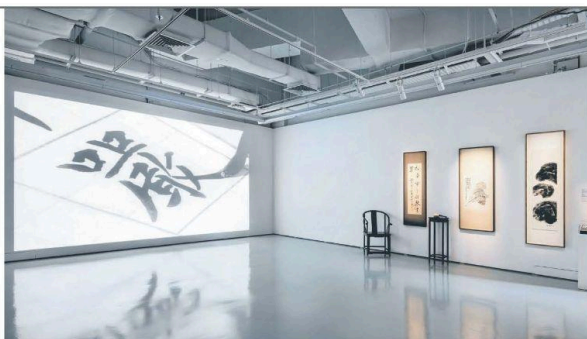




蔡逸溪水墨画《一雨净虚空》(2007)带抽象色彩。

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(图片由藏家与蔡逸溪家属提供)



展场展出蔡逸溪生前访谈视频与用过的文房杂物。(Katarina Traeskelin摄/拉萨尔艺术学院提供)

由艺术家“亲述”的回顾展 重返蔡逸溪艺术之路

新加坡文化奖艺术家蔡逸溪作品回顾展“一雨净虚空”在拉萨尔艺术学院举办，展现出他与学院的深厚渊源。展出的50幅作品均出自本地重要私人藏家。本展从个人化视角出发，通过语录、手稿、视频等文献资料，让艺术家仿佛“亲述”生命历程，并结合其学生、友人与家人的回忆访谈，带领观者一窥他毕生探寻个人视觉语言的艺术之路。

新加坡文化奖艺术家蔡逸溪(1947-2008)回顾展“一雨净虚空”，展出其从1989至2007年间创作的50幅作品，皆出自本地重要私人藏家。藏家夫妇费时十余年建立蔡逸溪收藏，2018年曾在新加坡管理大学社会科学学院展出另外20几幅作品。

策划策划本次展览的独立策展人王慧文受访时说，本次展览从个人化视角出发，通过文献资料(语录、手稿、视频)与素描，让艺术家仿佛“亲述”生命历程，结合其学生、友人与家人的回忆访谈，从中窥见艺术家一生探索自身视觉语言之路。

选择在拉萨尔艺术学院办展，是基于蔡逸溪与该学院的深厚渊源。展览分八个单元，从“拉萨尔与渡溪岁月”切入，那是艺术家创作生涯的转折点。1980年代末，蔡逸溪在时任院长麦纳利修士邀请下，到拉萨尔攻读一年零九个月的全日制高等文凭课程。他说：“我在艺术学院学习了西方艺术的基本概念和概论。我将所有所学知识都融入到中国水墨画创作中……”

深耕传统又勇于当代诠释

拉萨尔高级研究员、文化史学家米连柯·帕瓦奇(Milenko Prvački)1990年代初在拉萨尔第一次见到蔡逸溪，对他“沉稳而坚定的气质”留下深刻印象。米连柯说：“他举止温和，但对艺术的执着却令人动容。我们的



藏家购买的第一幅蔡逸溪作品《旧楼》。

谈话常常从绘画、教学和生活谈起，我从他身上感受到，他是一位既深谙传统又勇于当下重新诠释传统的艺术家。”

蔡逸溪后到澳大利亚塔斯马尼亚大学和悉尼大学深造，作为海派传人吕昂转艺，他的水墨传统根基与当代艺术思潮碰撞出新火花，出现了中西融合基调。他在描绘澳洲景物的画面中，加入西方焦点透视的视角，如《原归图》《五月秋风道南天》；《风中的芦苇》则受原住民艺术影响，发思古之幽情。

蔡逸溪的兰花画作，布局不像传统水墨，而是采用西式透视法构建空间，以墨色与光影包裹物象，带有西方静物画的感觉。他在其中一幅兰花画(2001)题款“题村家，异求画理，但中真”，传达他渴望以崭新视角来诠释兰花。

自由穿梭传统与抽象

至于街景系列，王慧文透露，《旧楼》(1990)是藏家夫妇从国外回新，在若私宅示范点单位时，看到墙壁挂画而买下的第一幅藏品，由此展开收藏蔡逸溪作品的旅程。

因为新加坡没山，所以画屋。蔡逸溪1988年开展的街景系列将观者的视线引向街道纵深，营造出令人身临其境的氛围空间。其街景创作有三种呈现方式：第一，延续传统脉络，以写实笔触记录市井风貌；第二，聚焦于城市景观中蕴含的历史感和沧桑感，如《慈兰勿刹后



蔡逸溪《荷塘印象》动中有静。

巷》(2007)，第二，以抽象形式呈现逐渐消逝的街景，大多破碎和疏离，如《厦门街》(2005)。艺术家循环交替使用这些呈现方式，在传统与抽象表现手法间自由穿梭。蔡逸溪曾说，他作画开始时很严肃，追求个人风格，一路画下去就逐渐放松了，自在在了。

《水乡系列》乃是街景系列的延伸，蔡逸溪描绘中国水乡，避开小桥流水，反而聚焦于破墙旧瓦、电杆和飞檐，水墨技法浑厚，比如《月沼老屋》。作为新加坡美术馆与国家美术馆前策展人，王慧文曾参与蔡逸溪2005年在上海美术馆的个展，过后与画家到安徽农村去采风。王慧文今年6月重返农村，拍下视频，观者可在观展时扫描展览，与画作对照。

画荷花如交响乐团指挥

蔡逸溪在荷花系列中像交响乐团指挥，以变幻的墨色、灵活的线条，捕捉荷穗动中有静的韵律与时间流逝的瞬间。入展场即看到的《一雨净虚空》，意境恰如骤雨初歇后的湿润，纷扰沉淀后的澄澈，喻喻艺术家融汇传统与现代的修行轨迹。蔡逸溪说过：“要持续发展这个题材，我



蔡逸溪兰花画(2001)题款“题村家，异求画理，但中真”。



蔡逸溪《月沼老屋》用墨浑厚。

首先要摆脱它的限制。我的灵感来源不必是莲花[……]它可能是有可感知的形象，也可能没有。”

展场贵宾放映蔡逸溪早年访谈以及2007年在新加坡泰勒斯西脱(STPI)第二次入驻创作版画的体验，结合画家坐过的椅子，用过的毛毡砚台，高清晰度复制的手稿等，让观者与观众分享生命历程。抽象画《岛屿系列》(2002)是向清初杰出画家、西僧之一的石涛致敬。蔡逸溪常和学生探讨石涛的生平故事与画论。

王慧文说，蔡逸溪看似文静，他却有热情的张力。她回顾画家患病去世之前，买下吊

灯座椅等，兴致勃勃地想装饰苏菲雅山一带的新画廊，但不幸于2008年病逝。在《风雨又逢春》中，蔡逸溪落款“两晴庐”，王慧文纳闷：画家以往都用“容斋”落款，“两晴庐”是否为新西索号？

展览即日起至12月20日，

星期一至六中午12时至晚上7时(星期日与公共假期休息)，在拉萨尔艺术学院(1 McNally Street S187940)第一展厅举行。11月29日下午3时在学院F栋2楼202讲堂举办中文讲座“墨与思辨”，同步办画展发布会。

A retrospective narrated by the artist; revisiting the artistic path of Chua Ek Kay

*The retrospective exhibition *The Clarity After* (一雨淨虛空) featuring the works of Cultural Medallion recipient Chua Ek Kay is being held at LASALLE College of the Arts, highlighting his deep connection with the institution. The 50 works on display come from a significant private collection in Singapore. The exhibition adopts a personal perspective, using quotations, manuscripts, videos and other documentary materials to allow the artist to seemingly “narrate” his life journey. Together with recorded recollections from his students, friends and family, the exhibition gives viewers a glimpse into Chua’s lifelong search for a visual language.*

The Clarity After (一雨淨虛空), a retrospective honouring Cultural Medallion artist Chua Ek Kay (1947–2008), showcases 50 works created between 1989 and 2007 from a significant local private collection. The collector couple spent more than a decade building their Chua Ek Kay collection and previously exhibited more than 20 other works in 2018 at the Singapore Management University School of Social Sciences.

Independent curator and guest curator of this exhibition Patricia Ong said in an interview that this exhibition begins from a personal angle, using documents such as quotations, manuscripts, videos and sketches to allow the artist to “narrate” his life story. Complemented by recollection interviews with his students, friends and family, the exhibition offers a glimpse into the artist’s lifelong search for his own visual language.

The choice of LASALLE as the exhibition venue was based on Chua Ek Kay’s deep relationship with the College. The exhibition is divided into eight sections, beginning with “LASALLE and the Australia Years”, which marked a turning point in the artist’s creative career. In the late 1980s, at the invitation of then-President of LASALLE Brother Joseph McNally, Chua enrolled in LASALLE’s one year and nine month full-time higher diploma programme. He said, “I learnt the basic concepts and theories of Western art at the art College. I integrated everything I learnt into my Chinese ink painting...”

Well-versed in tradition while faring in contemporary interpretation

LASALLE Senior Fellow and Cultural Medallion recipient Milenko Prvački first met Chua in the early 1990s and was deeply impressed by his “calm yet resolute presence”. Prvački said, “He carried himself with a gentleness that belied the intensity of his commitment to art. Our conversations often drifted between painting, teaching, and life, and I sensed in him an artist who was deeply aware of tradition yet unafraid to reimagine it for the present.”

The first Chua Ek Kay work which the collectors bought was *Old Building* (旧楼).

Chua later furthered his studies at the University of Tasmania and Western Sydney University. As a disciple of the Shanghai School painter, Fan Changqian, his foundation in traditional Chinese ink painting collided with contemporary art trends, producing new sparks and a fusion of Eastern and Western brushwork. In his paintings of Australian scenery, he incorporated Western linear perspective, as seen in works like *Returning to the Source* (原归图) and *Autumn*

Winds in May Across the Southern Sky (五月秋风遍南天). *Reeds in the Wind* (风中的芦苇) was influenced by Indigenous art, evoking a profound sense of historical contemplation.

Chua's orchid paintings are not composed like traditional ink works; instead, they adopted a Western perspective to construct space, using ink and light to envelop the subject, giving a sense of Western still-life painting. In one orchid painting (2001), he inscribed: "Inscribed at the village home, seeking a different principle of painting, yet remaining true at heart", conveying his desire to reinterpret the orchid from a new perspective.

Freely moving between tradition and abstraction

Regarding the street-scene series, Patricia Ong revealed that *Old Building* (旧楼) (1990) was the first work the collector couple purchased upon returning to Singapore from overseas, after seeing it hanging on the wall of a private housing show flat. This began their journey of collecting Chua's works.

As Singapore has no mountains, Chua painted houses instead. Beginning in 1988, Chua's street-scene series directed the viewer's gaze into the depth of the streets, creating an immersive spatial atmosphere. His street scenes appear in three modes: first, continuing the traditional lineage with realistic brushwork documenting everyday life; second, focusing on the sense of history and weathered texture in cityscapes, such as in *Back Lane of Jalan Besar* (惹兰勿刹后巷) (2007); and third, using abstract expressions to present disappearing street scenes, often fragmented and distant, such as in *Amoy Street* (厦门街) (2005). The artist rotated among these approaches, freely moving between traditional and abstract modes of expression. Chua once said that he used to paint very seriously when he began, pursuing a personal style, but gradually he felt more relaxed and at ease as he progressed.

The Water Town Series is an extension of the street-scene series. Depicting water towns in China, Chua avoided picturesque bridges and flowing streams, instead focusing on broken walls, old tiles, electric poles and eaves. His ink technique is dense and powerful, as seen in *Old House in Moon Pond* (月沼老屋). As a former curator at the Singapore Art Museum and National Gallery Singapore, Patricia Ong participated in Chua's 2005 solo exhibition at the Shanghai Art Museum and later accompanied him for field studies to Hong Village in Anhui Province, China. In June this year, she revisited Hong Village to record some video footage, which visitors may watch by scanning the QR code during the exhibition and compare them with the artworks.

Painting lotus like conducting a symphony orchestra

In his Lotus Series, Chua painted like a conductor of a symphony orchestra, using shifting ink tones and flexible lines to capture the stillness within motion in lotus ponds, as well as fleeting moments of time. The first work seen upon entering the exhibition, *The Clarity After* (一雨净虚空), evokes the clarity after sudden rain, and the insight that comes after turbulence settles, hinting at the artist's path of merging tradition and modernity. Chua once said: "To continue

developing this subject, I must first free myself from its limitations. My inspiration does not have to be the lotus... it may be a perceivable form, or it may not.”

The exhibition screens videos of Chua’s early interviews and his second residency experience at the Singapore Tyler Print Institute (STPI) in 2007. Together with the chair he sat on, brushes and inkstones he used and high-resolution reproductions of his manuscripts allow the artist to share his life journey with viewers. His abstract work *Island Series* (岛屿系列) (2002) pays homage to Shi Tao, the outstanding painter and one of the Four Monks from the early Qing dynasty. Chua often discussed Shi Tao’s life stories and painting theories with his students.

Patricia Ong said that although Chua appeared quiet, his brushstrokes held passionate energy. She recalled that before he passed away from cancer, he had bought light fixtures and chairs with great enthusiasm, intending to decorate a new studio near Sophia Hills, but he unfortunately passed away in 2008. The work *Spring Returns Amid Wind and Rain* (风雨又逢春), was signed with “海晴庐” (“Sea of Clarity Studio”), leading Patricia Ong to wonder why because Chua usually signed his work with “容斋” (“Embracing Grace Studio”). Was “海晴庐” meant to be the name of his new studio?

The exhibition runs from now until 20 December, Monday to Saturday, 12pm to 7pm (closed on Sundays and public holidays), at Gallery 1, LASALLE College of the Arts, 1 McNally Street, Singapore 187940. A Chinese lecture titled “Ink and Critical Thinking (墨与思辨)” will be held on 29 November at 3pm at Block F, Level 2, Room 202, together with the launch of an art catalogue.