

TIMELESS

PRESENT

今夕

何夕

胡財和
錦灰堆
展

Mixed Media Works of
Oh Chai Hoo



E-Published specially for

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Artworks Featured on Cover Page:

In an Instant 霎那, 2022, 22x42.5cm, Mixed Media on Paper

Back Page:

Anthology of Ancient Texts 古文觀止, 2022, 33x33cm, Collage and Mixed Media on Paper

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Foreword

iPreciation is delighted to present Singapore artist **Oh Chai Hoo's** recent works in an exhibition titled “**Timeless Present** 今夕何夕”. This exhibition features ink collage artworks by Oh, a tribute towards *Jinhuidui* (錦灰堆). This is the first time it is being explored in a contemporary context here.

Jinhuidui is an art form of Chinese scholarly montage painting that might have originated as early as the late Ming Dynasty. The montage usually includes the depiction of ancient objects, paintings, calligraphy, rubbings and fragments of letters. In Oh's new mixed-media works, the miscellaneous objects he uses are torn, burnt, stained and worn out, giving them a renewed sense of age and elegance. Oh also adopts a realistic painting method for some of the artefacts, and it takes a double take to discern which are painted on, and which are pasted on. The deliberate use of colours and intricate painting technique captivates the eye and encourages the viewer to wander along the different objects to discover something new each time.

Helina Chan

Oh Chai Hoo (b. 1960) is a Singapore artist who works extensively with various mediums. Since graduation from Nanyang Academy of Fine Arts, Singapore in 1982, Oh remains an active member of the local arts scene. He was the vice-president (2013-2021) of Singapore's Siaw-Tao Chinese Seal-Carving Calligraphy & Painting Society had held various exhibitions locally and in South Korea and Japan.

He has received a Distinction in Visual Art Creation by the NAFA Alumni Association (1992), Highly Commended in Abstract Medium at the 18th UOB Painting of the Year competition (1999), the Siaw-Tao Achievement Award in 2009 and Siaw-Tao Best Artwork Award in 2013. His works are well collected privately and also in the collections of the National Museum of Singapore and The Istana, Singapore.

前言

誰先覺非常榮幸為新加坡當代藝術家胡財和舉辦名為《今夕何夕》的個展，展出胡財和的近期水墨拼貼作品，致敬錦灰堆。這是第一次在新加坡當代背景下進行探索。

錦灰堆是中國的一種藝術形式，可能早在明末就起源了。作品中通常描繪了古代物品，繪畫、書法、拓片和信件碎片。藝術家在這組作品中使用的各種物品被撕裂、燒燬、染色和磨損，給予作品一種典雅、如古卻很嶄新的感覺。胡財和還對作品中繪畫的文物採用了寫實的繪畫方法，觀眾要仔細去看哪些是畫上去的，哪些是粘貼上去的。藝術家精心採用的顏色和精緻的繪畫技巧使我們沉浸在觀賞作品時每次都會有新的發現。

陳蒼妃

胡財和(b.1960)是新加坡著名多媒體藝術家，身兼多重身分，除了畫畫，他也熱衷於各種媒介的創作，更因大膽的試驗和突破屢受到推崇和肯定。自1982年於新加坡南洋藝術學院畢業，胡財和一直是本地藝壇的活躍份子。他曾任嘯濤篆刻书画会副會長，也曾在海內外舉辦多個展覽，積極地推動、培養和教育藝術人才。

他曾於1992年獲得NAFA校友會視覺藝術創作獎(1992年)，在第18屆UOB Painting of the Year competition得到高度讚揚(1999年)，2009年獲得嘯濤成就獎，也在2013年獲得嘯濤最佳藝術作品獎。他的作品被許多私人收藏家收藏，也被新加坡國家博物館和新加坡總統府永久收藏。

Ashes of Time: Recent Work by Oh Chai Hoo

Artists who have achieved success will quite often stick with the tried and tested, secure in the knowledge that it will appeal to their audience, but Oh Chai Hoo believes otherwise. As we settle down in his home - which also contains his studio and a kiln to review Oh's recent endeavours, he tells us that for him to thrive, he needs to continue seeking breakthroughs in his work, notwithstanding the many failures he might experience along the way. As if to underscore the point he is making, he draws our attention to numerous experiments that are scattered about his workspace and sanctuary, which is nestled amongst the hills of Bukit Timah in a mature leafy estate. Oh is a versatile artist who is well-known for his ceramics, as well as his contemporary ink landscapes, calligraphy and seal-making. Lately he has shifted his fascination with materiality from clay to paper, delving into a little-known visual genre known as *jinhuidui* (Ch. 錦灰堆, lit. a pile of brocade ashes).

Dr Hwang Yin

Context

Jinhuidui, which saw its heyday in late 19th and early 20th century China, is a depiction of books, documents, rubbings, paintings and other paper materials deliberately arranged to look like the contents from a wastepaper basket which had been tipped over, as described by the man-of-letters Zheng Yimei (鄭逸梅, 1895-1992) writing in the 1930s. The papers heaped in such haphazard arrangements are fragments, some curling at the corners, while others are yellowing or soiled, and yet more are burnt at the edges as if rescued from fire. In a Confucian culture where the written word and literati accomplishments are sacrosanct, these works ironically give off an air of dissipation, desolation and decay. Not surprisingly, the term *jinhuidui* comes from a Tang Dynasty poem describing a court lady's lament over the ruins of

the palace storage after it had been ransacked by invaders.¹

Also known colloquially as *bapo* (Ch. 八破, lit. Eight Broken), the genre takes on a more auspicious meaning. The number eight (ba) is regarded as lucky as it rhymes with *fa* (Ch. 發), meaning 'to prosper'. While the character *po* is derived from the saying *bupo buli* (Ch. 不破不立), meaning 'if you do not destroy the old, you cannot bring in the new'. Regardless by which name the genre is referred to, its precise origins remain unclear. On a populist level, a *bapo* painting was able to avert ill fortune; when hung in the home, the appearance of burnt papers were believed to protect the dwelling against fire. However, given the spirit of the time, an intellectual view was that they served as a metaphor for a China in decline facing endemic internal rebellion and imperialist wars, while wishing to modernize and

join the family of industrialized nations.

Jinhuidui was not restricted to painting on paper; as a decorative motif it found its way to other media, from glass and porcelain to print, adorning snuff bottles, tea bowls² and *nianhua* (Ch. 年畫, lit. New Year's prints). The genre also references literati interests in antiquarianism and epigraphy that are expressed through artistic practices such as assemblage, rubbings and illusionistic painting, elements of which can be detected in Oh's works. *Jinhuidui* fell out of favour by the mid-20th century and artists who specialized in the genre faded into obscurity. Not usually seen in museums, galleries and private collections, nor researched by scholars, curators and connoisseurs, they were not recognized as part of the traditional canon. Cognoscenti of Chinese painting would occasionally come across them in flea markets. The genre finally

1 Wei Zhuang (韦庄, d. 910), The Ballad of Lady Qin (秦妇吟)

2 As exemplified by a pair of teacups in the Asian Civilisations Museum, Singapore, formerly in the Xiang Xue Zhuang Collection (see <https://www.roots.gov.sg/Collection-Landing/listing/1023188>, accessed 6 December 2002)

received well-deserved global attention in 2017, when the Museum of Fine Arts, Boston mounted a dedicated exhibition, 'China's 8 Broken: Puzzles of the Treasured Past', the result of curator Nancy Berliner's almost three decades of research.³

The Timeless Present

Oh was drawn to *jinhuidui* as it was something that evoked nostalgia, as he reflects upon how looking at old things can bring to the surface feelings of melancholy, and a sense of faint regret, whether over the passing of time or the complexities of life. Historically, the most prestigious form of *jinhuidui* were paintings, sometimes combined with rubbings, done by scholar-literati with interests in epigraphical studies (Ch. 金石學, jinshixue), to create the impression of antiquity.⁴ By comparison, Oh's explorations in fragmentation, fissuring,

rubbing and collage, as well as playful experiments with colours and motifs, have resulted in a highly personal interpretation of the genre. He emphasizes that his intention in exploring the genre was not to merely simulate old works but to bring to it a fresh eye and a new understanding.

The artist's 38 mixed media works dating from 2019 to 2022 comprise two assemblages, 36 paintings and collages. Bringing a contemporaneity to his paintings of *jinhuidui*, Oh uses acrylic gouache for its ability to give opaque yet soft painted surfaces. In his collages, he goes one step further than the traditional painted media, giving a heightened sense of layering and dimensionality. Reflecting the artist's catholic tastes in reading material, the inscriptions - which largely address the transient nature of human existence and the immutability of time - range from

contemporary writers like Haruki Murakami and Bai Luomei to Tibetan and Chan Buddhist poetry, as well as Chinese literati classics.

In *Yu ziji chongfeng de shike* (Ch. 與自己重逢的時刻 The moment of reunion with oneself, pp 26-27), a 2020 work, an intact landscape has been deliberately fissured and reassembled on ivory paper. At first glance, the almost silvery crack lines and patches that run across the length and breadth of dark mountains set against the midnight-blue sky are reminiscent of *kintsugi* (Ch. 金繕 jinshan), the art of repairing broken pottery by artfully filling areas of breakage with lacquer dusted with powdered silver, platinum and gold, a nod to Oh's practice as a ceramicist. While the fissures break up the monotony of the blue-black landscape, lending to it a sense of movement, are they merely random and abstract? Or can we read more into them in

connection with the calligraphy, which also runs through these ivory parts? The brief inscription, from the 6th Dalai Lama Tsangyang Gyatso (1683-1706)⁵, seems to suggest that a reunion between one's earthly and spiritual selves would happen at a time when flowers will perpetually blossom without needing stems and roots.⁶ The lines and patches connect with each other to form a floating net much like the transitory nature of human emotion and life, moving through mountains that bear silent witness to the frailties and impermanence of the mortal world, not unlike the message implied in the text.

Thematically, *jinhuidui* pays tribute to the past and mourns the loss of tradition. The simple layout of *Yuanshan shimeng* (Ch. 遠山拾夢, Picking Dreams in the Distant Mountains, pp 24-25), however, addresses the more recent past. Pasted against a weathered and textured background, the dreamy

³ See the exhibition catalogue, Nancy Berliner, *The Eight Broken: Chinese Bapo Painting*, MFA Publications, Boston, 2017.

⁴ Exponents and epigraphers included the monk Liu Zhou 六舟 (1791-1858), who first used the term *jinhuidui* to describe this genre (see Berliner, pp. 10-13) and Wu Changshuo 吳昌碩 (1844-1927), the famous Shanghai painter, who was known for his assemblages.

⁵ The 6th Dalai Lama Tsangyang Gyatso (Ch. 倉央嘉措 1683-1706) was a controversial figure because he chose to lead the life of an unconventional yogi rather than that of an ordained monk. He was known for his compositions of songs and poetry but also for his fondness for alcohol and women.

⁶ 自己与自己重逢的时刻,只待无根的花朵,繁荣的了无着落。

ink landscape, has tonal qualities evocative of early photographs, and is accompanied by another verse of the 6th Dalai Lama. Resembling a tattered leaf from an early photographic album, the work's sombre yet cool palette stands in contrast to Oh's more highly coloured works in this genre, but finds correspondence in the mood of the text which can be translated as follows:

It is so quiet, quieter than the chanting of scriptures
I ride my white stag, stepping through snowflakes
not yet fallen to the ground, light as a phantom,
I thought of going to the distant mountains to pick
dreams, but [instead I] woke you up in my dream.⁷

Two assemblages entitled *Cong lai ru ci* (Ch. 從來如此, It has always been like this 1-12, pp 118-143)

and *Suiyue bu ju* (Ch. 歲月不居, Time Flies 13-24, pp 92-117) shed light on the meticulous process of defining the theme, selecting the text, planning the palette of each series and the format of each leaf, ensuring that there is rhythm and not monotony during the course of viewing. Each comprises 12 leaves, with texts accompanied by depictions of scholar's rocks. The gently-coloured gradient of the former is suggestive of the rainbow, while the blue-green idiom of the latter is connected to early landscapes that became popular in the Tang period (Ch. 青綠山水, *qinglu shanshui*)⁸. Depending on how they are displayed and viewed, assemblages also hark back to concept of *bogu* (Ch. 博古, lit. plentiful antiquities) that depict treasured objects in still life and as decorative motifs on folding screens.⁹ While he has used examples of antiquities in his work (see

for example *Yi dao qingguang* Ch. 一道清光 A shot of clear light, pp 30-31), Oh finds the stones a more enduring natural motif than man-made objects: 'Stones have existed since time immemorial, standing as persistent witnesses to changes in the world, from the time of Xi Qiji and Su Dongpo, to the present and even the future.'

The remaining works are collages and paintings rendered in traditional Chinese paper formats including the fan, as well as the modern landscape print format. Injecting a sense of the contemporary into the *jinhuidui* genre, some are also in abstract forms with lines and curves that complicate the process of layering within boundaries, especially for collages (see, for example, *Han lai shu wang* [Ch. 寒來暑往, lit. When the cold arrives, the heat goes away, pp 80-81]¹⁰ and *Haojiao lian ying* [Ch.

號角連營, lit. Horns echoing over barracks], pp 78-79¹¹). Each element constitutes an artwork by itself, determined by the texture of paper, the style of calligraphy, the use of rubbing techniques, and painted features like ruled lines and block-like font, an allusion to the medium of print. Oh mentions that the controlled torching of the paper edges was particularly challenging, and he only obtained the desired result after several attempts. The sheets would rapidly disintegrate into delicate fragments, some of which he managed to reuse to punctuate the solidity of the paper. In the paintings the overlaying of objects and motifs prove intriguing and display wry humour. In *Shijian* (Ch. 時間 Time, pp 72-73), though drawn in simple outline, the central motif representing the title is a modern wristwatch, while we can barely make out the writing next to it, Oh has left it to the viewers to make out the popular

7 這麼靜，比誦經聲還靜，我騎上我的白鹿，踏著尚未落地的雪花，輕如幻影，本來是去遠山拾夢，卻驚醒了夢中的你。

8 Promoted by the father and son duo Li Sixun 李思訓 and Li Zhaodao 李昭道。

9 Berliner, pp. 13, 16-20.

10 From the Thousand Character Classic (Ch. 千字文 Qianzhiwen), it refers to the continuous passage of time.

11 A phrase from the ci poem Dance of the Calvary (Ch. 破陣子 Po zhen zi) by the Southern Song general Xin Qiji (辛棄疾, 1140-1207), who was also known for his calligraphy.

saying that basically means “time is money”¹². He draws our attention to a small jar in *Guwen Guanzhi* (Ch. 古文觀止, Anthology of Ancient Texts, pp 74-75), while on the surface resembling a rubbing, he gleefully reveals it was painted with a very fine brush laboriously using stippling to create a uneven surface. The resulting effect of both collage and painting is a complex yet seemingly random build-up of the ancient and the modern, texts and textures, media and colours, and motifs and objects that entices the viewer to look deeper in an attempt to get to the bottom of the heap, deriving meaning and connections from the multiple layers.

Ultimately there is a connectivity between Oh Chai Hoo’s diverse areas of practice. The interaction of ink and colours to paper is not unlike that of clays with glazes. The artistic cycle of creation, destruction and innovation in *jinhuidei* mirrors the life cycle of birth, death and rebirth consistently referenced in his inscriptions. Looking over this body of new work,

Oh is characteristically introspective; in engaging with a traditional genre like *jinhuidei*, he is mindful of the danger of falling into a formalistic time warp that leaves little room for self-expression. For him, this is the beginning of a journey, and *jinhuidei* does not need to look at the past but can develop as a lens for interpreting global issues and current events.

About Dr Hwang Yin

Dr Hwang Yin is an Adjunct Senior Lecturer in the Department of Chinese Studies, NUS. She teaches courses on the history of art with particular reference to Asia and China. Prior to NUS, she also taught at the School of Oriental and African Studies, London and the University of Hong Kong. She began her career in the art world as a journalist and editor for *Orientalism*, the Asian art magazine. She has published articles on Chinese painting and printmaking, contemporary Asian art and the art market.

12 一寸光陰一寸金，寸金難買寸光陰。

今夕何夕：胡財和近作

黃韻博士

有些成功的藝術家往往因為想留住觀眾而重複已被認可的創作，胡財和卻不這麼認為。當我們到訪他在家的工作室看他近期創作時，他說，儘管在探索和嘗試時可能會經歷許多失敗，他認為只有不斷地尋求突破才能繼續成長。為了強調這一觀點，他指向了散落在家中的許多實驗作品。胡財和是個多才多藝的藝術家，以陶瓷、當代水墨、書法和篆刻而聞名。最近，他將對材質的迷戀從陶土轉移到了紙上，此類型創作被稱為「錦灰堆」。

關於錦灰堆

「錦灰堆」在19世紀末至20世紀初興盛，內容往往是書籍、文件、拓片、繪畫和其它碎紙的堆砌，文學家鄭逸梅先生（1895-1992）曾在文章中形容，錦灰堆猶如「打翻字紙籠」一般。這些雜亂無章的紙張都是碎紙，有

的邊角彎曲，有的已經發黃或髒污，還有的燒焦了。在普遍尊「文」的儒家傳統里，這些作品顯得特別突兀，散發一種消散、荒蕪和衰敗之氣。「錦灰堆」一詞源於韋莊《秦婦吟》：「內庫燒為錦繡灰，天街踏盡公卿骨」。

「錦灰堆」又稱「八破圖」，頗有吉祥寓意，其中「八」是吉利之數，與「發」同音，意即發財；破出自「不破不立」，即不破除舊的就不能建立新的。但是無論是哪個名稱，錦灰堆的確切起源不詳。民眾普遍相信掛八破圖能夠逢凶化吉，殘紙可顧宅免火患。然而，考慮到當時的情況，另一說法是八破圖隱喻了處於衰敗時期面對內憂外患的中國，寄託了對中國加速現代化進程，成為工業化國家之一的希望。

錦灰堆不局限於紙上繪畫，它曾出現在其他媒

介如玻璃、瓷器和印刷品等，成為鼻煙壺、茶碗和年畫上的一種裝飾。這一流派也彰顯了文人對古物和金石學的興趣，他們通過組合、拓印和幻覺畫來表達藝術審美，而這些元素也顯現於胡財和的作品之中。到20世紀中期，錦灰堆不再受到重視，此類藝術家逐漸淡出人們的視野。他們鮮少在博物館、畫廊和私人收藏中出現，也不被學者、策展人和鑒賞家研究，更不被視為傳統藝術圈的一份子，倒是一些中國畫的行家偶爾會在跳蚤市場上看到他們的身影。一直到2017年，波士頓美術館舉辦「抱殘守缺：中國八破畫」專題展覽，策展人白鈴安（Nancy Berliner）將近三十年的研究結果公諸於眾，這一流派才終於當之無愧得到了全球的關注。¹

關於《今夕何夕》

錦灰堆能喚起懷舊情誼，也正是吸引胡財和的

原因。看著舊東西總讓人有些憂鬱，以及一種淡淡的遺憾，無論是有感時間流逝還是生活複雜。歷史上最負盛名的錦灰堆呈繪畫形式，有時與拓片相結合，由對金石學頗有研究或興趣的文人學者創作。然而，胡財和對碎片化圖像、裂縫、拓片和拼貼的探索，以及對色彩和圖案的實驗，成就了非常個人化的藝術詮釋。他強調，自己探索這一類型的目的不僅僅是仿古，而是要賦予它新的視覺印象和理解緯度。

胡財和於2019年與2022年創作的38件混媒體作品包括兩件組合作品、36幅繪畫和拼貼畫作。他使用了丙烯水粉，呈現出不透明卻柔軟的繪畫表面。從傳統的繪畫媒體拓展開來，他的拼貼畫有著更深邃的層次感和立體感。作品中大部分文字主要講述人類短暫的存在與時間的流逝，來源廣泛，從村上春樹、白落梅等當代作家的作品，到藏族和禪宗詩歌，以及文人

¹ 見展覽圖錄：Nancy Berliner, *The Eight Broken: Chinese Bapo Painting*, MFA Publications, Boston, 2017.

經典，這些均反映了他在參悟材料和文字上的天賦。

《與自己重逢的時刻》（2022年, pp 26-27），是一幅完整的風景被刻意劃開然後重新組合在象牙白的紙上。乍看之下，整幅畫幾乎是銀色的裂線和色塊，橫跨暗黑深邃的山脈，襯托了深夜的暗藍天空，讓人聯想到「金繕」（即以融合銀、鉑金、金粉的漆填補裂縫，從而修復陶器的藝術），致意胡財和作為陶藝家的身份。這些裂痕打破了藍黑色的單調，帶來了律動感，但它們僅僅是隨機和抽象的存在嗎？或許我們可以從裂縫中的書法讀出更多細節——來自六世達賴喇嘛倉央嘉措（1683-1706）²的簡短詩句：「自己與自己重逢的時刻，只待無根的花朵，繁榮的了無著落。」這些線條和色塊相互連接，形成一張漂浮的網，

像是人類短暫的情感和生命，而山脈則無聲地注視凡人世界的脆弱和無常在其中遊蕩。

從主題上看，錦灰堆是對過去的致敬，對傳統消逝的哀悼。然而，《遠山拾夢》（pp 24-25）的簡單佈局更似近期。在飽經風霜和富有紋理的背景下，這幅如夢如幻的水墨風景具有早期照片的色調，並伴隨著六世達賴喇嘛的另一首詩句。像是早期攝影相冊中的破損一頁，其素淨和冷色調與胡財和在本系列的眾多作品構成了強烈的對比，卻又與文本遙相呼應：這麼靜，比誦經聲還靜，我騎上我的白鹿，踏著尚未落地的雪花，輕如幻影，本來是去遠山拾夢，卻驚醒了夢中的你。

《從來如此》（pp 118-143）和《歲月不居》

（pp 92-117）兩組揭示了縝密的創作過程，從確定主題、選取文本、規劃色調、每個格式，確保整個系列有一定的節奏和關聯，但又不呆板單調，環環相扣，處處留心。每組有12頁，由文字與文人石相伴，前者柔和漸變的顏色讓人聯想到彩虹，後者藍綠色調則與唐代青綠山水³的山水畫近似。取決於展示和觀賞的方式，這兩組作品也可以追溯到博古的概念，即摹寫珍貴器物，用作屏風上的裝飾。⁴胡財和雖然在有些作品中使用了古物（見《一道清光》，pp 30-31），但他認為石頭是比人造物更悠久的自然主題：「石頭自古以來就存在，它們持續見證了世界的變化，從辛棄疾和蘇東坡的時代，到現在甚至未來。」

其餘作品為拼貼，主要以傳統的掛軸和扇面形式，以及現代山水呈現。有些作品還使用了抽象的線條和曲線，使界內的分層變得更為複雜，尤其是拼貼畫作（見《寒來暑往》⁵[pp 80-81]和《號角連營》⁶[pp 78-79]），為錦灰堆注入一絲現代感。每一個元素本身都是一件藝術品，紙張的質地、書寫的風格、拓印的使用，以及划線和塊狀的字體（形成印刷的假象），皆構成了獨一無二的創作。胡財和提到焚燒紙張邊緣極具挑戰性，他在多次嘗試後才獲得了理想的結果。紙張迅速解體成碎片後，他用這些碎屑來強化紙張，在這些繪畫中，物體和主題的疊加，充滿了耐人尋味的意涵和一種詼諧幽默。《時間》（pp 72-73）僅畫了簡單的輪廓，但中心圖案就是一隻現代手錶，即

² 六世達賴喇嘛倉央嘉措(1683-1706)拒絕受戒選擇流浪，因而備受爭議，以創作歌曲和詩歌而聞名，傳聞他也喜歡飲酒卻風流多情。

³ 以李思訓和李昭道父子為代表。

⁴ Berliner, pp. 13, 16-20.

⁵ 來自《千字文》，指四季交替，時間不斷流走。

⁶ 出自宋代著名將領兼文人辛棄疾《破陣子》一詞，其書法也頗受讚譽。

畫作的主體。儘管我們幾乎看不清它旁邊的文字——「一寸光陰一寸金，寸金難買寸光陰」，觀眾也能自行咀嚼這句俗語。《古文觀止》(pp 74-75)則有一個小罐子，雖然表面很像拓片，但他欣喜地揭示了它是通過細筆一點一點創造出來的粗糙表面。拼貼與繪畫結合，產生了一種看似隨機自然，實則複雜玩味的效果——古代與現代、文字與紋理、媒介與顏色、以及主體與物體的堆疊，吸引觀眾深入觀察，從多層次的視覺圖像中獲得意義。

總的來說，胡財和在不同領域的實踐使他的創作之間存在某種奇妙聯繫。墨水和顏料與紙張的互動，與陶土和釉料的互動並無不同。「錦灰堆」中的創造、破壞和創新形成了所謂的藝術閉環，也呼應了他題跋中一貫提到的出生、死亡和重生的生命輪迴。這批新作突出了胡財

和內省的特質。在實驗像「錦灰堆」這樣的傳統流派時，他明白陷入形式主義是危險的，這會限制自我表達的空間。對他而言，這是一個旅程的開始，「錦灰堆」的「過去」可以發展新的視角，詮釋「現在」——全球面臨的問題及當今時事。

關於黃韻博士

黃韻博士是新加坡國立大學中文系兼任高級講師，教授亞洲和中國藝術史課程。在加入新加坡國立大學之前，她曾在倫敦大學亞非學院和香港大學任教。她在藝術界的職業生涯始於亞洲藝術雜誌Orientations，擔任記者和主編。她也曾發表過多篇關於中國繪畫和版畫、當代亞洲藝術和藝術市場的文章。

Dreams are Shallow, Emotions are Deep

2020
138x69cm
Collage and Mixed Media on Paper

順著一條看不見的路，大踏步地反省。血緣錯失的風物
無法光復。鐵與金鋼響亮地回答陰謀中徽變的骨頭。修
行者只能接受一棵蘋果樹的定義。天氣一暖，我便用月
光精心的哺育著敵人。生滿老繭的劊子手纖細而柔美，
開始溫習母乳四溢的生命。果香貫徹經脈的那個不眠之
夜，刀鋒冷淡。雄鷹飛剩下的天空，容不下一隻小鳥。
有情眾生不受任何語法的局限，詩人一哭，金豆子就劈
裡啪啦地落滿遊僧的心鉢。一世的承諾，使金鋼鑽化成
水銀。夢淺情深，蹉不過去的河，留給來生。



Under the Bodhi Tree

2019
55x78cm
Collage and Mixed Media on Paper

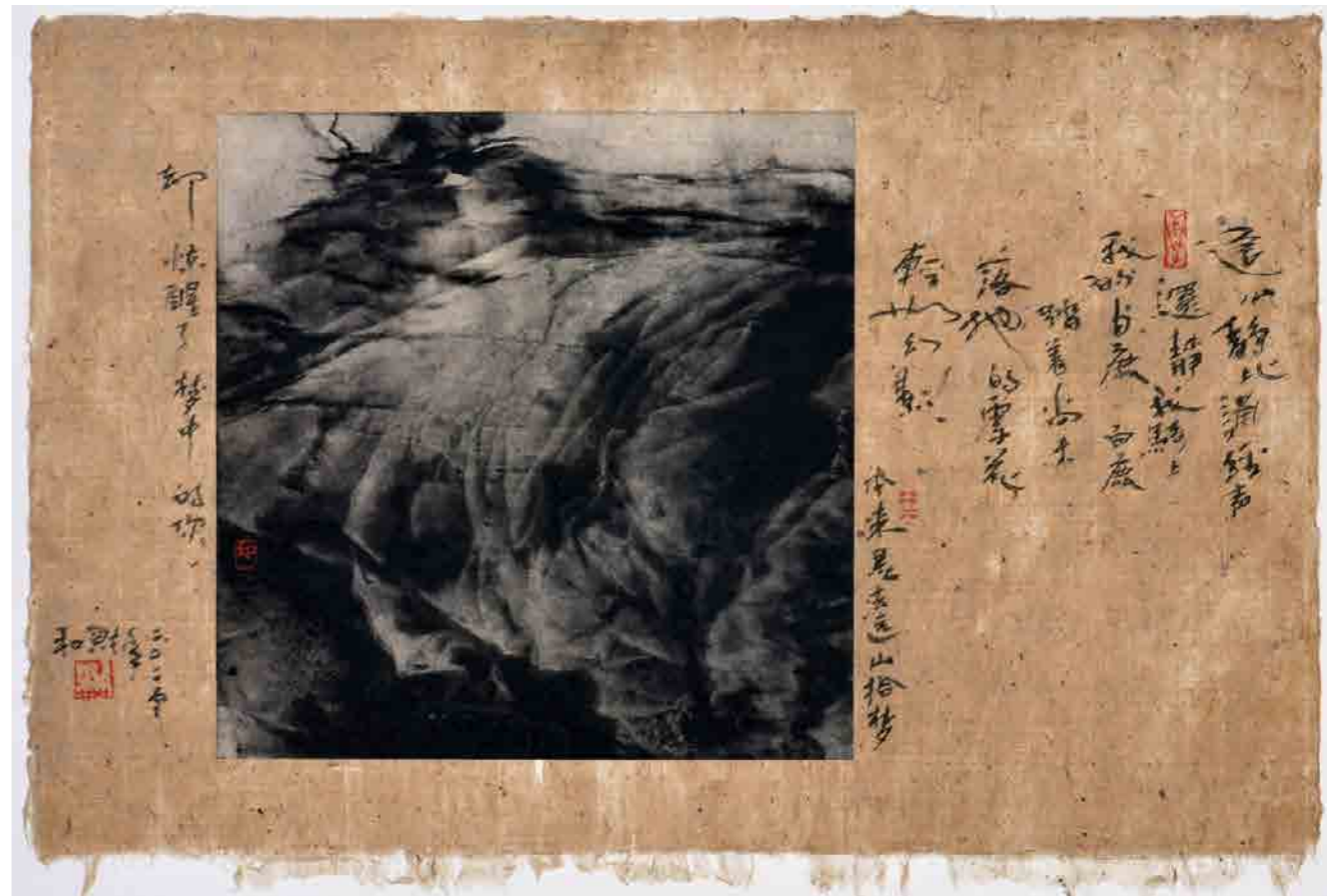
坐在菩提樹下，我觀棋不語。前世、今世、來世，患得患失。一粒種子，毀滅了多少夢想。美人的笑容冶煉著金子，野花隆重開放，一生靠多少愛來支撐。大海藏在一棵珍珠中，積累著偉大的海嘯，該到什麼地方才能像一個真正的英雄那樣，奮勇失敗。



Picking Dreams in the Distant Mountains

2020
46x68cm
Collage and Mixed Media on Paper

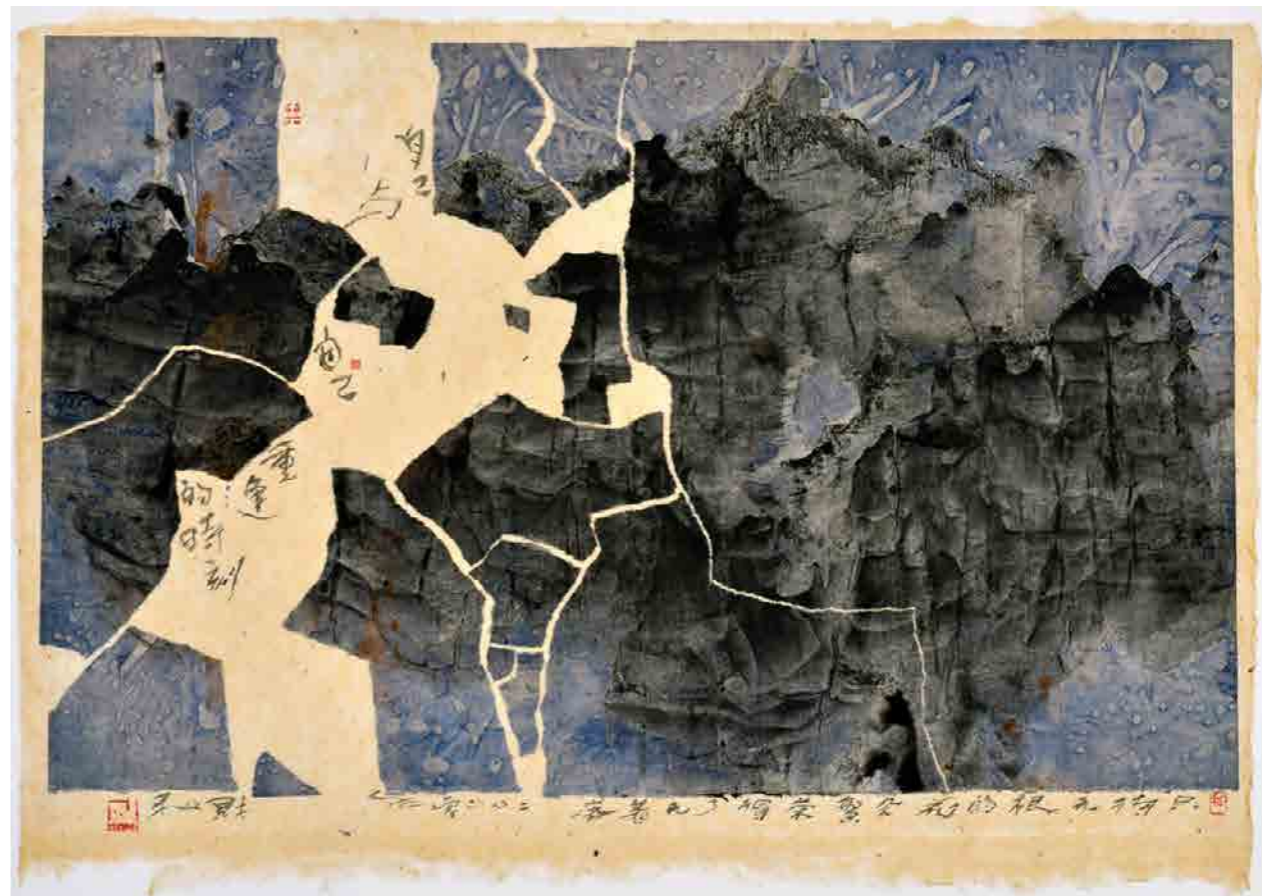
這麼靜，比誦經聲還靜。我
騎上我的白鹿，踏著尚未落
地的雪花，輕如幻影。
本來是去遠山拾夢，卻驚醒
了夢中的你。



The Moment of Reunion with Oneself

2020
59x83cm
Collage and Mixed Media on Paper

自己與自己重逢的時刻，
只待無根的花朵，
繁榮的了無著落。



A Forest of My Own

2022
49x68cm
Collage and Mixed Media on Paper

每個人都屬於自己的一片森林。
迷失的人迷失了，相逢的人會再相逢。
曾經那些最孤單，最無望，最失落，
最安靜的經歷，其實都不是你最潦倒的時光。
你憋著這口氣，最終獨自上岸。
你耐住孤單，扛過了無望，不再失落，雖然疼
都是別人給的，但傷都是自己好的。



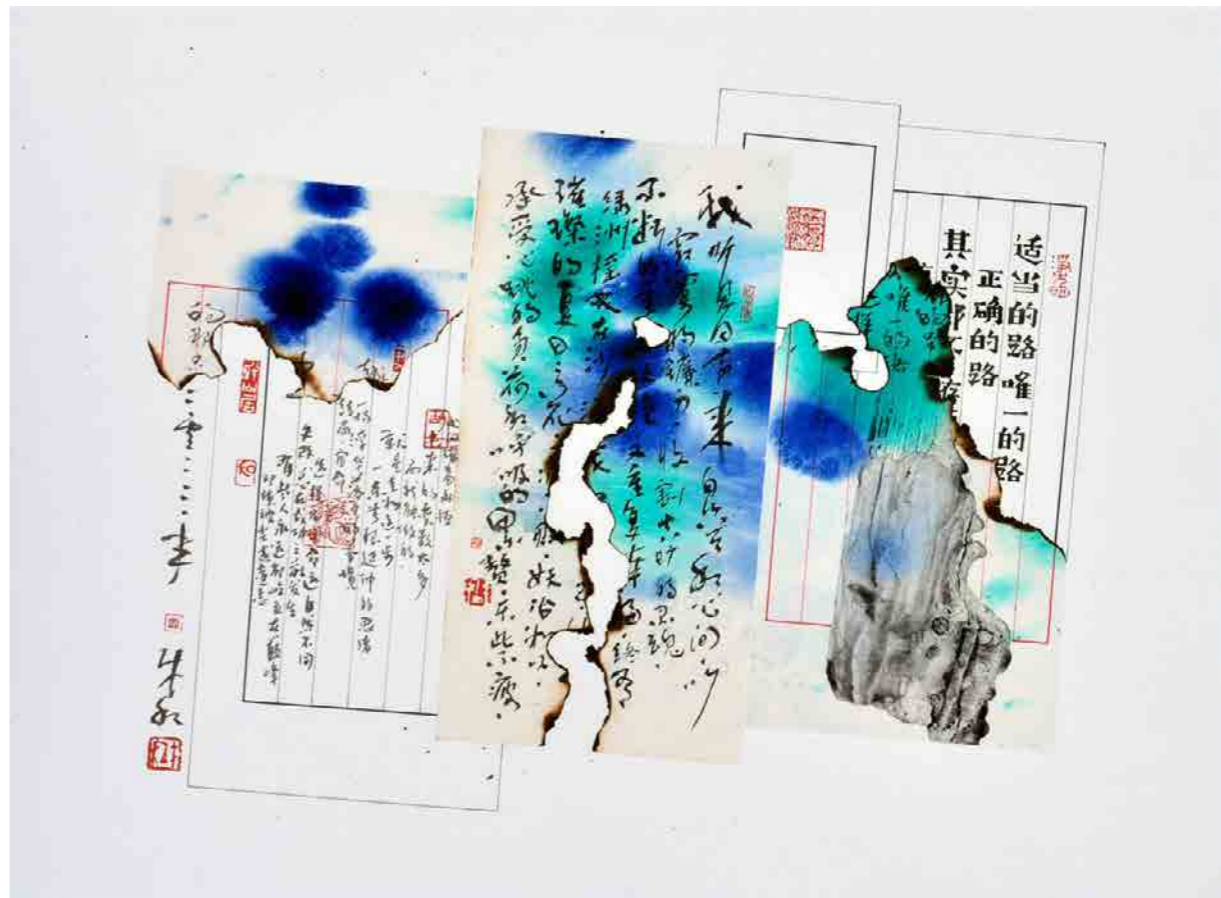
A Shot of Clear Light

2022
50x68cm
Collage and Mixed Media on Paper



My Way

2022
50x68cm
Collage and Mixed Media on Paper



The Winds Cannot Stop the Rain

2022
50x68cm
Collage and Mixed Media on Paper



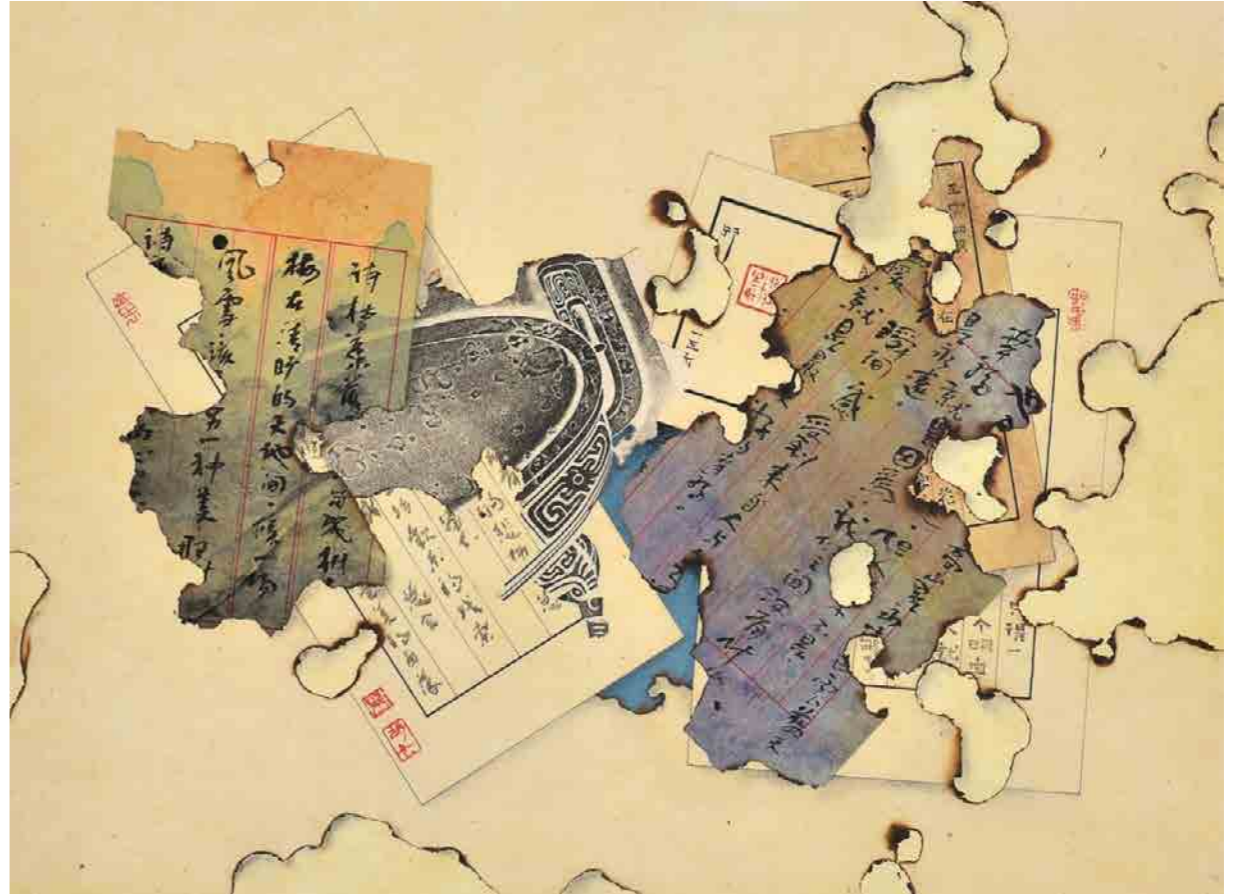
Cherish What You Have at the Moment

2022
50x68cm
Mixed Media on Paper



The Definition of Happiness

2022
50x68cm
Collage and Mixed Media on Paper



A Sad Ballad

2022
50x68cm
Collage and Mixed Media on Paper



No One Knows What Goes on
Between Two Lovers

2022
50x68cm
Collage and Mixed Media on Paper



Through the Ages

2022
50x68cm
Collage and Mixed Media on Paper



Past, Present and Future Lives

2022
50x68cm
Collage and Mixed Media on Paper



Life is Eventful

2022
50x68cm
Collage and Mixed Media on Paper



Butterfly Pea

2022
50x68cm
Collage and Mixed Media on Paper



The Flavours of Time

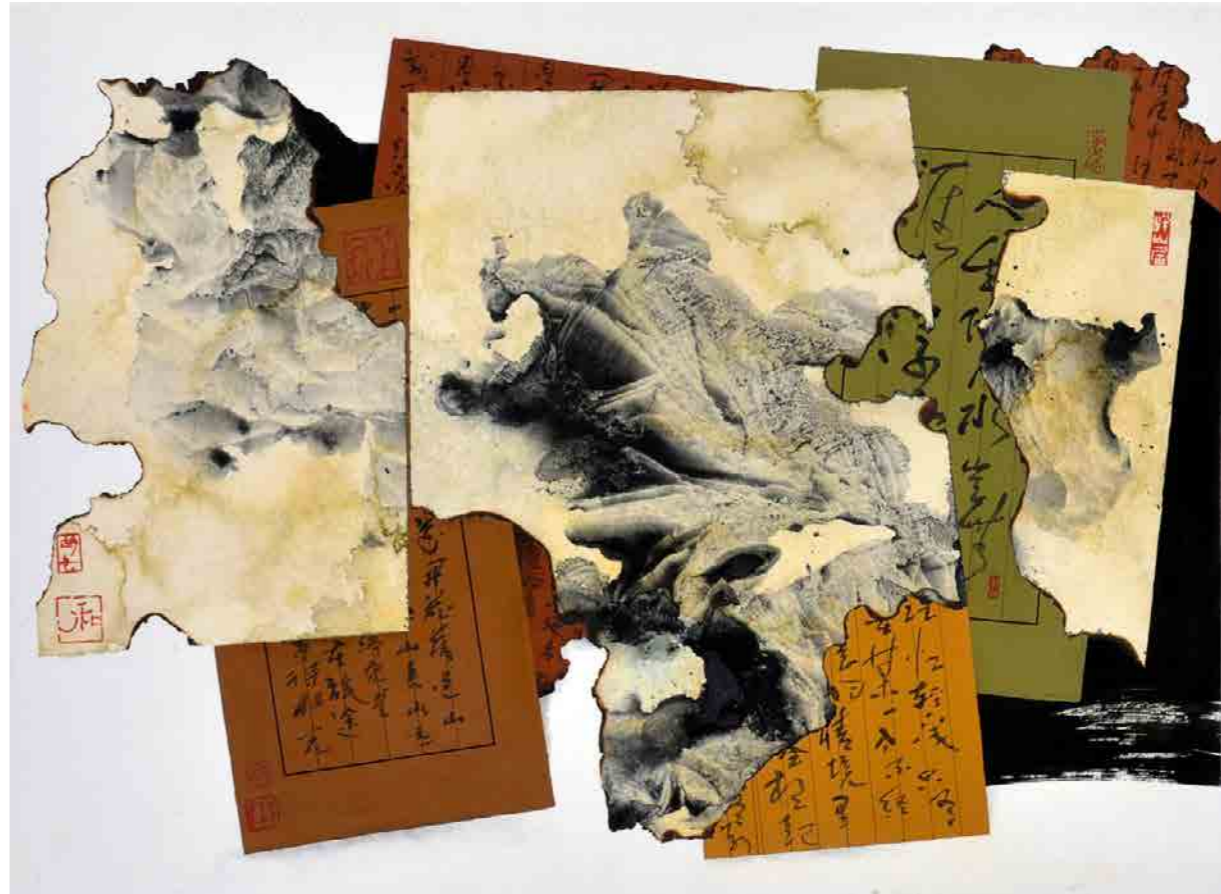
2022
50x68cm
Collage and Mixed Media on Paper



人生似水豈無涯

Can Life be Boundless Like Water?

2022
50x68cm
Collage and Mixed Media on Paper



Now You See It, Now You Don't

2022
50x67cm
Collage and Mixed Media on Paper



The Long and Short of It

2022
50x150cm
Mixed Media on Paper



Han Bamboo Slips

2022
50x150cm
Mixed Media on Paper



Chaos

2022
100x50cm
Mixed Media on Paper



滿庭芳

Fragrant Courtyard

2022
31.5x67cm
Mixed Media on Paper



Eastern Slope (Su Dongpo)

2022
31.5x67cm
Collage and Mixed Media on Paper



Life is Like a Dream

2022
40x28.5cm
Mixed Media on Paper



等待

Expectation

2022
40x29cm
Mixed Media on Paper



時間

Time

2022
43x32cm
Mixed Media on Paper



Anthology of Ancient Texts

2022
33x33cm
Collage and Mixed Media on Paper



Horns Echoing Over Barracks

2022
35x35cm
Collage and Mixed Media on Paper



When the Cold Arrives, the Heat Goes Away

2022
35x35cm
Collage and Mixed Media on Paper



玫瑰的名字

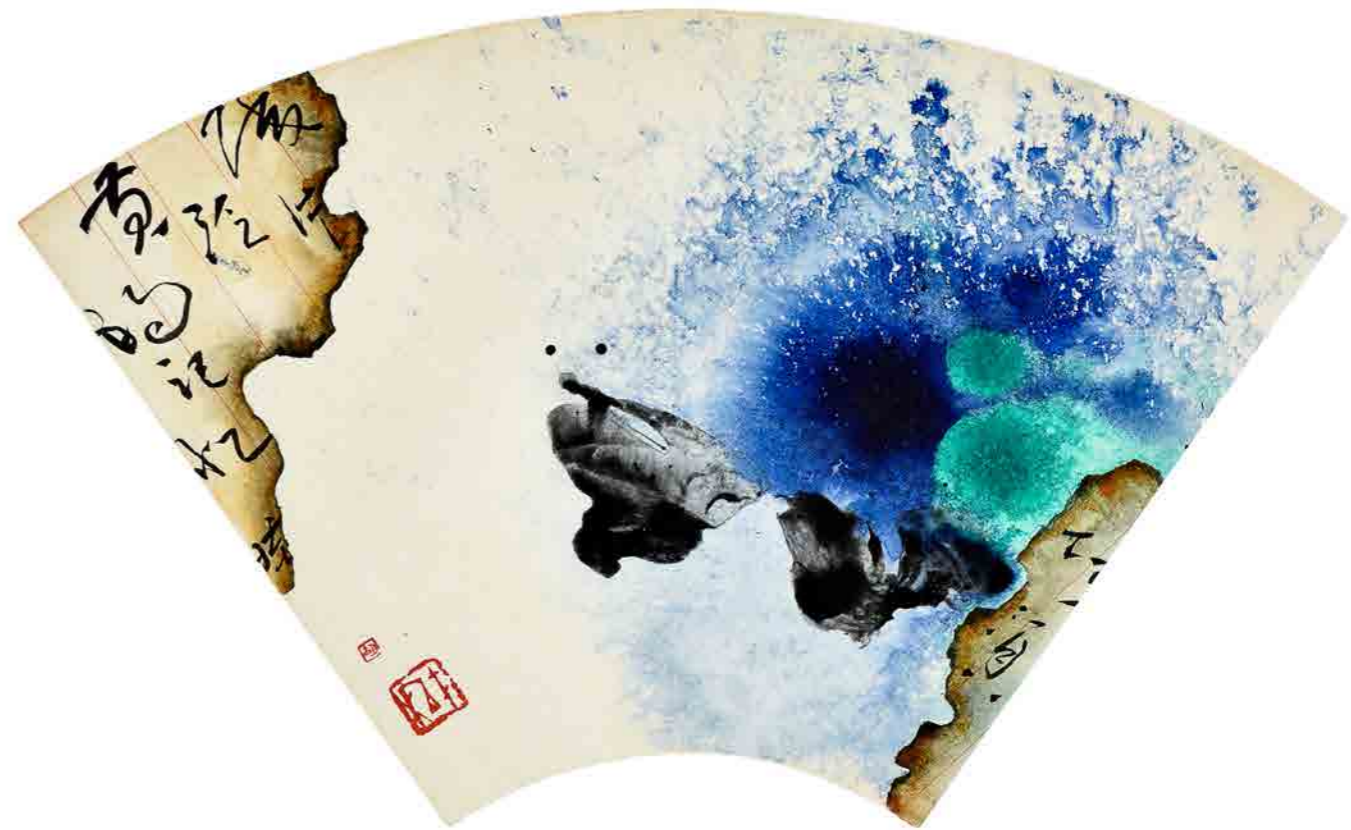
The Name of the Rose

2022
25x40cm
Mixed Media on Paper



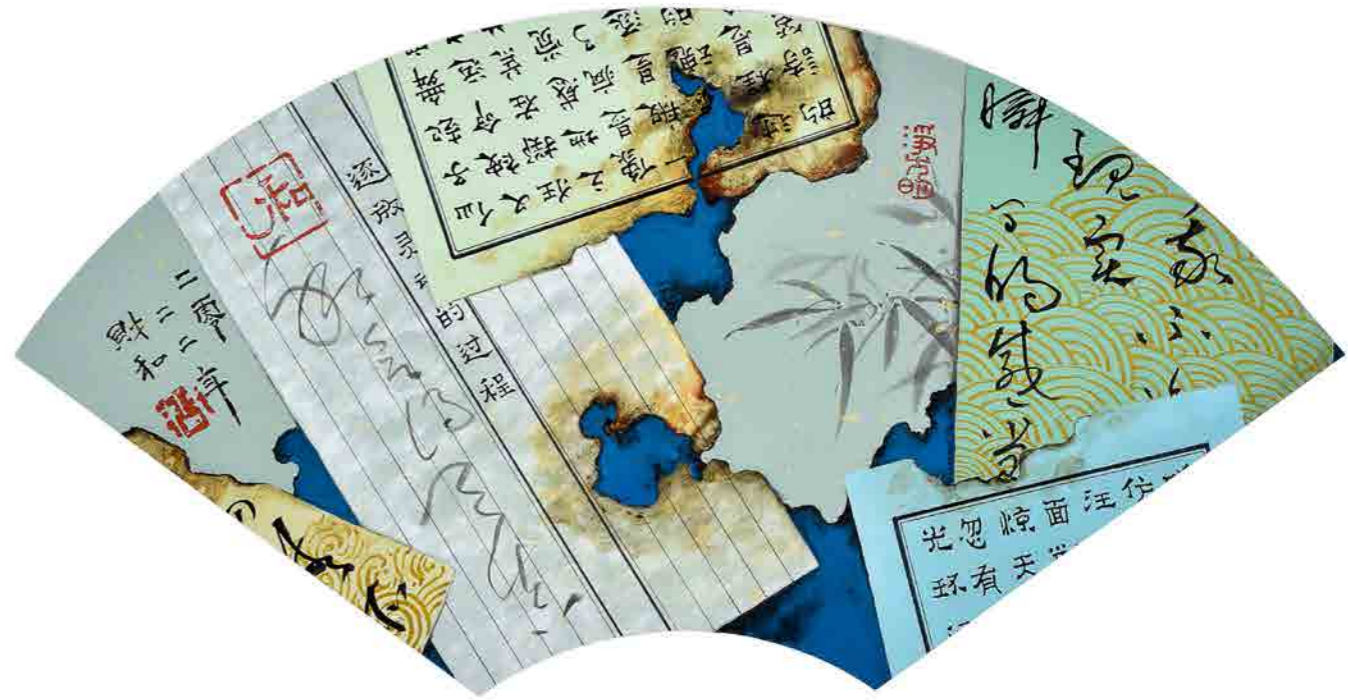
Chasing Waves

2022
25x41cm
Mixed Media on Paper



In an Instant

2022
22x42.5cm
Mixed Media on Paper



Cherries from Previous Lives

2020
46x75.5cm
Ink and Acrylic on Paper

一個人在雪中彈琴，一個人在雪中知音，我獨自一人須彌山巔，將萬里浮雲一眼看開，此外便是不敢錯過死期的眾生，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，雪地上閃耀著幾顆前世的櫻桃。



The Dream of Landscapes

2020
70x140cm
Ink and Acrylic on Paper

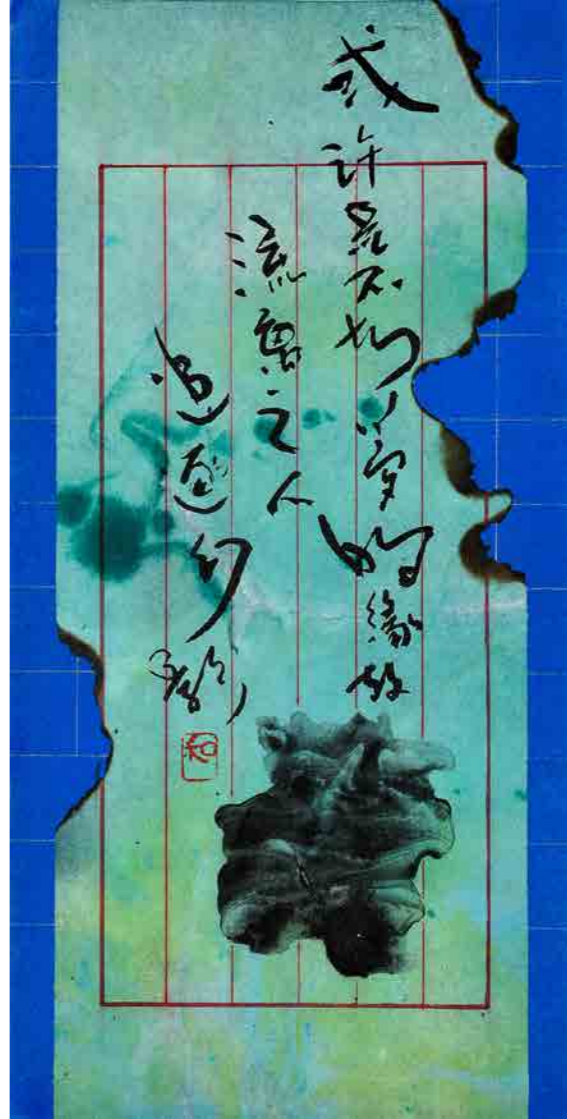
夢里山川何處所，一片寒
煙遮斷斜陽樹，獨倚危闌
無限緒，落花滿地，愁如
許，又是黃昏時候暮，幾
點啼鴉，不管春歸路，回
首天涯芳訊誤，憑誰寄與
東君語。



Time Flies (Album)

2022
34.5x17.5cm(Each)
Mixed Media on Paper

或許是
不知夢的緣故，
流離之人，
追逐幻影。



Time Flies (Album)

2022
34.5x17.5cm(Each)
Mixed Media on Paper

樹葉的新生和死亡是
陣陣急轉的漩渦，
漩渦的最外圈，
緩緩在星辰中移動。



Time Flies (Album)

2022
34.5x17.5cm(Each)
Mixed Media on Paper

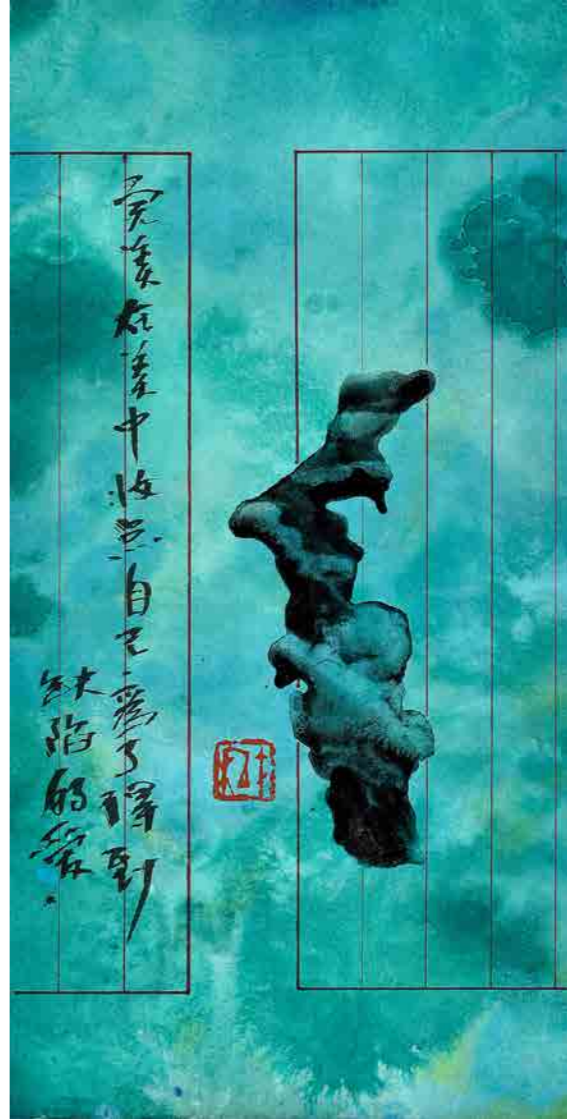
樹木猶如大地的渴望，
踮著腳尖，窺視天堂。



Time Flies (Album)

2022
34.5x17.5cm(Each)
Mixed Media on Paper

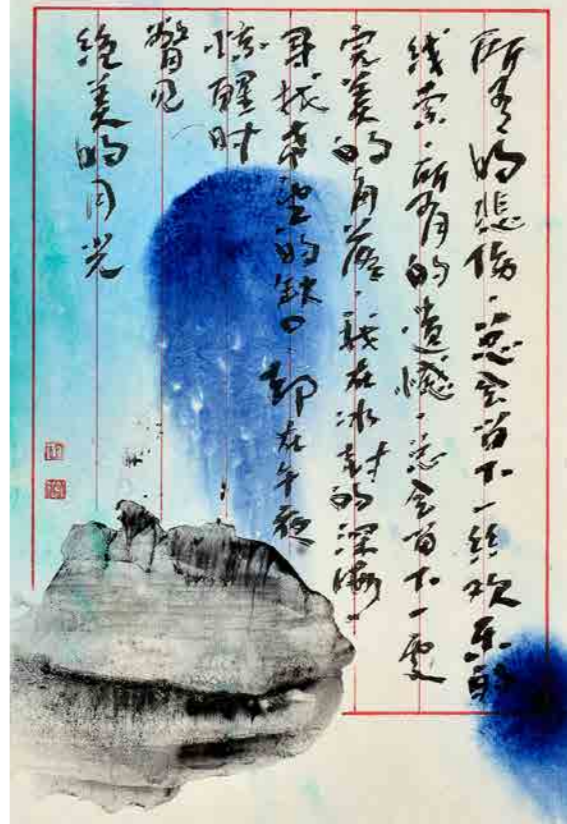
完美在美中妝點自己，
為了得到缺陷的愛。



Time Flies (Album)

2022
34.5x17.5cm(Each)
Mixed Media on Paper

所有的悲傷，
總會留下一絲歡樂的線索，
所有的遺憾，
總會留下一處完美的角落，
我在冰封的深海尋找希望的
缺口，卻在午夜驚醒時，
瞥見絕美的月光。





如果有來生，要化成一陣風，
 一瞬間也能成永恆，
 沒有善感的情懷，沒有多情的眼睛，
 一半在雨裡灑脫，一半在春光裡旅行，
 把深深的思念通帶走，
 如果有來生，要做一棵樹，
 站成永恆，沒有悲歡的姿勢，
 一半在土裡安一樣，一半在風裡飛揚，
 一半灑落陰涼，一半沐浴陽光，
 如果有來生，要做一隻鳥，
 飛越永恆，沒有迷途的苦惱，
 東方有火紅的希望，
 南方有溫暖的巢床，
 向西逐退殘陽，向北喚醒芬芳。

Time Flies (Album)

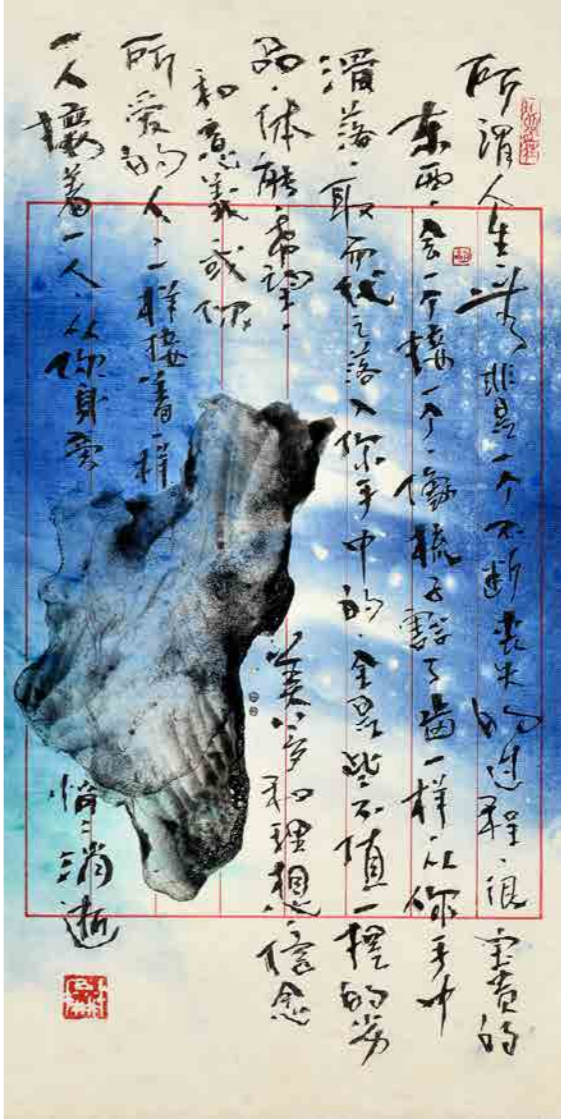
2022
 34.5x17.5cm(Each)
 Mixed Media on Paper

Time Flies (Album)

2022
34.5x17.5cm(Each)
Mixed Media on Paper

你所浪費的今天，
是昨天死去的人奢望的明天，
你所厭惡的現在，
是未來你回不去的曾經。





所謂人生無非是一個不斷喪失的過程，很寶貴的東西，會一個接一個，像梳子豁了齒一樣，從你手中滑落，取而代之落入你手中的，全是一些不值一提的劣品，體能、希望、美夢和理想，信念和意義，或你所愛的人，一樣接著一樣，一人接著一人，從你身旁悄悄消逝。

Time Flies (Album)

2022
34.5x17.5cm(Each)
Mixed Media on Paper

Time Flies (Album)

2022
34.5x17.5cm(Each)
Mixed Media on Paper

在空中，我擁有繁星，
但是，我卻懷念那老屋，
裡未點亮的小燈。



Time Flies (Album)

2022
34.5x17.5cm(Each)
Mixed Media on Paper

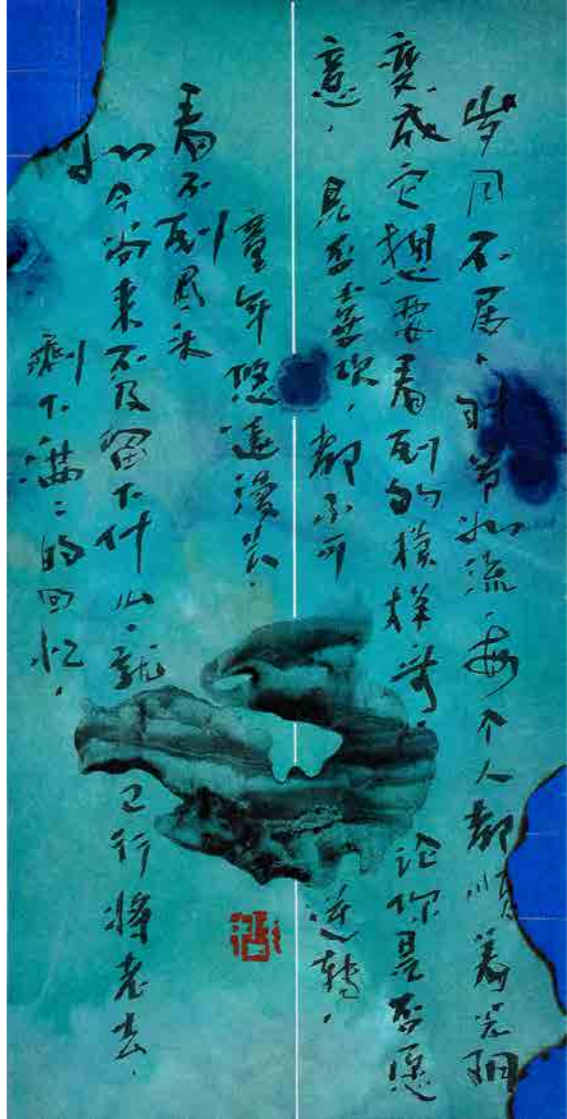
向晚的落雨，風
這落雨的向晚，
不止息，
我看著隨風飄動的
樹枝，冥想萬物的。



歲月不居，時節如流，
每個人都順著光陰，變成
它想看到的模樣，
無論你是否願意，是否喜歡，
都不可逆轉，
童年悠遠漫長，看不到盡頭，
如今尚來不及留下什麼，
就已行將老去，剩下滿滿的回憶。

Time Flies (Album)

2022
34.5x17.5cm(Each)
Mixed Media on Paper



Time Flies (Album)

2022
34.5x17.5cm(Each)
Mixed Media on Paper

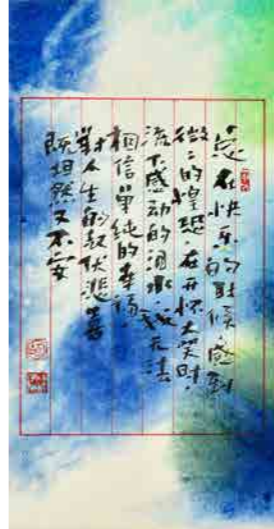
只是希望有個人，
在我說沒事的時
候，
知道我並不是真
的開心，
在我說不是真的
時候，
知道我顏歡笑的
時候，
知道我強顏不是
真的開心。





散頁封面

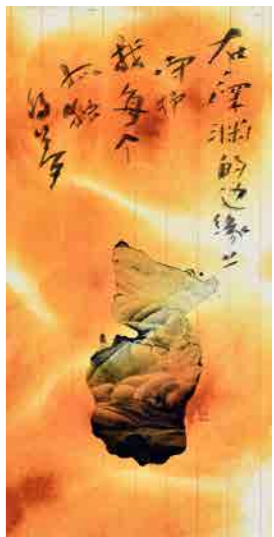
Album Cover



從來如此
冊頁

It Has Always Been Like This (Album)

2022
34.5x17.5cm(Each)
Mixed Media on Paper



It Has Always Been Like This (Album)

2022
34.5x17.5cm(Each)
Mixed Media on Paper

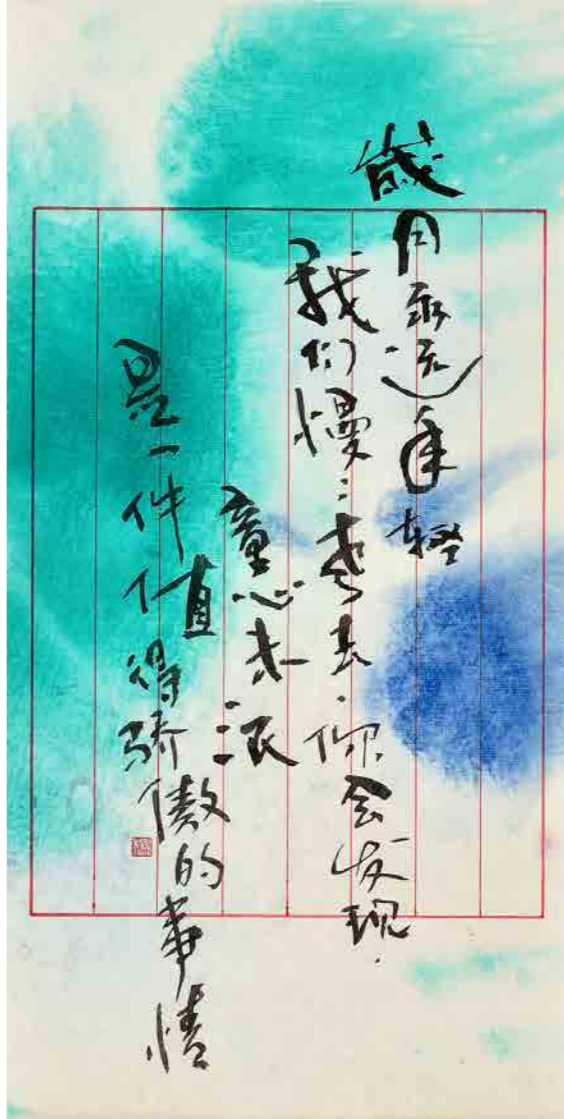
從來如此，便對麼？



It Has Always Been Like This (Album)

2022
34.5x17.5cm(Each)
Mixed Media on Paper

歲月永遠年輕，我們慢
慢老去。你會發現，
童心未泯是一件值得
驕傲的事情。



It Has Always Been Like This (Album)

2022
34.5x17.5cm(Each)
Mixed Media on Paper

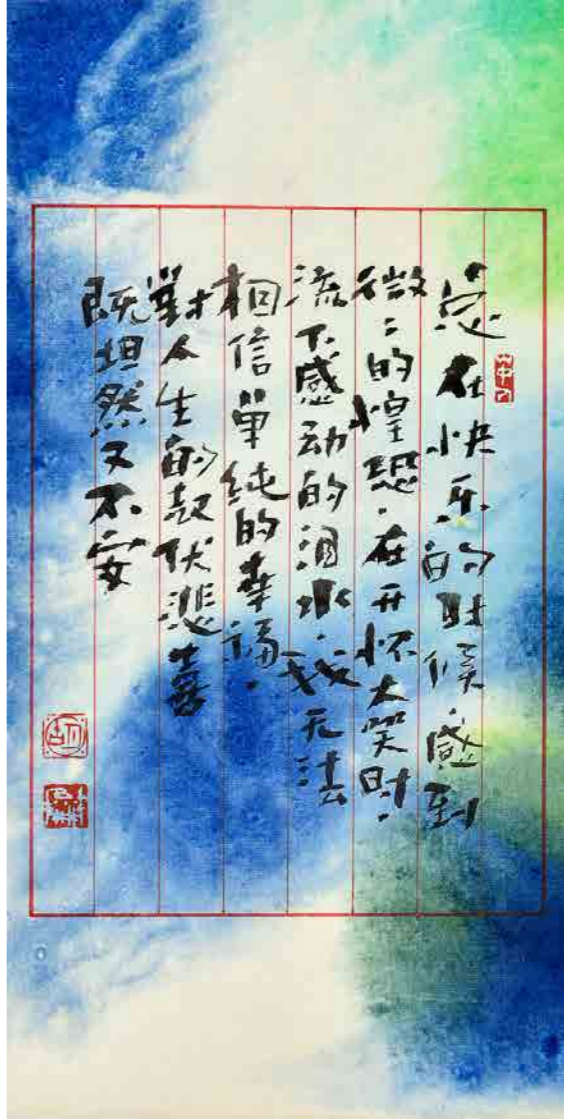
秋天的黃葉，沒有歌唱，
只一聲歎息，便飄落而下。



It Has Always Been Like This (Album)

2022
34.5x17.5cm(Each)
Mixed Media on Paper

總在快樂的時候，感到微微的惶恐，
在開懷大笑時，流下感動的眼淚，
我無法相信單純的幸福，
對人生的起伏悲喜，既坦然又不安。



It Has Always Been Like This (Album)

2022
34.5x17.5cm(Each)
Mixed Media on Paper

當一個人忽略你時，不要傷心，
每個人都有自己的生活，
誰都不可能一直陪你。
不要對一個人太好，
因為時間久了，那個人會習慣的，
然後把一切看作理所應當。



It Has Always Been Like This (Album)

2022
34.5x17.5cm(Each)
Mixed Media on Paper

那時我們還年輕，穿過殘垣斷壁，
蒼松古柏，我們來到山崖上。
沐浴著夕陽，心靜如水，
我們向雲霧飄蕩的遠方眺望。
其實啥也看不到，
生活的悲歡離合遠在地平線之外，
而眺望是一種青春的姿態。



It Has Always Been Like This (Album)

2022
34.5x17.5cm(Each)
Mixed Media on Paper

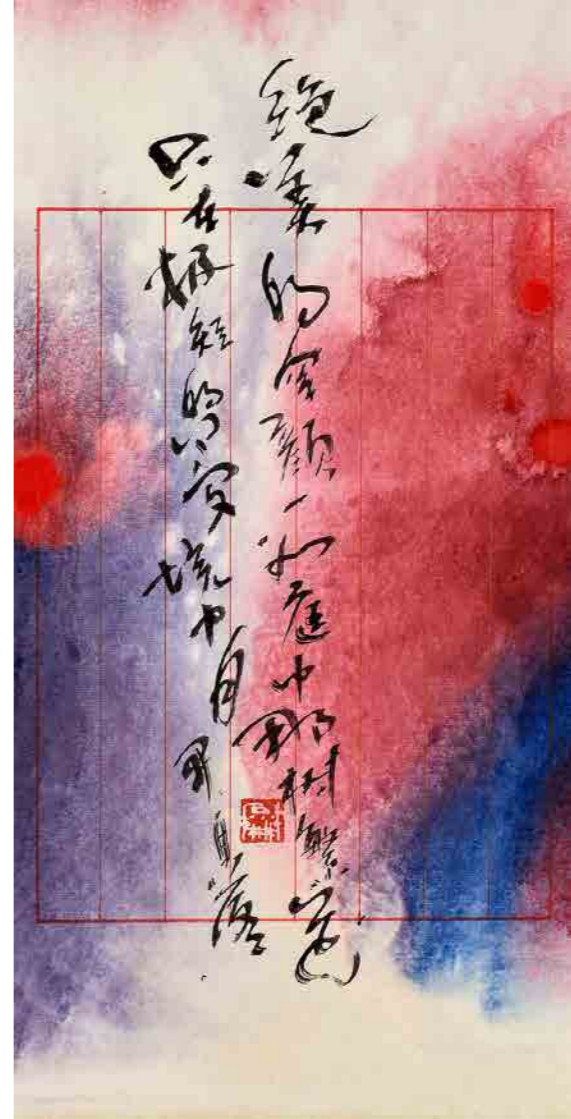
世態有炎涼，而我無嗔喜。
世味有濃淡，而我無欣厭。



It Has Always Been Like This (Album)

2022
34.5x17.5cm(Each)
Mixed Media on Paper

絕美的容顏一如庭中那樹繁花，
只在極短的夢境中自開自落。



It Has Always Been Like This (Album)

2022
34.5x17.5cm(Each)
Mixed Media on Paper

人的心只容得下一定程度的絕望。
海綿已經吸夠了水，
即使大海從它上面流過，
也不能再給它增添一滴水了。



It Has Always Been Like This (Album)

2022
34.5x17.5cm(Each)
Mixed Media on Paper

把燈籠提在身後的人，
將影子投射在身後，
你看不見你自己，
你只看見自己的影子。



It Has Always Been Like This (Album)

2022
34.5x17.5cm(Each)
Mixed Media on Paper

一個學習孤獨的人，
先得有雙敏銳的耳朵，
怎麼說，就得先靜下心來，
才能與孤獨相處，取得平衡點，
天空吸收著水分越來越藍，
藍得醉人，那是畫家調不出的顏色。



It Has Always Been Like This (Album)

2022
34.5x17.5cm(Each)
Mixed Media on Paper

在深淵的邊緣上，
守護我每個孤獨的夢。



Oh Chai Hoo 胡財和

1960 | Born in Singapore

Education

1982 | Graduated from Nanyang Academy of Fine Arts, Singapore

Selected Solo Exhibitions

2022 | Timeless Present, iPreciation, Singapore **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 **2018** | The Serene Path, Gallery Huit, Hong Kong **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 **2009** | Siaw-Tao Achievement Award **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

Istana Art Collection
National Museum of Singapore



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