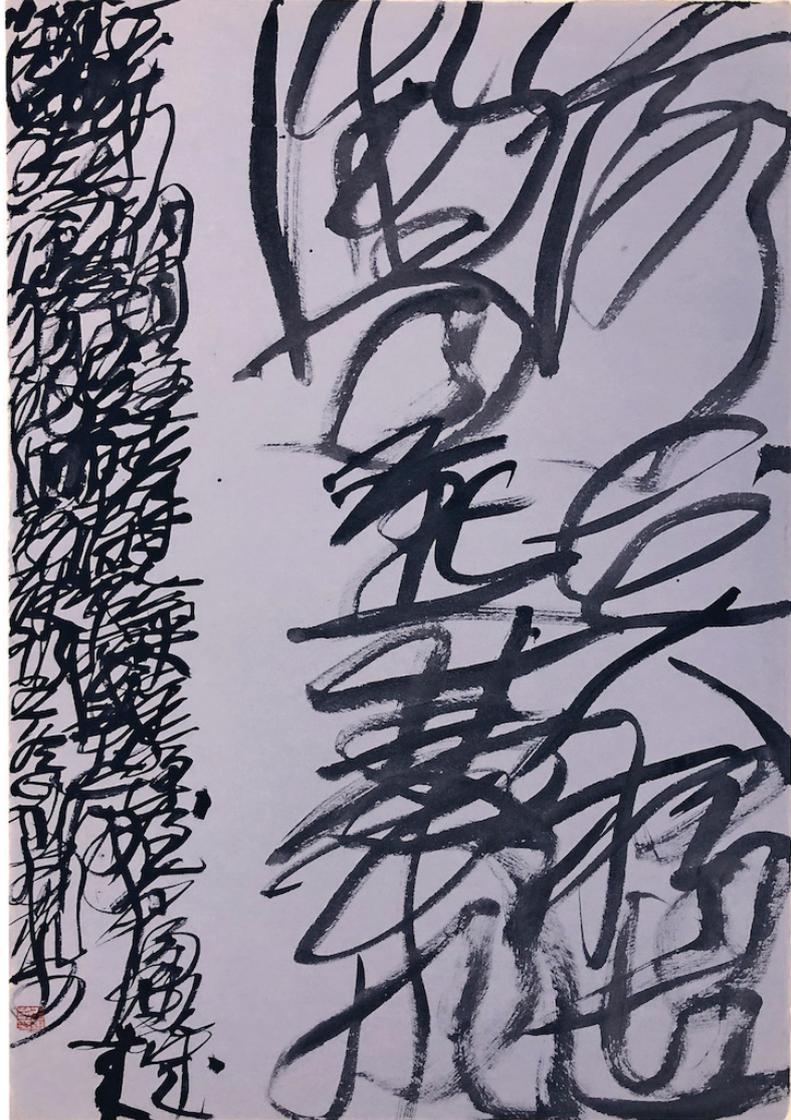
saw my lady, wearing a dress with heart-shaped  
double collars, conveying her yearning through  
the pipa, the moon was bright that night, it once  
illuminated a lovely lady's return journey.

北宋 晏幾道 詞《臨江仙》：夢  
後樓台高鎖，酒醒簾幕低垂。去  
年春恨卻來時，落花人獨立，微  
雨燕雙飛。記得小蘋初見，兩重  
心字羅衣。琵琶弦上說相思，當  
時明月在，曾照彩雲歸。

晏幾道  
《臨江仙》

## Yan Jidao - Riverside Daffodils

2018  
99x66cm  
Ink on Paper



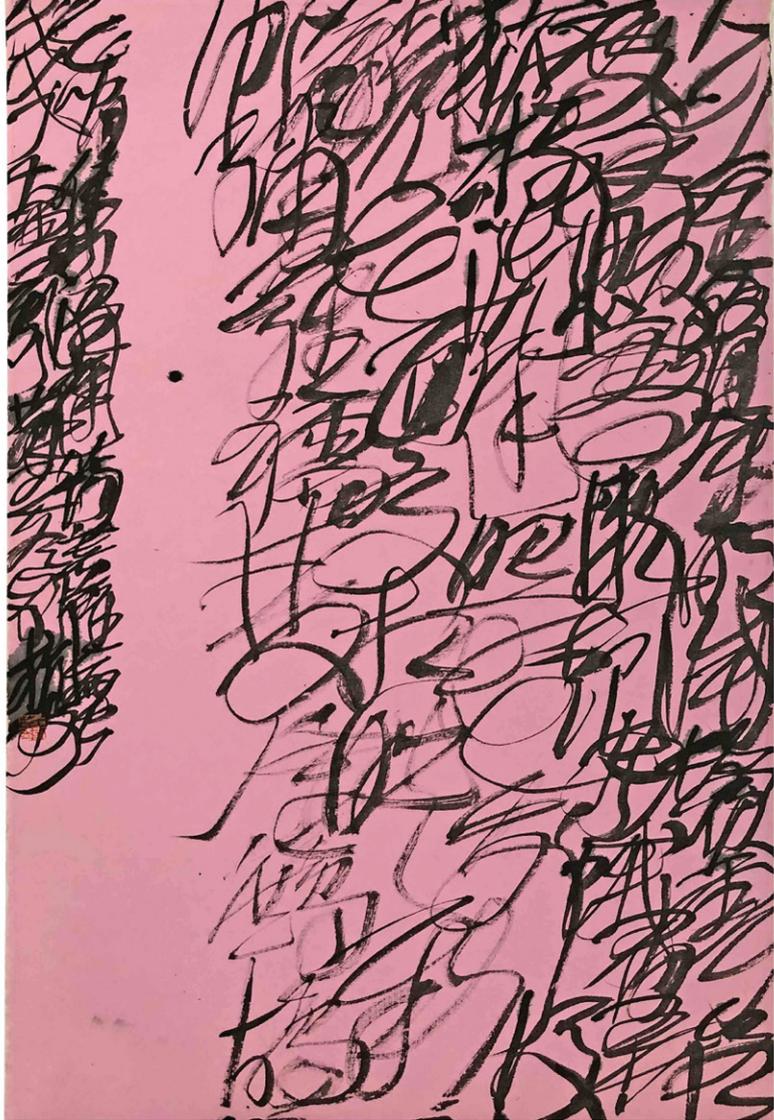
The Bodhisattva and the Hill overlap the Jin Ming is the seminal work of Wen Tingjun, a poet from the Tang Dynasty. The poet writes of a petite maiden's posture and appearance as she washes up and applies her makeup, all of which alludes to a sense of loneliness. The maiden's beauty, luxurious costume and delicate posture typify that of a lady from the

Tang Dynasty. Through juxtaposition of her extravagant appearance and melancholic mental state, the poem euphemistically reveals the complex inner psyche of the character. The layered meaning hence acts as a testament to the author's distinct literary style and artistic achievements.

《菩薩蠻·小山重疊金明滅》是唐代文学家温庭筠的代表词作。此词写女子起床梳洗时的娇慵姿态，以及妆成后的情态，暗示了人物孤独寂寞的心境。词人把女子的容貌写得很美丽，服饰写得很华贵，体态也写得十分娇柔，仿佛描绘了一幅唐代仕女图。全词成功地运用了反衬手法，委婉含蓄地揭示了人物的内心世界。鹧鸪双双，反衬人物的孤独；容貌服饰的描写，反衬人物内心的寂寞空虚。作品充分体现了作者的词风和艺术成就。

## Wen Tingyun - Pusaman

2018  
98x66cm  
Ink on Paper



## Wang Dongling 王冬龄

1945 | Born in Rudong, Jiangsu Province, China

### Education

1966 | B.A. Fine Art Department of Nanjing Normal University, Nanjing, China 1981 | M.A. Calligraphy Department of Zhejiang Academy of Fine Art (now China Academy of Art), Hangzhou, China

### Selected Solo Exhibitions

2021 | From Inception: Wang Dongling 60 Years of Calligraphy, Zhejiang Art Museum, Hangzhou, China 2020 | The Way, iPreciation, Singapore 2019 | Public performance of chaos-script (luanshu) calligraphy, National Gallery of Singapore, Singapore 2018 | Along the Great Path, iPreciation, Singapore / Wang Dongling: Poetry and Painting, Chambers Fine Art, New York, USA 2017 | Poetic Rainbow: The Calligraphy of Wang Dongling, Hanart TZ Gallery, HK / Wang Dongling: The Bamboo Path, OCT Art and Design Gallery (Shen Zhen), Shenzhen, China / Public performance of chaos-script (luanshu) calligraphy, Asia Society New York, New York, USA 2016 | Public performance of chaos-script (luanshu) calligraphy, Vancouver Art Gallery, Vancouver, Canada / Public performance of chaos-script (luanshu) calligraphy, Library and Archives Canada, Vancouver, Canada / Between Heaven and Heart, Imperial Ancestral Temple Art Museum, Beijing, China / Public performance of calligraphy, Guiyang Confucius Academy, Guiyang, China / Wang Dongling: Contemporary Calligraphy, Gus Fisher Gallery, Auckland, New Zealand / Public performance of chaos-script (luanshu) calligraphy, British Museum, London, UK / Public performance of chaos-script (luanshu) calligraphy, Victoria and Albert Museum, London, UK / Public performance of

chaos-script (luanshu) calligraphy, Imperial Ancestral Temple / Art Museum, Beijing, China 2015 | "The Heart Sutra in Chaos Script," public calligraphy performance, Brooklyn Museum, New York, USA / Public calligraphy performance, Universität Hamburg, Hamburg, Germany / "Drinking by the Lake: Clear Sky followed by Rain' by Su Shi," public calligraphy performance, Apple Store West Lake, Hangzhou, China / Writing Non-Writing: Calligraphic Works by Wang Dongling, Sanshang Contemporary Art Museum, Hangzhou, China / Wang Dongling · The Heart Sutra, Wenzhou Contemporary Art Museum, Wenzhou, China / New Works, Chambers Fine Art, New York, USA 2014 | Public performance of monumental cursive-script calligraphy, Nordiska Akvarellmuseet, Skärhamn, Sweden / Public performance of monumental cursive-script calligraphy, Metropolitan Museum, New York, USA / Beside the Ancient Road, Jinwan Faculty of Humanities of Tianjin Water Park, Tianjin, China / The Moon over the River on a Spring Night: The Art of Calligraphy by Wang Dongling, Hong Kong Museum of Art, Hong Kong S.A.R., China / Small Calligraphic Works by Wuzhai, Jingcai Gallery, Hangzhou, China 2013 | Wang Dongling: The Origins of Abstraction, Ink Studio, Beijing, China / Wang Dongling: Brushing the Ties, Hanart TZ Gallery, Hong Kong S.A.R., China / Calligraphy Performance and New Media, City University of Hong Kong, Hong Kong S.A.R., China / The Moon over the River, Wang Dongling Public Performance of Calligraphy, Hong Kong Museum of Art, Hong Kong S.A.R., China 2012 | Decanter Ink: Hangzhou Cross-year Exhibition – Wang Dongling Solo Exhibition, Sanshang Art Museum, Hangzhou, China 2011 | Wang Dongling: The Daoism of Calligraphy, Zhejiang Museum of Art, Hangzhou, China 2009 | Public Calligraphy Performance, Royal Museums of Fine Arts of Belgium, Belgium 2007 | Share the Peripatericism: Calligraphy Exhibition by Wang Dongling,

National Art Museum of China, Beijing, China **2006** | “Preface to the Riverside Gathering” (Linhe Xu), public calligraphy performance, Lanting International Calligraphy Festival, Shaoxing, China **2003** | Calligraphy by Wang Dongling, Yilanzhai Art Museum, Nanjing, China / Calligraphy by Wang Dongling, Chinese University of Hong Kong, Hong Kong S.A.R., China **2002** | Works of Wang Dongling, Goedhuis Gallery, New York, USA **2001** | It is Not Calligraphy, Ethan Cohen Fine Arts Gallery, New York, USA / Writing With Ease, Jincai Gallery, Hangzhou, China / Calligraphy of Wang Dongling, Lanting International Calligraphy Festival, Shaoxing, China **1999** | Calligraphy by Wang Dongling, Shenzhen Art Museum, Shenzhen, China **1998** | Calligraphy by Wang Dongling, D.P. Fong Gallery, San Jose, USA / Muthesius Hochschule & Polytechnic School for Art, Kiel, Germany **1997** | Calligraphy by Wang Dongling, Nagoya Zie Mien Gallery, Nagoya, Japan **1994** | Wang Dongling: Calligraphy and Painting, National Art Museum of China, Beijing, China **1993** | Calligraphy by Wang Dongling, International Press, Tokyo, Japan **1992** | Calligraphy by Wang Dongling, Minnesota State Exhibition Center, Minneapolis, USA / Calligraphy by Wang Dongling, D.P. Fong Gallery, San Jose, USA **1991** | Calligraphy by Wang Dongling, University of California, Santa Cruz, USA / Calligraphy by Wang Dongling, North Dakota Museum of Art, Grand Forks, North Dakota, USA **1990** | Calligraphy by Wang Dongling, University of Minnesota, St. Paul, USA / Calligraphy by Wang Dongling, D.P. Fong Gallery, San Jose, USA / Calligraphy by Wang Dongling, Montreal University, Montreal, Canada **1989** | Public Performance of Calligraphy, Stanford University, US / Calligraphy by Wang Dongling, Krannert Art Museum, University of Illinois, Urbana-Champaign, USA / Calligraphy by Wang Dongling, Macalester Gallery, St. Paul, USA / Calligraphy by Wang Dongling, University of Kansas, Kansas, USA / Calligraphy

by Wang Dongling, University of Minnesota, St. Paul, USA / Calligraphy by Wang Dongling, Art School of Santa Cruz, Santa Cruz, USA **1987** | Calligraphy by Wang Dongling, China Academy of Art, Hangzhou, China / Calligraphy Exhibition of Wang Dongling, National Art Museum of China, Beijing, China

### **Selected Group Exhibitions**

**2022** | Whisper of Stars, iPreciation, Singapore **2020** | The Illustrated Word: Artwork Inspired by Calligraphy, Chambers Fine Art, New York, USA **2018** | New Ink Art in China 1978-2018, Minsheng Art Museum, Beijing, China / Mind Temple, Museum of Contemporary Art, Shanghai, China **2017** | Boundless: On Going Chinese Ink Art, Art Museum of Sichuan Fine Arts Institute, Chongqing, China / The Unusual West Lake: The First Art Scene of West Lake Photo Exhibition, CAA Art Museums, Hangzhou, China **2016** | Open Books: International Artists Explore the Chinese Folding Book, Library and Archives Canada, Vancouver, Canada / Shan Shui A Manifesta, Gong Wang Art Museum, Hangzhou, China / Shan Shui Within, Museum of Contemporary Art, Shanghai, China / Light Writers 2016, Light Gallery, Hangzhou, China **2015** | 10th World Calligraphy Biennale of Jeollabuk-do, Jeonju, Korea / Magic Mountains, Hong Kong S.A.R., China / Hangzhou International Modern Calligraphy Exhibition and Writing Nor-writing Document Exhibition, Museum of Contemporary Art of CAA, Hangzhou, China / China 8 – Contemporary Art from China at Rhine & Ruhr, Kunstmuseum, Gelsenkirchen, Germany **2014** | Kochi-Murizis Biennale – Collateral Project “Janela-Migrating Forms and Migrating Gods,” Mill Hall Compound, Kochi, India / Orchid Pavilion Calligraphy Biennial, Zhejiang Art Museum, Hangzhou, China / Guanshan Gathering: Works

by Zheng Shengtian and Wang Dongling, Chambers Fine Art, New York, USA / Ink and the Body, Ink Studio, Beijing, China / China's Changing Landscape—Contemporary Chinese Ink, Nordiska Akvarellmuseet (Nordic Watercolour Museum), Göteborg, Sweden **2013** | Ink Art: Past as Present in Contemporary China, Metropolitan Museum, New York, USA / Beyond Black and White: Chinese Abstract Ink, Pearl Lam Galleries, Shanghai, China / Guanshan Gathering: Works by Zheng Shengtian and Wang Dongling, Chambers Fine Art, Beijing, China **2012** | Images and Words: Since Magritte Era, Chinese Art Museum, Beijing, China / Inner and Outer Transformation: A View on Chinese Contemporary Art, Istanbul Modern, Istanbul, Turkey / Textual Logic: Works by Wang Dongling, Qiu Zhenzhong and Xu Bing, He Xiangning Art Museum, Shenzhen, China **2011** | International Modern Calligraphy Exhibition, Wiesbaden International Arts Festival, Baden and Hamburg, Germany / Hollow Stroke Style: Dimension of Chinese Character, Chengdu Biennial Special Invitation Exhibition, Chengdu, China **2010** | Hangzhou International Modern Calligraphy Art Exhibition, Hangzhou, China / Breaking out, Zhejiang Contemporary Art Exhibition, Hangzhou, China / Beauty of Chinese Characters: Chinese Calligraphy Exhibition, Paris, France **2009** | The Orchid Pavilion: The Art of Writing in China, Royal Museum of Fine Arts of Belgium, Brussels, Belgium / Black and White Image – Wang Dongling & Joao Carlos Almeida, Museu do Oriente, Lisbon, Portugal **2008** | Seoul Calligraphy Art Biennial, Seoul, Korea / Water & Wood Wonderland, BFA International New Media Art Triennial, Beijing, China / The Sixth International Brush Painting Biennial – Ink · City, Exhibition, Shenzhen, China / Eighteen Teaching Plans – Experimental Art Teaching Plan Exhibition, Hangzhou, China / Classic Calligraphy – Silent Night Calligraphy Activity, Hangzhou, China **2007** |

In the Hand of Paper, Art Academy of Rome, Rome, Italy / Start Again, The 3rd Chengdu Biennale, Chengdu, China / Opening Fun – International Modern Calligraphy Exhibition, Taipei, Taiwan, China / Made in China – Contemporary Art Exhibition, Louisiana Art Museum, Louisiana, Denmark **2006** | Ink & Brush – Chinese Writing Art Exhibition, Metropolitan Museum, New York, USA / Yellow Box, Qingpu China Space Contemporary Art Exhibition, Shanghai, China **2005** | The Calligraphy Is Not Calligraphy: The Open Calligraphy Space – International Modern Calligraphy Exhibition, Hangzhou, China / International Calligraphy Exhibition, World Exposition, Nagoya, Japan **2004** | Maze: The 2nd National Media Art Exhibition, Hangzhou, China / The 8th National Calligraphy and Seal Exhibition, Xi'an, China **2003** | Calligraphy Exhibition, Sydney, Australia / International Modern Ink Color Exhibition, Xi'an, China / Hello, Chinese Calligraphy, Modern Chinese Calligraphy Exhibition, Finland / The 1st Exhibition of the Works of Chinese Leading Calligraphers, Tokyo, Japan **2002** | Silent Music - Contemporary Chinese Calligraphy Exhibition, London, UK / Brushes with Surprise: The Art of Calligraphy, British Museum, London, UK **2001** | Borderless China: Exhibition of Chinese Paintings, New York, USA / Spirit of Ink & Brush, Chinese Calligraphy Exhibition, Seoul, Korea **1999** | Exhibition of The Works of 46 Contemporary Chinese Artists, Shanghai, China; Melbourne, Australia / Grand Exhibition of Chinese Calligraphy in the 20th Century, Tokyo, Japan **1998** | Contemporary Chinese Calligraphy Exhibition, Paris, France / Exhibition of Contemporary Chinese Calligraphy & Paintings, Konsthall Gallery, Malmö, Sweden / Contemporary Chinese Calligraphy Exhibition, Columbia University, New York, USA / Chinese Art & Civilization of Five Thousand Years, Guggenheim Museum, New York, USA **1997** | Calligraphy Exhibition of

the 21st Century, National Art Museum of China, Beijing, China **1994** | Modern Calligraphy Exploration Exhibition, National Art Museum of China, Beijing, China **1993** | Chinese Seal Exhibition, Yale University, New Haven, USA **1992** | The 2nd International Art Exposition, Miami, USA **1991** | Chinese Art and the West – Chinese Art Exhibition, San Diego, USA **1990** | Brush Dancing & Ink Singing, collected by the British Museum, Hayward Gallery, London, UK **1989** | Sino-Japanese Calligraphy Exchange Exhibition, Hong Kong S.A.R., China / Paper Art from Hangzhou, Hamburg, Germany **1987** | Lanting Sino – Japanese Calligraphy Exhibition, Shaoxing, China / Exhibition of Contemporary Chinese Calligraphy Treasures from Mainland China, Taipei, Taiwan, China

#### **Awards**

**2012** | “Orchid Pavilion Prize: The Art Prize” in The 4th Chinese Calligraphy Orchid Pavilion Exhibition **2011** | Named “Annual Influential Artist,” 6th Award of Art China (AAC) / Named “Annual Top Ten Persons in Chinese Calligraphy” **2006** | “Orchid Pavilion Prize: The Education Prize (The First Prize)” in The 2nd Chinese Calligraphy Orchid Pavilion Exhibition **2005** | Named “Annual Top Ten Persons in Chinese Calligraphy” **1997** | “The Grand Prix” in Worldwide Calligraphy of Jeollabuk-do Biennale

#### **Selected Permanent Collections**

The British Museum, London, UK  
Guggenheim Museum, New York, USA  
Military Museum of the Chinese People’s Revolution, Beijing, China  
The Palace Museum, Beijing, China  
National Art Museum of China, Beijing, China  
Zhejiang Art Museum, Hangzhou, China  
Peking University, Beijing, China  
National Library of China, Beijing, China  
Yale University Art Gallery, Connecticut, USA  
University of California, Berkely, USA  
North Dakota Museum of Art, North Dakota, USA  
Harvard University, Cambridge, USA  
Metropolitan Museum of Art, New York, USA  
Hong Kong Museum of Art, Hong Kong



## Wang Jianan 王迦南

*(b. 1955, Heilongjiang, China)*

Born in 1955 in Heilongjiang Province, North China, Wang Jianan entered the esteemed Central Academy of Fine Arts in Beijing at the age of 23. Upon graduating in 1982, he progressed to establish the first post-cultural revolution independent professional art studio in Beijing. During this time, he embarked on a career as a teacher at the Academy in the Chinese painting department. 1987 saw a migration to London with his artist wife, Cai Xiaoli, and the couple proceeded to participate in exhibitions throughout continental Europe.

Wang's earlier works were delicate modifications of traditional themes, infusing a picturesque landscape with bouts of colour, or portraits of blissfully idle characters, accompanied by witty inscriptions. Wang's latest series of works are a testament to his

gift for employing a range of techniques. The traditional medium of ink, watercolour and paper remains, but the paintings burst with a potpourri of arresting colour washes, a more rebellious technique utilised to conjure a thought-provoking amalgamation.

The winner of 1989 British watercolour prize at the Royal Academy of Art, the first Chinese artist to receive such an honour, have had his works well collected by museums and institutions such as National Art Museum of China, Henan Art Museum, The Central Academy of Fine Arts, Beijing, China, Xi'an University, China, The British Museum, London, UK, The Victoria & Albert Museum, London, UK, The Ashmolean Museum, Oxford, UK, and The Olenska Foundation, Geneva, Switzerland.

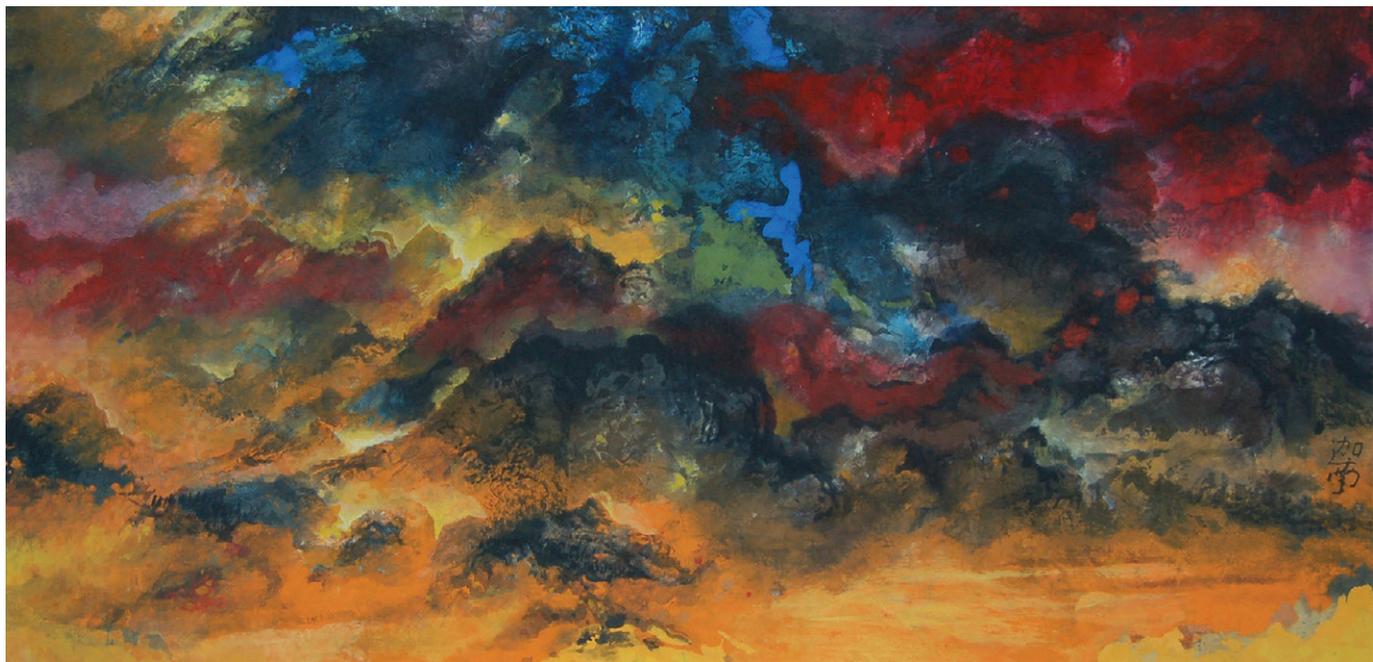
秋  
之  
交  
響  
系  
列  
1

**Autumn Symphony Series 1**

2007

48x96cm

Ink and Crystal Pigments on Paper



秋  
之  
交  
響  
系  
列  
2

**Autumn Symphony Series 2**

2007

48x96cm

Ink and Crystal Pigments on Paper



秋色

**Autumn**

2007

66x68cm

Ink and Crystal Pigments on Paper



重  
彩  
山  
水  
系  
列  
1

**Colour Landscape Series 1**

2019

44x130cm

Ink and Crystal Pigments on Paper



重  
彩  
山  
水  
系  
列  
2

**Colour Landscape Series 2**

2019

35x140cm

Ink and Crystal Pigments on Paper



重  
彩  
山  
水  
系  
列  
3

**Colour Landscape Series 3**

2019

40x150cm

Ink and Crystal Pigments on Paper



重  
彩  
山  
水  
系  
列  
4

**Colour Landscape Series 4**

2019

70x140cm

Ink and Crystal Pigments on Paper



重  
彩  
山  
水  
系  
列  
5

**Colour Landscape Series 5**

2007

66x68cm

Ink and Crystal Pigments on Paper





**Wang Jianan** 王迦南

**1955** | Born in Heilongjiang Province, China

### Education

**1986** | Graduated from the Central Academy of Fine Arts, Beijing, China

### Selected Solo Exhibitions

**2004** | Freedom of Spirit: Wang Jia'nan, Midland Arts Centre, Birmingham, England, UK **2001** | The Paintings of Wang Jia'nan, Goedhuis Contemporary, London, UK **1993** | Manchester Art Centre, England, UK **1992** | Gallery John Jones, London, UK / Pilscheur Fine Art, London, UK **1988** | Gallery Art East & Art West, Hamburg, Germany / Gallery Ilse Lommel, Leverkusen, Germany

### Selected Exhibitions with Cai Xiaoli

**2018** | Taimiao Art Museum of Imperial Ancestral Temple, China **2014** | Magnificent Light, Yujing No. 1, Guangdong, China **2013** | Henan Art Museum, China **2012** | National Art Museum of China, China **1999** | Gemini Gallery, Munich, Germany / Kaikodo, New York, United States **1996** | Nature in China, Goedhuis Contemporary, London **1995** | Museum Van Rossum, Amsterdam, Holland / Art in Action, International Arts Festival, Oxford, England **1994** | Anxintang Gallery, Tokyo, Japan **1993** | Art in Action, International Arts Festival, Oxford, England / Pilscheur Fine Art, London **1992** | Hong Kong Art Centre, Hong Kong **1990** | Art East & Art West Gallery, Hamburg, Germany **1989** | Beer Shaba Gallery, Tokyo, Japan

### Selected Group Exhibitions

**2022** | Whisper of Stars, iPreciation, Singapore **2017** | Painting and Calligraphy, Ink Hedong Art Park, China / Clouds Scud Across, Ink Hedong Art Park, China **2001** | China

without Borders, Goedhuis Contemporary at Sotheby's, New York **1999** | Contemporary Chinese Painting Exhibition, Geneva, Switzerland **1997** | Contemporary Chinese Painting Exhibition, Michael Goedhuis, London **1994** | Three Persons Exhibition, Suffolk Art Gallery, Suffolk, England **1988** | Contemporary Chinese Painting Exhibition, Royal Festival Hall, London **1986** | Beijing Artist's Exhibition, Chinese National Fine Arts Museum, Beijing, China **1986** | The Sixth National Art Exhibition of China, Chinese National Fine Arts Museum, Beijing, China / Zhong Li Art Studio Exhibition of New Ceramics, Chinese National Fine Arts Museum, Beijing, China **1982 - 1986** | Annual Group Exhibition, Chinese National Fine Arts Museum, Beijing, China

### Awards

**1989** | Watercolor Painting Prize, Royal Academy of Arts / Harmony Inheritance Award, Beijing Harmony Culture Inheritance Foundation / Outstanding Works Awards, Beijing Art Academy **1984** | Excellent Works Award, 6th National Art Exhibition of China

### Permanent Collections

National Art Museum of China  
Henan Art Museum  
The Central Academy of Fine Arts, Beijing, China  
Xi'an University, China  
The British Museum, London, UK  
The Victoria & Albert Museum, London, UK  
The Ashmolean Museum, Oxford, UK  
The Olenska Foundation, Geneva, Switzerland



## Zhang Jian-Jun 張健君

*(b. 1955, Shanghai, China)*

Hailing from Shanghai, China, Zhang Jian-Jun is one of the most disciplined and gifted contemporary Chinese artists of our time. Zhang graduated from Shanghai Drama Institute's Fine Arts Department in 1978. He moved to and worked in New York City in the mid-'80s. Today, Zhang is an Adjunct Professor at the Fine Arts Department of New York University, Shanghai.

Zhang's art perforates the surface of East-West fusion and the idea of time, expressing his strikingly unique and profoundly perceptive musings. Exploring the essence of these topics, his art may not be instantaneously interpretable by many; however, this is also the very quality that elevates the intellectual element of his works, inviting viewer participation. Zhang demonstrates his gift in the artistic manipulation of time by re-creating the ancient scholar rock, (appreciated by Chinese scholars thousands of years ago,) with modern material such as silicone rubber. Creatively, he has resurrected a fragment of history

and propelled episodic moments from that distant time to this present age. These consequential works are evidently contemporary and undoubtedly unique. He was also involved in the Golden Globe Awards Party 2007 where he was commissioned to install his scholar rock sculpture, *Mirage Garden #5*.

Zhang has held many solo-exhibitions and over 100 group-exhibitions in China, the United States and other parts of Asia and Europe. His works are collected permanently in JP Morgan (Hong Kong), International Artists Museum, Lodz (Poland), Shanghai Art Museum (China), Shenzhen Art Institute, Shenzhen (China), Guangdong Museum of Art, Guangzhou (China), the Dow Jones Company, New Jersey (U.S.A.), Djerassi Foundation Collection, California (U.S.A.), Yuz Museum, Shanghai (China), Frederick R. Weisman Foundation of Art, California (U.S.A.), Brooklyn Museum, New York (U.S.A.) and The Metropolitan Museum of Art, New York (U.S.A.)

墨石

## Ink Rock

2021

102x56x39cm

Chinese Ink and Mixed Media



Back View



Left View



Right View



**Zhang Jian-Jun 張健君**

**1955** | Born in Shanghai, China

### Education

**1978** | Graduated from the Fine Arts Department, Shanghai Theater Academy, China

### Selected Solo Exhibitions

**2021** | Human Traces Zhang Jian-Jun, K11 Art Foundation, Shanghai, China **2019** | “Zhang Jian-Jun: Artist in Residence” Royal Academy Schools Studio, London, UK **2017** | “Between Then and Now,” OCAT Xi’An, China **2016** | “Water • Quintessence,” Pearl Lam Gallery, Shanghai, China **2015** | “China Chapter,” Galerie Albrecht, Berlin, Germany / “Jade Mountain & Ink River,” Christian Duvernois Gallery, New York, New York, USA / “1980s: Zhang Jian-Jun’s Early Artwork (1978-1988),” Yuz Museum, Shanghai, China / “Nature and Beyond,” Leo Gallery, Art Basel Hong Kong / “Water • Ink • China” Pace Prints, New York, New York, USA **2014** | “Nature,” Art Projects International, New York, New York, USA **2012** | “Forms • Water • Vestiges,” Pavilion of Repose Garden, Kunshan, China **2011** | “Water,” 99 Art Center at M50, Shanghai, China **2007** | “Alternative Landscape,” 140 sqm Gallery, Shanghai, China / “Mirage Garden Part 6,” South Beauty Garden, Shanghai, China (in collaboration with Barbara Edelstein) / “Vestiges of a Process: New York, Shanghai, New Village,” iPreciation Gallery, Singapore **2005** | “Vestiges of a Process,” Asian American Art Centre, New York,

New York, USA / “Garden of Wishing Trees,” Maiden Lane Exhibition Space, New York, NY, USA (in collaboration with Barbara Edelstein) **2004** | “Vestiges of a Process: Chelsea Chapter,” DTW Gallery, New York, New York, USA **2003** | “Mountain & River,” Art Projects International Gallery, New York, New York, USA **2002** | “Chinese Ink Garden of Re-Creation,” He Xiangning Art Museum, Shenzhen, China / “Vestiges of a Process: Guangzhou Chapter,” Guangdong Museum of Art, Guangzhou, China / “China Chapter,” Museum of the Shenzhen Art Institute, Shenzhen, China **2001** | Art Projects International, New York, New York, USA **1997** | “Footprint,” Gallerie Deux, Tokyo, Japan **1995** | Art Projects International Gallery, New York, New York, USA **1994** | “The Paradox of the Fish,” Gallery Contempo, New York, New York, USA **1989** | Nerlino Gallery, New York, New York, USA **1988** | “Existence,” Kay Garvey Gallery, Glen Ellyn, Illinois, USA / Harvard University, Massachusetts, USA **1987** | Shanghai Art Museum, China

### Selected Group Exhibitions

**2022** | Whisper of Stars, iPreciation, Singapore **2021** | “Spring Rhapsody”, iPreciation, Singapore **2019** | “Arts of China”, Brooklyn Museum, USA / “Out of Ink: Interpretations from Chinese Contemporary Art”. Pera Museum, Istanbul **2018** | “Beyond Scholar Gardens,” Doland Museum of Modern Art, Shanghai, China / “Between Human and Water,” Zhu Jia Jiao Contemporary Art Museum, Shanghai, China / “Dialog,” Zhu Qi Zhan Museum, Shanghai, China / “From New Shanghai

School to Contemporary," Baoshan Art Museum, Shanghai, China / "Romantic Abstraction of Shanghai," SPSI Art Museum, Shanghai, China / "Ink Worlds: Contemporary Chinese Painting from the Collection of Akiko Yamazaki and Jerry Yang, Cantor Arts Center at Stanford University, Stanford, California, USA / "Blurred Horizons," Art Projects International, New York, New York, USA **2017** | "Avant-Garde · Shanghai: 1979-2010 Documenta of Shanghai Contemporary Art," Ming Yuan Art Museum, Shanghai, China / "Landmark," Guardian Art Center, Beijing, China / "Shanghai Visions," Shanghai Art Museum, Shanghai, China / "The Plane of Rewriting," Pearl Lam Galleries, Shanghai, China / "Quotidian," Pearl Lam Galleries, Shanghai, China / "Presence," Art Projects International, New York, New York, USA **2016** | "Under Heaven: Contemporary Art from China in the Ahmanson Collection," Ahmanson Gallery, Irvine, California, USA / "White Grey Black," Gallerie Canvas International Art, Amsterdam, The Netherlands / "Water & Ink: Tradition in the Contemporary Art," China Cultural Center in Brussels, Belgium / "Spotch," Sperone Westwater Gallery, New York, New York, USA / "Spotch," Leslie Heller Workspace, New York, New York, USA / "Wu-U Speech: Artists Living in Shanghai," Shanghai Art Museum, Shanghai, China / "Chinese Whispers," Kunstmuseum Bern, Switzerland **2015** | "View from Shanghai," Cloud Art Museum, Shanghai, China "30 Years of Contemporary Shanghai Art," Sheshan Contemporary Art Center, Shanghai, China / "Navigating Abstraction," Christian Duvernois Gallery, New York, New

York, USA / Canvas Gallery, Basel, Switzerland / "Open: Contemporary Ink Art" Da Xiang Art Center, Taizhong, Taiwan / "Force 12 Hurricane: Ming Gathering," Ming Yuan Art Museum, Shanghai, China **2014** | "Nature and Beyond," Leo Gallery, Shanghai, China / "Pursuing Dream: Shanghai Sculpture Invitational Show," Shanghai Sculpture Space, China / "Contemporary Ink," Da Xiang Art Center, Taizhong, Taiwan / "Experimental Art," The 12th China National Art Exhibition, Today Museum, Beijing, China / "Sempre Natura," Christian Duvernois Gallery, New York, New York, USA / "Chinese Abstraction: 1980s – Current," Pearl Lam Galleries, Hong Kong Art Basel / "China Arte Brazil," OCA, Sao Paulo, Brazil / "Contemporary Chinese Prints," Pace Prints Gallery, New York, New York, USA / "Nomads," Ming Yuan Art Center, Shanghai, China **2013** | "Ink Art: Past as Present in Contemporary China," The Metropolitan Museum of Art, New York, New York, USA / "Tutte le strade portano a Roma. 17 artisti contemporanei da SHANGHAI a Palazzo Brancaccio," Museo Nazionale D'Arte Orientale, Rome, Italy / "Opening," Christian Duvernois Gallery, New York, New York, USA / "Yang Shi (Form)," Z-Art Center, Shanghai, China / "Portrait of the Times: 30 Years of Chinese Contemporary Art," Power Station of Art, Shanghai, China / "Insightful Charisma," Shanghai Himalayas Museum, Shanghai, China / "Voice of the Unseen: Chinese Independent Art 1979-Today," Arsenale, Venice Biennale Collateral Exhibition, Venice, Italy / "Early Contemporary Art in Shanghai," Baoshan International Art Center, Shanghai, China / "Contemporary Chinese Art,"

Halcyon Gallery, Shanghai, China **2012** | “Culture Shanghai: A Return Oriented Towards the Future,” Shanghai Sculpture Space, Shanghai, China / “Ink Now,” Special Project of The SH Contemporary Art Fair, Shanghai, China / “Water,” Anacostia Art Museum, Smithsonian Institute, Washington DC, USA / “Undoing ShuiMo – Contemporary ShuiMo Exhibition,” Shanghai Duolun Museum of Modern Art, Shanghai, China / “A New Spirit in Ink: An Exhibition of Cutting Edge Ink Art,” Zendai Contemporary Art Space, Shanghai, China / “Shanghai! La Tentation de l'occident,” L'Institut Culturel Bernard Magrez, Bordeaux, France / “Abstraction,” Pearl Lam Gallery, Hong Kong / “Line,” Art Center of the Shanghai Academy of Fine Arts, Shanghai, China / “Water/Ink Biennial,” DaFen Art Museum, Shenzhen, China / “Ink Boundary,” M50 Art Center, Shanghai, China **2011** | “Celestial Abstraction,” Contemporary Art Museum, Rome, Italy / “20 Years Retrospective Exhibition of 1991 San Diego Chinese Artistic Creation Seminar,” Xian Art Museum, Xian, China / “Selected Asian Cultural Council Fellows: Then and Now,” Alisan Fine Arts, Hong Kong / “ShanShui,” Kunstmuseum, Lucern, Switzerland / “Sofia Paper Biennial,” National Gallery of Foreign Art, Sofia, Bulgaria / “Wu Ming: Form is Formless,” Contrasts Gallery, Shanghai, China / “Nature and Its Modern Forms,” Ming Yuan Art Center, Shanghai, China **2010** | “The Seventh Shenzhen International Chinese Ink Biennale,” Shenzhen, China / “Big Draft - Shanghai,” Kunstmuseum Bern, Bern, Switzerland / “Speed and Chaos,” PingYao International Photography Biennial, PingYao, China /

“Vestiges of a Process: Transition,” Zendai Contemporary Art Center, Shanghai, China / “Celestial Abstraction,” National Art Museum of China, Beijing, China / “Shanghai,” Asian Art Museum, San Francisco, California, USA **2009** | “Ink Society,” Sunshine International Museum, Song Zhuang, Beijing, China / “In-Situ: A Dialog with Space and Time,” River South Art Center, Shanghai, China / “Chinese Gardens for Living: Illusions to Reality,” Europalia.China International Arts Festival, The Square, Brussels, Belgium / “Shanghai Tang - History in the Making: Shanghai 1979-2009,” Jumen Art Center, Shanghai, China / “Yi Pai,” Art Today Museum, Beijing, China / “Direction of Ink Art,” Zendai Zhujiajiao Art Museum, Zhujiajiao, China / “A Starting Point: Intrude 366 - Dynamics of Change and Growth,” Zendai Museum of Modern Art, Shanghai, China **2008** | “Mountain & Water,” Dresden Art Museum, Dresden, Germany / “Towards Abstraction: 1976-1985 Shanghai Contemporary Art,” Zendai Museum of Modern Art, Shanghai, China / “Art Multiple,” Ke Center for the Contemporary Art, Shanghai, China / “Speed of the Flows,” Shanghai YuanDian Gallery, Shanghai, China / “Vestiges of a Process: Shanghai Shikumen Project 2008,” “Intrude 366,” Zendai Museum of Modern Art, Shanghai, China / “China Abstract Painting 30 Years,” Caixa Forum Museum, Barcelona & Madrid, Spain **2007** | “Rejected Collection,” Ke Center for Contemporary Arts, Shanghai, China / “Asia/Europa Mediation,” Poznan National Museum of Art, Poznan, Poland / “3rd International Art Festival,” Rajamangala University, Poh-Chang, Bangkok, Thailand / “Escape by Crafty

Scheme\_salvation From Traditional and Revolutional Language," Square Gallery of Contemporary Art, Nanjing, China / "Language/Environment," Museum of Contemporary Art Beijing, Beijing, China **2006** | "Crossing the Atlantic," Goldsmith's College, London, England / "Entry Gate: Chinese Aesthetics of Heterogeneity," 1st Envisage, Museum of Contemporary Art Shanghai, Shanghai, China / "Experimental Ink," Contemporary Art Museum, Tian Jin, China / "Close to Home," BlockParty Brooklyn, New York, USA / "New Chinese Occidentalism," Ethan Cohen Fine Arts, New York, New York, USA **2005** | "Flowing River: 30 Years of Chinese Oil Painting," National Art Museum, Beijing, China / "100 Years of Chinese Sculpture," Shanghai Sculpture Space, Shanghai, China / "1st International Sculpture Biennale," Xu Jia Hui Park, Shanghai, China / "Black+White," Shanghai Art Museum, Shanghai, China / "Regards to '85," Duolun Art Museum, Shanghai, China / "Replacement," Cathay Gallery, Beijing, China / "Poles Apart Poles Together: Markers V," Venice Biennale, Venice, Italy / "Anniversary Show," Beijing Film Institute, Beijing, China **2004** | "The Fourth Shenzhen International Chinese Ink Biennale," Shenzhen, China / "Shanghai Abstract Survey - 50 Years," Ming Yuan Art Center, Shanghai, China / "10/20," Lui Hai Su Art Museum, Shanghai, China / "A Grain of Dust A Drop of Water," The 5th Gwangju Biennale, Gwangju, Korea / "On the Edge," Ethan Cohen Fine Arts, New York, New York, USA **2003** | "10-Year Anniversary," Art Projects International Gallery, New York, New York, USA / "Breathe," New York University Gallery, New York, New York, USA / "Brushworks:

New Asian Calligraphy," Andrew Bae Gallery, Chicago, Illinois, USA / "Mountain & River," Barbara Davis Gallery, Houston, Texas, USA / Diverseworks Art Center, Houston, Texas, USA / "5=1," L.A. Artcore Gallery, Los Angeles, California, USA **2002** | "Urban Creation," The Fourth Shanghai Biennale, Shanghai Art Museum, Shanghai, China / "Guangzhou Triennial," Guangdong Museum of Art, Guangzhou, China / "East + West," Künstlerhaus, Vienna, Austria / "China Triennial," Metropolitan Museum of Guangzhou, Guangzhou, China / "Markers II," EAM Gallery, Kassel, Germany / "Variations of Ink," Chambers Fine Art, New York, New York, USA / "Contemporary Brush Strokes," China 2000 Gallery, New York, New York, USA / "Making China," Ethan Cohen Fine Arts, New York, New York, USA **2001** | "1st Chengdu Biennial," Chengdu, China / "Markers," Venice Biennale, Venice, Italy / "Metaphysics and Reality," Shanghai Art Museum, Shanghai, China / "Milestones for Peace," Weill Art Gallery, New York, New York, USA **2000** | "DMZ\_2000," Korean Gallery, New York, USA / "Construction in Process VII: This Earth is a Flower," The International Artists' Museum, Lodz, Poland / "Cow Parade," New York, New York, USA / "Milestones for Peace," Jerusalem Art Festival, Jerusalem, Israel / "Conceptual Ink," Ethan Cohen Fine Arts, New York, New York, USA / "The International Artists' Museum in New York," Mercer Gallery, New York, New York, USA **1999** | "Wrap the World," The Kitchen, New York, New York, USA / "Transience: Chinese Experimental Art at the End of the Twentieth Century," Smart Museum of Art, Chicago, Illinois,

USA / "Language," Ethan Cohen Fine Art, New York, New York, USA **1998** | Observatoire 4 Galerie, Montreal, Quebec, Canada / "Chinese Artists Working in New York," Purdue University Gallery, Indiana, USA **1997** | "Basic Elements," Art Beatus Gallery, Vancouver, B.C., Canada / "Bank: Inside the Counting Room," Lower Manhattan Cultural Council, New York, New York, USA / Art Projects International Gallery, New York, New York, USA / "Sculpture 1997," Connemara Conservancy Sculpture Park, Dallas, Texas **1996** "Open Space," Shanghai Art Museum Biennial, China / Pennsylvania University Art Museum, USA / "Eastern Fusion: Contemporary Asian American Art in New York," Hillwood Art Museum, New York, USA **1995** | Grosse Kunstausstellung, Dusseldorf, Germany / "Peace, Earth, Healing," Hiroshima, Japan **1993** | "Construction in Process #4," The Artists' Museum, Lodz, Poland / "93NY50," Socrates Sculpture Park, Long Island City, New York, USA **1992** | Ruine der Kunst, Berlin, Germany / "Conversations," The Artists' Museum, Lodz, Poland / "Workspace '92," Jamaica Arts Center, New York, New York, USA

Natural History Museum, New York, New York, USA **1991** | San Diego State University Gallery, California, USA / "Annual," Asian American Art Center, New York, New York, USA **1990** | East West Contemporary Inc. Gallery, Chicago, Illinois, USA / Exhibition Space Gallery, New York, New York, USA **1989** | Nerlino Gallery, New York, New York, USA / Tokyo Gallery, Tokyo, Japan / Han Art Gallery, Hong Kong / "China/Avant Garde," China National Art Gallery, Beijing, China **1988** | "Last

Supper" performance, Shanghai Art Museum, China / Art West/Art East Gallery, Hamburg, Germany / Art Waves Gallery, New York, New York, USA

Art Museum of Nanjing, China / "Annual," Shanghai Art Museum, China **1987** | Hong Kong Art Centre, Hong Kong / Alisan Gallery, Hong Kong / Pacific Asia Museum, Pasadena, California, USA **1986** | Tokyo Municipal Museum, Tokyo, Japan / "Annual," Shanghai Art Museum, China / "First Shanghai Young Artists Competition Exhibition," Shanghai Art Museum, China **1985** | "Annual," Shanghai Art Museum, China / Shanghai Drama Institute Gallery, China **1983** | "Painting Experiment," Fudan University Faculty Center, Shanghai, China **1982** | "Annual," Shanghai Art Museum, China **1981** | "Annual," Shanghai Art Museum, China **1980** | Shanghai Art Museum, China **1979** | "Annual," Shanghai Art Museum, China **1978** | "Wild Roses," Shanghai Drama Institute, China

### Grants and Awards

**2002** | The Annie Wong Foundation, Hong Kong **1996** | The Pollock-Krasner Foundation, New York, USA **1995** | Art Matters Inc., New York, USA **1990** | The Pollock-Krasner Foundation, New York, USA **1986** | First Prize, The Shanghai Young Artist's Exhibition, China

### **Selected Permanent Collections**

Brooklyn Museum, New York, USA

The Metropolitan Museum of Art, New York, USA

Djerassi Foundation Collection, California, USA

Dow Jones Company, New Jersey, USA

Guangdong Museum of Art, Guangzhou, China

Ink Art Center, Kunshan, China

International Artists Museum, Lodz, Poland

K11 Art Foundation

Lehman Brothers, Hong Kong & New York, USA

JP Morgan, Hong Kong

M+ Museum for Visual Culture, Hong Kong

San Francisco Asian Art Museum, California

Shanghai Art Museum, China

Shanghai City Government, Changning District, China

Shenzhen Art Institute, Shenzhen, China

Uli Sigg Collection, Switzerland

Frederick R. Weisman Foundation of Art, California, USA

Yuz Museum, Shanghai, China

White Rabbit Collection, Sydney, Australia



## Wang Tiande 王天德

*(b. 1960, Shanghai, China)*

Born in Shanghai in 1960, Wang Tiande graduated from the Chinese Painting Department of the China Academy of Fine Arts (formerly Zhejiang Academy of Fine Arts) in 1988. As his artistic career flourished, Wang returned to his alma mater in 2014 to further study under world renown contemporary artist Wang Dongling and completed his PhD in Calligraphy.

As his study on Chinese ink deepens, it seems only natural for him to pay homage to the rich cultural assets of his roots. Fascinated with ancient calligraphy, painting, stelae and seal carving, Wang reckons that these historic artefacts exude the spirit of the times and embody timeless cultural and historical values. In 2013, He started merging his creations with original manuscripts or rubbings of stelae and seals from his personal collection, an attempt to reconnect modern

art practices with ancient heritage. Wang believes that in order to retain the core spirit of Chinese ink, it is necessary to return to its oriental origins. Through the juxtaposition of works from different times and contexts, he hopes to bridge a widening cultural gap by creating a dialogue with the past. Drawing on the wisdom of his predecessors, Wang has found his place living and creating in the contemporary.

Wang has held solo and group exhibitions in prestigious museums, galleries and institutions across the globe. His works have been included in the permanent collections of many museums, including the Metropolitan Museum of Art, Brooklyn Museum, Chicago Art Institute, the Hong Kong Museum of Art, the British Museum, and the National Art Museum of China.

半  
山  
松  
雪

**Pine and Snow on the Hillside**

2018

67x55cm

Paper, Ink, Fire, and Rubbing



家  
近  
孤  
山  
雪

**Home in Proximity with Snow on the Lonely Mountain**

2019

67x55cm

Paper, Ink, Fire, and Rubbing



都邑華夏東西  
 結印函洛子渭  
 宮殿盤鬱樓觀  
 圖寫禽獸畫綵  
 丙舍傍啓甲帳  
 肆筵設席鼓瑟  
 醒沿納陛弁轉  
 右通廣內左達  
 既集埽典上聚  
 壯藁鍾隸漆書  
 府羅將相路侯  
 戶封八縣家給  
 高冠陪葦驅輟  
 世祿侈富車駕  
 榮功茂實勒碑  
 鑄鑿伊尹佐時

枯  
樹  
經  
雪  
嶺

**Withered Tree on a Snow-covered Mountain**

2020

61x52.5cm

Ink, Flame and Rubbings on Paper



嘗石新得米元章詩刻  
 石為九明之一橫臥池東  
 得石背有米元章詩然不可  
 久在每八年著九曜石致  
 石略後辨論最精獨以未  
 始有賜套詩詠歌其於我  
 意壞也余以道光乙酉來  
 平賦忠潮歸輅慶稍息乃  
 於別石致者補之介者種  
 還舊觀凡蘇齋翁所得廿  
 荒春篋行惟仙掌石陳九  
 止拓得三行有奇其兩半  
 抱因竭力沈別始得全文  
 有厚掌鮮刻彌米南宮詩  
 在近側迺復借吳學博蘭  
 規數尺截去柄掌石骨既  
 而出之則元章五言絕句全  
 云九明石鏡碧海出廣閩  
 瑰奇調性石錯落動乾文  
 等六年七月鑿凡六行三十  
 行泐而收錄分明句末捺訪  
 者錄一旦快覩如獲奇珍矣  
 斯土寂久尋中金石掌補  
 咫尺無俟懸險繼斷何惜一  
 更一搜討乃又需之今日始  
 遂顯晦數有一定耶蘇齋  
 百成迄今適甲子一月上距  
 七百七十有五年矣蘇齋為

積  
墨  
散  
春  
雪

## Gradual Ink Scattering Spring Snow

2020

163.7x69.3cm

Ink, Flame and Rubbings on Paper



雲  
林  
出  
煙  
雲

**Clouds of Smoke Waft**

2020

74x71cm

Ink, Flame and Rubbings on Paper



行... 過夫... 進瓜之... 足... 扶... 搖... 始... 搏... 早... 隆... 毒... 天... 之... 羽... 父... 使... 持... 董...  
 ... 中... 陌... 泉... 萬... 山... 之... 秀... 氣... 非... 蕭... 相... 降... 昂... 緯... 之... 持... 據... 德... 依... 仁...  
 ... 德... 鴻... 九... 萬... 奮... 也... 滅... 海... 博... 相... 丹... 崖... 文... 瞻... 仰... 雲... 孝... 窮... 溫... 清... 之... 妙... 忠...  
 ... 也... 起... 家... 介... 同... 半... 工... 府... 長... 史... 崇... 名... 慕... 牧... 則... 位... 重... 首... 容... 袞... 服... 睢... 陽... 則...  
 ... 於... 雕... 題... 茂... 較... 懷... 柔... 漸... 淳... 化... 於... 緩... 耳... 蜀... 王... 地... 處... 維... 城... 寄... 深... 磐... 石... 建... 旗...

林麓  
隱雪  
圖

**Hidden Snow at the Woodsy Foothill**

2020

35.5x182.5cm

Ink, Flame and Rubbings on Paper



## Wang Tiande 王天德

**1960** | Born in Shanghai, China

### Education

**2014** | Ph.D. in Calligraphy, China Academy of Art, Hangzhou, China

**1988** | Bachelor of Fine Arts (Chinese Painting), Zhejiang Fine Arts Academy, Hangzhou, China

### Selected Solo Exhibitions

**2021** | Three Floors, WS SPACE, Shanghai, China **2020** | Amidst Smoke and Rain, iPreciation, Singapore **2019** | Wang Tiande: Winter of Longing, Ink Studio, Beijing, China **2018** | Awaiting, Alisan Fine Art, Hong Kong **2017** | Over Mountains and Across Valleys, Guangdong Museum of Art, Guangdong, China **2016** | Literati Gathering: New Work by Wang Tiande, Nanhai Art, San Francisco, USA **2015** | The Palace, The Palace Museum, Beijing, China **2014** | Mountainscapes: New Ink Art by Wang Tiande, Alisan Fine Art, Hong Kong / Hou Shan: Wang Tiande Solo Exhibition, Suzhou Museum, Suzhou, China / Kai Men: Wang Tiande Exhibition, Today Museum, Beijing, China **2012** | *Gu Shan*, Sanshang Art, Hangzhou, China / *Gu Shan*, Nou Gallery, Taipei **2011** | 3,720, Chambers Fine Art, New York, USA / Boat, Gallery 99, Aschaffenburg, Germany **2010** | 3,720, Chambers Fine Art, Beijing, China / *Shuang Shuang*, University of Sidney, Sidney, Australia **2009** | Up/Down: Wang Tiande Art Project, Spencer Museum of Art, Kansas, USA **2008** | Wang Tiande: One Meter

Seventy-Three, Contrasts Gallery, Shanghai, China **2007** | Made by Tiande II, Chambers Fine Art, New York, USA / *Shan* (Mountain) & *Shui* (Water), Alisan Fine Art, Hong Kong / Wang Tiande Solo Show, Han Art, Montreal, Canada **2005** | Redolent of Incense, Yishu Space, Vancouver, Canada **2004** | Made by Tiande, Chambers Fine Art, New York, USA / Solo Exhibition, Galerie 99, Germany **2003** | Wang Tiande: Ink for the 21st Century, Alisan Fine Art, Hong Kong **1995** | Solo Exhibition, German Center, Shanghai, China **1991** | Solo Exhibition, Chinese Painting Institute, Shanghai, China

### Selected Group Exhibitions

**2022** | Whisper of Stars, iPreciation, Singapore **2021** | Ink Dreams: Selections from the Fondation Ink Collection, Los Angeles County Museum of Art, USA / Southside Saturday – Art and Writing, Alisan Fine Arts (Aberdeen), Hong Kong / Dreaming Together: Asia Society Triennial, New-York Historical Society, New York, USA / NOT a Fashion Store!, Hong Kong Museum of Art, Hong Kong / New Damask - Ash-Pile: Rediscover Modern Painting, Guangdong Art Museum, Guangzhou, China / The Curtain Call of Theater and the Return of Medium, Murphy Gallery, Qingdao, China **2020** | Brushless Ink Painting, Alisan Fine Arts, Hong Kong / Tribute to the Traditional Contemporary Paper Art Exhibition, Today Art Museum, China / Chinese Ink Yearbook Exhibition, An Art Museum, Beijing, China / The File: A Closed Loop of the Gradual Formation - 2020 A Special Exhibition for the Fifth Anniversary of Annual Review of China Contemporary Ink,

Nanjing University of the Arts Museum, Nanjing, China / Shanghai Waves : Historical Archives and Works of Shanghai Biennale, Power Station of Art, Shanghai, China **2019** | Contemporary Chinese Art Exhibition: Arts of Asia Gallery, Brooklyn Museum, New York, USA / Inquiry on Water, Suning Art Museum, Shanghai, China / Ink at Current: 10<sup>th</sup> International Ink Art Biennial of Shenzhen, OCT Art & Design Gallery, Shenzhen, China / Spirit of Ink Art: New Creation from Traditional Thoughts and Wisdom, Jining Art Museum, Jining, China / Writing Non-Writing: Hangzhou International Modern Calligraphy Festival, CAA Art Museum, Hangzhou, China / In Ink: Current Trends of Ink Art, NanHai Art, San Francisco, USA / Art Basel Hong Kong, Alisan Fine Arts, Hong Kong Convention and Exhibition Centre, Hong Kong / 1<sup>st</sup> Taipei Dangdai, Alisan Fine Arts, Taipei Nangang Exhibition Center, Taipei, Taiwan **2018** | Art 021 Shanghai Contemporary Art Fair 2018, Alisan Fine Arts, Shanghai Exhibition Centre, Shanghai, China / Ink Worlds: Contemporary Chinese Painting from the Collection of Akiko Yamakazi and Jerry Yang, The Cantor Arts Center, Stanford University, Palo Alto, USA **2017** | Art 021 Shanghai Contemporary Art Fair, Alisan Fine Arts, Shanghai Exhibition Centre, Shanghai, China / Crisscrossing East and West: The Remarking of Ink Art in Contemporary East Asia, Yinchuan Museum of Contemporary Art, Ningxia, China **2016** | Huafu Art Space, Art Stage Singapore 2016, Singapore / Alisan Fine Arts, Art Basel, Hong Kong **2015** | Michael Goedhuis, Art 15 London, London, UK / Huafu Art Space, Art Beijing, Agricultural Exhibition Center of China, Beijing, China / Gajah

Gallery, Art Stage Singapore 2015, Singapore / Huafu Art Space, Art Stage Singapore 2015, Singapore / Alisan Fine Art, INK Asia 2015, Hong Kong **2014** | Contemporary Ink: Li Huayi, Wang Tiande, Zhan Chongbin, Lu Chuntao, Nan Hai Art, San Francisco, USA / Variation: Contemporary Chinese Ink Art Series, Hive Center for Contemporary Art, Beijing, China / **2011** | Red Flag: Contemporary Chinese Art in Montreal Collection, Montreal Museum of Fine Arts, Montreal, Canada **2010** | Create Something Out of Nothing, Hong Kong Central Library, Hong Kong / New Ink, Mingyuan Art Center, Shanghai, China / Memories of the Past: Contemporary Chinese Ink Painting, Transylvania University, Kentucky, USA **2009** | Ink Not Ink: Contemporary Chinese Art, Drexel University, Philadelphia, USA / Paper! Paper!, Chambers Fine Art, New York, USA **2008** | Net: Re-imagining Space, Time and Culture, Chambers Fine Art, Beijing, China / Chinese Minimal Art 30 Years, La Caixa Forum, Barcelona, Spain / The Transforming Marks of Ink, The Staatliche Kunstsammlungen, Dresden, Germany / New Ink Art, Hong Kong Museum of Art, Hong Kong **2007** | FUN: Taipei Calligraphy Biennial, Taipei Fine Art Museum, Taipei, Taiwan **2006** | Brush and Ink: The Chinese Art of Writing, The Metropolitan Museum of Art, New York, USA / 2006 World Calligraphy Festival, Seoul, South Korea / Light on China Art Generation, Palazzo Caponi, Florence, Italy / Exhibition of Chinese Painting Documentaries, Jiangsu Art Museum, Nanjing, China / Revival: New Ink Art, Shanghai Duolun Museum of Modern Art, Shanghai, China / China Trade, Vancouver International Centre for Contemporary Asian

Art, Vancouver, Canada / DU, Expressions of Contemporary Chinese Water and Ink Painting, Art Museum of Tianjin Art College, Tianjin, China / 60's Vision Documenta, Today Gallery, Beijing, China **2005** | Chengdu Biennale, Chengdu International Exhibition Centre, Chengdu, China / The Present for Hong Kong, Hong Kong Museum of Art, Hong Kong / Contemporary Chinese Water and Ink Painting in China and Korea, Seoul Municipal Art Museum, Seoul, South Korea / Art Rising, Toronto International Art Fair, Toronto, Canada / Word, Not Word: Contemporary Chinese Calligraphy Exhibition, Chinese Academy of Fine Arts Museum, Hangzhou, China **2004** | Contemporary Chinese Art, Dublin Contemporary Art Museum, Dublin, Ireland / Contemporary Art from Shanghai, Museum Villa Stuck, Germany / Nomination Exhibition, Wuhan, China / Six Artists Exhibition, Galerie Karin Sachs, Munich, Germany **2003** | An Opening Era, China National Museum of Fine Arts, Beijing, China / The White East: 20<sup>th</sup> Century Chinese Paintings, Paris, France / Dots and Beyond, National Art Museum, Malaysia **2002** | New Ink Paintings, Teachers College, Taiwan / Variations of Ink, Chambers Fine Art, New York, USA / Guangzhou Triennial, Guangdong Museum of Art, Guangzhou, China / 0 Material, Central Academy of Fine Arts, Beijing, China / East + West: Contemporary Chinese Art, Austria **2001** | Ink Color, China National Museum of Fine Arts, Beijing, China / Reshuffling, Sculpture Institute, Shenzhen, China / 20 Years of Experimental Ink Paintings, Guangdong Art Museum, Guangzhou, China / Annual Nomination Exhibition, Nanjing Museum, Nanjing, China **2000** | Neo-Ink Paintings in

China 2000, Shanghai, China / The 2<sup>nd</sup> International Biennale of Ink Paintings, Guan Shanyue Museum, Shenzhen, China **1998-99** | Inside Out: New Chinese Art, PS 1, New York; San Francisco Museum of Modern Art, San Francisco / Asian Art Museum, San Francisco, USA / Museo de Arte Contemporaneo, Monterey, Mexico / Tacoma Art Museum and Henry Art Gallery, Seattle, Washington, USA **1998** | Shanghai Biennial, Shanghai Art Museum, Shanghai, China / Reflections on Chinese Fine Arts over the Past Two Decades, Beijing, China / The 1<sup>st</sup> International Biennial of Ink Painting, Shenzhen, China **1997** | Exhibition of Shanghai Artists, St. Petersburg, Russia **1996** | Shanghai Ink Painting Exhibition, the Art Museum of Arizona University, Arizona, USA **1995** | Contemporary Chinese Art, Lineart International Art Fair, Gent, Belgium **1994** | The 8<sup>th</sup> National Painting Exhibition, China **1993** | Shanghai Modern Art, Yokohama Art Gallery, Yokohama, Japan **1992** | Sea Horizon Exhibition of Paintings and Sculptures, Shanghai, China **1991** | Four Chinese Artists' Paintings Exhibition, Shanghai Art Museum, Shanghai, China **1989** | The 7<sup>th</sup> National Painting Exhibition, China

## **Selected Public Collections**

Asian Art Museum of San Francisco

British Museum

Brooklyn Museum

Fidelity Investments Art Collection

Guangdong Museum of Art

Hong Kong Museum of Art

JP Morgan Collection

Metropolitan Museum of Art

Montreal Museum of Contemporary Art

Boston Museum of Fine Arts

National Art Museum of China

Oxford University Museum

Royal Ontario Museum

Shanghai Museum of Art

Shenzhen Art Museum

Spencer Museum of Art, University of Kansas

Suzhou Museum

The Art Institute of Chicago

Today Art Museum

UC Berkeley Art Museum and Pacific Film Archive

Today Art Museum

Berkeley Art Museum

Los Angeles County Museum of Art

Chicago Art Institute



## Han Sai Por 韓少芙

*(b. 1943, Singapore)*

Han Sai Por is one of Asia's leading modern sculptors and a recipient of Singapore's Cultural Medallion award in 1995. Being educated in Fine Arts at Wolverhampton College of Art, United Kingdom (1983) as well as Landscape Architecture in Lincoln University, New Zealand (2008), have established her knowledge in the understanding of nature and its environment, which in turn influenced her artistic work. Most of her organic works are inspired by the flora and fauna found in tropical forests of Southeast Asia. Her work comments on the changing landscape in the region and the deforestation that adversely impacts the environment and ecosystem. "The Black Forest" installation in 2011 is one such example as the series of works being exhibited contained strong

social commentary on the bleak consequences of deforestation.

Han has participated in numerous international exhibitions around the world. Her works can be found in many private collections, international and local institutions, and public spaces including; National Gallery of Singapore, National Museum of Singapore, Singapore Art Museum, Suzhou Centre, China, National Museum of China, Beijing, China, Portland Sculpture Park in England, Singapore Chancery, New York, USA, Australia Parliament, Singapore Embassy, Washington DC, USA and World United Nation, New York, USA.

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列

**Seed Pod Series**

2016  
35x40x15cm  
White Marble



花卉系列

**Flora Series**

2015

27x32x15cm

White Marble



熱帶  
葉系列  
8

**Tropical Leaf Series - No.8**

2019

34x36x15cm

White Marble



熱帶  
葉系列  
5

**Tropical Leaf Series - No.5**

2019

44x40x26cm

White Marble



熱帶  
葉系列  
11

**Tropical Leaf Series - No.11**

2019  
29x50x20cm  
White Marble



## Han Sai Por 韓少美

1943 | Born in Singapore

### Education

2004-2008 | Landscape Architecture at Lincoln University, New Zealand 1979-1983 | Fine Art at Wolverhampton University, United Kingdom 1968 | Graduated from Singapore Teachers' Training College

### Solo Exhibitions

2019 | Dance with the Wind, iPreciation, Singapore 2016 | Secret Landscapes - Bali Purnati Artist Residency Project, The Private Museum, Singapore 2015 | Harvest - SG50 Installation, Esplanade Theatres on the Bay, Singapore 2014 | Moving Forest - Artist in Residency Project, Singapore Tyler Print Institute 2013 | Black Forest 2013, Institution of Southeast Asian Gallery 1 & 2 (NAFA), Singapore 2011 | The Black Forest 2011, Jendela (Visual Arts Space), Esplanade Singapore 2009 | The Changing Landscape, Luxe Museum, Singapore 2006 | Oasis, Sculpture Square, Singapore 2002 | 20 Tonnes (Physical Consequences), MICA building, Singapore 1999 | Rain Forest, Plastic Kinetic Worm Gallery, Singapore 1993 | Four Dimensions, National Museum Art Gallery, Singapore

### Selected Group Exhibitions

2022 | Whisper of Stars, iPreciation, Singapore 2020-2021 | Strange Forms of Life, STPI, Singapore 2020 | AR.T Trail – Singapore Art Week 2020, One Raffles Quay, Singapore 2019 | 200 - Sculpture Society (Singapore) Annual Show 2019, Singapore Chinese Cultural Centre, Singapore 2018 | Black Forest 2018 - Gangwon International Biennale 2018, in association with PyeongChang Olympics 2018 / NAFA 80<sup>th</sup> celebration Exhibition, Liu Haisu Art Museum Shanghai, China 2017 | London Biennale 2017 / The Belt and Road, Invited International Exhibition, Qingdao, China. 2016 | Singapore Biennale 2016, Singapore Art Museum 2015 | London Art Biennale 2015 / Chianciano Biennale 2015, Art Museum of Chianciano, Italy 2014 | Art Stage, Singapore / Unearthed, Singapore Art Museum / Art Basel Hong Kong 2013 | Singapore Contemporary Art Exhibition at Suzhou, China. Jinji Lake Art Museum / Artist in Residency programme at Singapore Tyler Print Institution 2012 | Contact - Three Singaporean Art Exhibition, Yunnan Yuan Xiao Cen Art Museum, China 2010 | International Art Exhibition - the Yekaterinburg Art Foundation, Yekaterinburg, Russia 2008 | Landscape Sculpture, 2008 Olympic Games, Beijing, China 2006 | International City of Sculpture events and exhibitions Zhenzhou, China 2005 | The 11<sup>th</sup> Triennale, India 2002 | Borrowed landscape, Indonesia / The 1<sup>st</sup> International Miniature Sculpture Exhibition, Taiwan 2000 | Sculpture at the

Park, Christchurch, New Zealand **1998** | International Sculpture Exhibition, Quebec **1991** | Sculpture in Singapore, National Museum Art Gallery, Singapore **1989** | Third Asian Art Show, Fukuoka Museum, Japan **1986** | Contemporary Asian Art Show, National Museum of Modern Art, Seoul, Korea **1985** | Singapore Sculpture Exhibition, National Museum Art Gallery / Second Asian Art Show, Fukuoka Museum, Japan

### **Awards**

**2018** | Selected by Aware as Archives of Women Artists Research, France **2015** | The Leonardo Award for Sculpture, Chianciano Biennale, Italy **2014** | Singapore Women's Hall of Fame, Singapore Council of Women's Organisations **2011** | NAFA Distinguished Alumni Awards Singapore **2008** | The Finalist of Beijing Olympic International Tour Exhibition, Beijing, China **2006** | Outstanding City Sculpture Award, China **2005** | The top praise winner of 11<sup>th</sup> Triennale, India **1995** | Singapore Cultural Medallion Award

### **Selected Public Sculptures**

**1987** | Towards Peace - Malaysia ASEAN Sculpture Park, KL **1990** | Flow through the Rocks - Portland Sculpture Park, England **1991** | Spirit of Nature - Kuching, Sarawak **1992** | Childhood Dream - Shodoshima Centre Park, Japan **1993** | Pisces - Yashiro Hoshi-no Chuukoku Centre Park, Japan **1994** | Tropical Leaves - Washington DC **1996** | Spring – Singapore

Revenue House **1995-1996** | Seeds - Singapore Art Centre (Esplanade) **1999** | Shimmering Pearls Series 1 – Capital Tower, Singapore **2000** | Orchid Journey (Series 1 to Series 5) – Suzhou Park, China **2002** | Physical consequences - Singapore Museum collection **2004** | Progressive Flow - NTUC Singapore **2006** | Shimmering Pearls Series 2 – Beijing, Capital Land **2008** | Flora Inspiration - Changi Airport Terminal 3, departure hall / Shimmering Pearls Series 3 – Beijing, Fair Mount Hotel **2009** | Flow and Touch – Wheelock's property at Ardmore Park **2011** | Transformation – Istana, Singapore / The Black Seed – OUB Centre **2012** | Tropical Leaf – One Raffles Quay **2013** | The Destruction and Extinction Series – World United Nation, New York Singapore Office Building / Waves of Foliage - Singapore Marina Bay Financial Centre Tower 3 **2015** | Rising Moon - Elizabeth Walk, Singapore **2017** | Flight and Forest - Suzhou Centre, China **2018** | Seed - NAFA

## Zhuang Shengtao 莊聲濤

*(b. 1944, Guangdong, China/ Singapore)*

Born in Chao'an, China in 1944, Zhuang Shengtao moved to Singapore in 1955 with his family. He enrolled in foundation classes in Nanyang Academy of Fine Arts in 1964 and studied Chinese painting and calligraphy under the tutelage of renowned Singaporean calligrapher, See Hiang To.

Zhuang excelled in his academic studies and majored in Chinese Literature at the Nanyang University in Singapore, where he earned a Bachelor's degree in 1974 and a Master's degree in 1977. With a solid foundation in Chinese culture, Zhuang is especially fascinated with Chinese philosophy and he pledges fidelity to Chinese ink till today.

In 1981, Zhuang travelled to France in search of a creative breakthrough, studying French at the University of Nice (Nice, France) and later at the Alliance Francoise (Paris, France). Zhuang studied printmaking at the Cornish College of the Arts (Seattle, Washington, USA) in 1988 and obtained a Master degree in Fine Arts from the University of Washington (Seattle, USA) in 1990. The sojourns to Europe and the United States provided rich historical and cultural offerings which broadened Zhuang's perspectives and inspired him to seek new ways to develop contemporary ink expressions while embracing old traditions. The abstract and organic compositions of his ink

paintings are reminiscent of the dynamic, raw and sweeping aesthetics of Western abstract art, yet maintain the elegance and symbolism of Chinese calligraphy and ink.

Drawn by the historical charms of Suzhou, Zhuang moved there in 1997. His audacious, uninhibited brushstrokes and unconventional composition echo influences of both the East and the West, which further push the boundaries of daxieyi (freehand brushwork) to one that transcend distinguishable forms.

Zhuang has participated in solo and group exhibitions in Singapore, China, USA, Australia and other parts of Asia, including Journey of Ink (Singapore National Museum Art Gallery, 1993), Power and Poetry – Monuments and Meditations in Chinese Contemporary Ink Paintings (Singapore Art Museum, 1998), 5th International Ink Painting Biennial of Shenzhen (Shenzhen, China, 1999), shuimo yuehui (True Colour Art Museum, (Suzhou, China, 2009) and The Ink Art of Zhuang Shengtao (iPreciation Gallery, Singapore, 2017).

荷  
塘  
之  
一

**Lotus Pond 1**

2019

44x40x26cm

White Marble



雨  
竹  
之  
十  
五

**Bamboos in the Rain 15**

2013  
36x79cm  
Ink on Paper



當其無之三

**Emptiness 3**

2015  
45x37cm  
Ink on Paper



當其無之四

**Emptiness 4**

2015

46.5x42cm

Ink on Paper



當其無之五

**Emptiness 5**

2015

46.5x75cm

Ink on Paper



當其無之六

**Emptiness 6**

2015  
59x42.5cm  
Ink on Paper





## **Zhuang Shengtao 莊聲濤**

**1944** | Born in Guangdong, China **1955** | Moved to Singapore  
**1997** | Moved to Suzhou, China

### **Education**

**1990** | Master of Fine Arts, University of Washington, Seattle, Washington, USA **1977** | Master of Arts, Nanyang University, Singapore **1974** | Bachelor of Arts (Hons), First Class, Nanyang University, Singapore **1964** | Foundation Class, Nanyang Academy of Fine Arts, Singapore

### **Selected Solo Exhibitions**

**2021** | Beyond Ink - Suzhou, iPreciation, Singapore / Zhuang Shengtao Exhibition, Hanyang Art Centre, Hangzhou, China  
**2020** | Poetry of Colours, iPreciation, Singapore **2017** | The Ink Art of Zhuang Shengtao, iPreciation, Singapore **2016** | Variations In Ink, Artspace @ Helutrans, Singapore **1994** | Autumn Poems, Shenn's Fine Art, Singapore **1986** | Shengtao's Way, Alpha Gallery, Singapore **1985** | Zhuang Shengtao: New Work, National Museum Art Gallery, Singapore **1982** | Work in Paris, Gallery of James Tan, Singapore **1980** | 2<sup>nd</sup> Solo Exhibition, Alliance Francaise, Singapore **1979** | 1<sup>st</sup> Solo Exhibition, Hilton Hotel, Singapore

### **Selected Group Exhibitions**

**2022** | Whisper of Stars, iPreciation, Singapore **2018** | Ink Expressions II: Traditions and Contestations, Artspace @ Helutrans, Singapore **2011** | Ink Expressions, Gallery 3

Artspace @ Helutrans, Singapore **2009** | *shuimo yuehui*, True Colour Museum, Suzhou, China / A Florid Movement of Harmony, in Celebration of the 15<sup>th</sup> Anniversary of China-Singapore Suzhou Industrial Park, Suzhou, China **2007** | Exploration: New Ink Art Shanghai, the 3<sup>rd</sup> Shanghai Ink Biennial, Zhu Qizhan Art Museum, Shanghai, China **2006** | Modern Ink of Singapore, 5<sup>th</sup> International Ink Painting Biennial of Shenzhen, Guan Shanyue Art Museum, Shenzhen, China **1999** | Exposition of Arts, Shanghai, China **1998** | Power and Poetry – Monuments and Meditations in Chinese Contemporary Ink Painting, Singapore Art Museum, Singapore **1995** | Perception, Drawings by 6 Singaporean Artists, Cicada Gallery, Singapore **1993** | Journey of Ink, Singapore National Museum Art Gallery, Singapore / 2<sup>nd</sup> ASEAN Workshop, Symposium, and Exhibition, Cultural Centre of the Philippines, Manila, Philippines **1990** | Master of Fine Art Exhibition, Henry Gallery, University of Washington, Seattle, USA **1987** | New Direction, Singapore Contemporary Art in the 80's / The National Museum Centennial Art Exhibition, Singapore National Museum Art Gallery, Singapore **1984** | 4<sup>th</sup> ASEAN Traveling Art Exhibitions, ASEAN Countries **1983** | 3 Singaporean Artists in Australia, Raya Gallery, Melbourne, Australia **1982** | 3<sup>rd</sup> ASEAN Traveling Art Exhibitions, ASEAN Countries

### **Permanent Collections**

National Gallery Singapore

## Oh Chai Hoo 胡財和

*(b. 1960, Singapore)*

Oh Chai Hoo is a Singaporean artist who works extensively with various medium. He started his artistic creations at the age of 14 and a year later, the budding talent held his first group exhibition with respected pioneer artists like Chen Wen Hsi and others. Over the decades, Oh's mastery of the brush is as admired as his fearless experimentation with the medium. Nonetheless, despite all the ventures, he never strays far from ink.

Deeply intrigued by the work of nature, Oh is particularly fascinated by the formation

sedimentary rock structures. Within the weathered surfaces, down the jagged rims, between the notches and cracks, therein lies the beauty of imperfections. In his words, “my rocks speak for themselves” (我的石頭會說話). Indeed, his works tell compelling stories of magnificent mountainous, cliff-like forms that have stand the test of time.

Oh believes in honesty and truthfulness in the creation of art. Unlike other types of medium, Chinese ink is especially demanding. It requires one to be attentive, confident and sincere, for

every brushstroke is irreversible and every brush-touch allows no room for correction. This medium hence captures everything about the artist – his state of mind, personality and style.

Oh's paintings is a stunning play on tonality. His extraordinary command in the concentration and saturation of pigments captures the glorious movements of water and wind. While his black and white paintings invoke a sense of timelessness with their almost-realistic appearance, Oh's coloured paintings lean towards the mystical spectrum and are imbued

with imaginative expressions. His enigmatic works are a reflection of both the physical and the spiritual.

Since graduation from Nanyang Academy of Fine Arts, Singapore in 1982, Oh remains an active member of the local arts scene. The vice-president of Singapore's Siaw-Tao Chinese Seal-Carving Calligraphy & Painting Society had held various exhibitions locally and abroad. His works are well collected privately, and also permanently collected by the National Museum of Singapore and The Istana, Singapore.

一個人在雪中彈琴，一個人在雪中知音，我獨人坐須彌山巔，將萬里浮雲一眼看開，此外便是不敢錯過死期的衆生，他們紛紛用石頭減輕自己的重量，他們使盡一生的力氣，撒了一次謊，僅僅一次謊，雪就停了，雪地上閃耀着幾顆前世的櫻桃。

前世的櫻桃

**Cherries from Previous Lives**

2020

46x75.5cm

Ink and Acrylic on Paper

海子

一个  
人在雪中弹琴另一个

雪中知音

将息

里淫雪

我独坐须弥山巅

一眼看穿

此外便是不敢错过  
死期的日子里

他们纷纷用石頭  
減輕自己的重量

他傾東天玉

的力  
撒了一次流

醒  
二次流雪就

幾着耀 凡上地雪

世前類

桃櫻的



滯雨通宵又徹明，百憂如草雨中生，  
心關桂玉天難曉，蓮落凡波夢亦驚，  
壓樹早鴉飛不散，到窗寒鼓溼無聲，  
當年志氣俱消盡，白髮新添四五莖。  
薛逢 長安夜雨

世事漫隨流水，算來一夢浮生，  
醉鄉路穩宜頻到，此外不堪行。

二〇二零年 財和

滯雨

## Rain

2020

46x78cm

Ink and Acrylic on Paper



若靜止是滾動，不看是遙望，那麼滅絕即是  
誕生，關窗即開窗。是誰說的！

接近如此疏遠，聚集原是分散，再次飛回揮  
手的夏天，秋的渡口貼着冬的名字。

種植雲的人不巧也種植了荒草，當雲歡欣湧  
動時，荒草拉着地，沉寂的坐了下來。

水裏的鳥正猶豫要不要飛，岸邊的青草已在  
拍翅，你眼裏所有的真實，盡是虛擬，我說  
懊悔，其實是不沒不悔。

在終點回望起點，奔跑一世其實未奔跑，千  
山萬水依然在遠方，每個終點都是起點。

二〇二零年 財和

## The Beginning of The Ending

2020  
69.5x122cm  
Ink and Acrylic on Paper

种的云植种的云植种的云植种  
种的云植种的云植种的云植种  
种的云植种的云植种的云植种

种的云植种的云植种的云植种

接近十此  
疏远聚集原里分散  
再次飞回挥手的夏天

种的云植种的云植种的云植种

不是是道中

那么减绝即是诞生

米窗即耳窗

说的

种的云植种的云植种的云植种



种的云植种的云植种的云植种

不空吧  
写的终点都是假点

小理的真  
正物像  
空壳空壳  
台边  
的常单  
已在拍翅  
你眼里的  
直余  
画真色  
我说懊  
悔其  
空界  
不没不  
悔

在终点  
回空  
空物  
不空其家

夢裏山川何處所，一片寒煙遮  
斷斜陽樹，獨倚危闌無限緒，  
落花滿地，愁如許，又是黃昏  
時候暮，幾點啼鴉，不管春歸  
路，回首天涯芳訊誤，憑誰寄  
與東君語。

夢裏山川

## The Dream of Landscapes

2020  
70x140cm  
Ink and Acrylic on Paper



**Oh Chai Hoo 胡財和**

**1960** | Born in Singapore

### Education

**1982** | Graduated from Nanyang Academy of Fine Arts, Singapore

### Selected Solo Exhibitions

**2021** | Marks on Earth - An Exhibition of Ceramic Seals by Oh Chai Hoo, iPreciation, Singapore **2020** | Afar, iPreciation, Singapore **2019** | Gentle Breeze, Moving Heart, iPreciation, Singapore **2016** | Lifetime of Change, iPreciation, Singapore **2014** | Tropical Zen Garden, Esplanade, Singapore **2013** | Silent Conversation, Utterly Art, Singapore **2006** | Xin Deng – Light of the heart, Art Folio, Singapore **2004** | Xin Ji – Impressions From the Heart, Artfolio, Singapore **2003** | Mu – Wood, Galleri Stockhard, Finland **2001** | Ru Shi – As it is..., Artfolio SPACE, Singapore **2000** | Eastern Grandeur, American Club, Singapore **1999** | Nonentity existence, Artfolio Gallery, Singapore **1998** | Yi Qi Yi Hui – Solo Reiterate, Artfolio SPACE, Singapore

### Selected Group Exhibitions

**2022** | Whisper of Stars, iPreciation, Singapore **2021** | Flower, Not, iPreciation, Singapore **2020** | Siaw-Tao's 50th Anniversary Exhibition, Singapore Chinese Cultural Centre,

Singapore **2019** | iPreciation 20th Anniversary: Reverie Collection – 25 Years of Art Collecting Journey, iPreciation, Singapore / Siaw-Tao's 49th Anniversary Exhibition, Singapore Chinese Cultural Centre, Singapore **2017** | Virtuoso In Ink, Art Agenda S.E.A, Chan + Hori Contemporary, Singapore / When Space Dissolves Into Luminosity; Where Flowers Bloom Amidst Rocks, iPreciation, Singapore / Art New York Art Fair 2017, New York, NY, USA / Impressions – Seal Carving Exhibition by Siaw-Tao, Kuala Lumpur, Malaysia **2016** | Portable Art Week, iPreciation, Singapore / A Thousand Cups & Maybe More, The Art Space, Singapore **2015** | These Sacred Things, (Visual Art Space), Esplanade, Singapore **2014** | We do! We do art!, One East Artspace, Singapore / Nothing in Common, Utterly Art, Singapore / Inkpression, Hakaren Art Gallery, Singapore / Ceramic group show, Scent of time, Singapore **2013** | Season's Interpretation – 2-men show, One East Asia, Singapore **2012** | Song of Nature (with Chua Chon Hee), Utterly Art, Singapore / Ink (mo), Jendela Visual Art Space, Esplanade, Singapore / PREVUE #01, Art Projects Gallery, Singapore **2011** | Siaw-Tao Annual Art Exhibition, Singapore, Modern Creative Calligraphy Exhibition, Singapore / Singapore Sculpture Society 10th Anniversary Exhibition, Singapore **2010** | Siaw-Tao 40th Anniversary Art Exhibition, Singapore **2009** | Jia – Home, Artfolio, Singapore **2006** | Summer Soiree, Artfolio, Singapore / First, The American

Club, Singapore / Sculpture Society (Singapore) Exhibition, Esplanade, Singapore **2005** | Modern Calligraphy Exhibition (Travelling Exhibition), China **2004** | Wan – Bowl, National Library, Singapore / The Sixth Face, MICA Building, Singapore / Tapestry, The American Club, Singapore **2003** | Modern Calligraphy Exhibition (Travelling Exhibition), China / GAM Art Exhibition (Ceramic), Toyota City Art Museum, Nagoya, Japan **2002** | Seal Carving Exhibition, Singapore / Tao Ren Wu Yu – Clay Speaks, 1st Asian Ceramic Exhibition, Nanyang Clay Group, Singapore **2000** | San, Exhibition by Singaporean Artists, King's Road Gallery, London, UK **1999** | V'Spartio (Travelling Exhibition) at Asian and Pacific VSA Festival in Osaka '99, Osaka, Japan / Creative Calligraphy Exhibition '99, Singapore **1996** | Siaw-Tao Art Exhibition, Shantou, China **1994** | Singapore Artist Speak Volume 2 Exhibition, Singapore **1993** | Siaw-Tao Art Exhibition, Shanghai, Hangzhou, China **1991** | The Grand Discovery Art Exhibition, Singapore / International Watercolour Exhibition, Korea and Taiwan **1989** | Nanyang Academy of Fine Arts Lecturer Art Exhibition, Singapore **1987** | IBM Art Award Exhibition, Singapore / National Museum Centenary Art Exhibition, Singapore / Tan Tze Chor Award Exhibition, Singapore **1986** | Not The Singapore River Art Exhibition, Port of Singapore Authority, Artist Encouragement Scheme, Arbor Fine Art, Singapore / Chong Boon Painting of the Year Exhibition, Singapore / Shell

Discovery Art Exhibition, Singapore / Tan Tze Chor Award Exhibition, Singapore **1981** | Two-Man Show, Nanyang Academy of Fine Arts, Singapore

### **Awards**

**2013** | Siaw-Tao Best Artwork Award, Singapore **2010** | Siaw-Tao Achievement Award, Singapore **1999** | Highly Commendable Award, Abstract Medium 18th UOB Painting Competition, Singapore **1992** | Distinction in Visual Art Creation, Nanyang Academy of Fine Arts, Alumni Association, Singapore

### **Permanent Collections**

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National Museum of Singapore

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