



汪家芳

山水

獅城珍藏

INK LANDSCAPES by WANG JIAFANG  
*Highlights from Singaporean Collections*





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# Looking Back on 20 Years with My Singaporean Friends Some Thoughts Regarding *Ink Landscapes by Wang Jiafang:* *Highlights from Singaporean Collections*

Wang Jiafang

*Translated by Tan Yong Jun*

Time flies. It has been twenty years since I established exceptionally close relationships with my Singaporean friends. Whenever I think of them, I am profoundly moved and my mind wanders to them, although we are separated by more than a thousand miles.

Twenty years may flash past in the blink of an eye within the vastness of time but between close and valued friends, it is an unforgettable eternity. This boils down to the nature of close bonds and ties forged between friends. We accommodate each other, draw inspiration from each other's intellect, share common beliefs in the importance of passing down traditions, and have similar aesthetic philosophies and worldviews. Such common grounds allow us to maintain a deep relationship with one another through the years.

In my fifty years as a painter, the twenty years spent alongside my Singaporean friends and the precious sentiments forged along the way, are especially dear to me. Achieving spiritual communion with another is a rare and splendid thing, and such experiences will always be close to my heart.

I clearly remember the moment when I was introduced to Singapore's veteran art collectors and commentators during a social gathering in 2001 by the prominent Shanghai painter Mr Chen Shizhong—this was the beginning of our long-lasting and rich friendships. As time passed, my relationships with these Singaporean friends have proved to be especially valuable, which I consciously and actively nurture.

I came to know other eminent personalities from various sectors through my Singaporean friends, and shared experiences with them that are still memorable and indelible to this day. Our common beliefs in the timeless tradition of Chinese calligraphy and painting led to fluent and

profound conversations. Following China's reforms and opening-up, the horizons of Chinese artists have been broadened as a result of opportunities to understand and appreciate masterpieces outside of China; on a personal level, I have benefited greatly from the unceasing friendships with my Singaporean friends, which have allowed me to delve deep into my creative practice and develop treasured insights and distinctive techniques. I was deeply impressed by how art transcends borders; Chinese art not only has a place in China but also in the rest of the world.

It was not long before I stepped on Singaporean soil with a heart full of admiration. With opportunities to exchange ideas and learn from those outside my social circle, I personally received words of affirmation from my Singaporean friends across the financial, technical, educational, and art collecting sectors, and felt deeply moved that I was fortunate enough to 'meet like-minded friends in a foreign land'.

My first exhibition in Singapore was held in 2006. It received the support of many of my local friends and was well-received. My paintings garnered widespread approval and praise, and the exhibition also allowed me to meet new friends from different walks of life who shared my aesthetic philosophies. From my point of view, this exhibition served as a platform to widen my 'friendship circle' and was a rare opportunity to exchange ideas about artistic creation. It was an unforgettable journey of learning and sharing, and I left Singapore, inspired with many new ideas about Chinese art creation, including matters of aesthetic philosophy, techniques, colour, and cross-disciplinary approaches.

In the ensuing 15 years, distance has never been an obstacle to sustaining and growing the friendships forged with my Singaporean friends.

Our exchanges are intimate and complementary, spanning topics as diverse as artistic creation, cultural inheritance and innovation, connoisseurship and collecting practices, and even social and charity work. Through these conversations, I was offered a glimpse of my friends' foresight and wisdom, and inspired by the joy that such fluent exchanges brought me. Despite the ongoing pandemic, our interactions have never ceased. We continue to keep in touch and exchange warm greetings online and update one another on our creative processes.

In 2014, four seasoned critics from Singapore's renowned art institutions interviewed me in Shanghai. We conversed in depth about the creative processes of Chinese pictorial art and the issues surrounding the inheritance and innovation of techniques. Not long after, exquisite images and texts capturing our discussions were disseminated by a premier Asian art publication, which was exceptionally effective in delivering our aesthetic ideas to audiences far and wide.

In 2019, I was invited to the wedding of my banker friend's son, and that trip to Singapore remains fresh in my mind. I spent three whole days sketching live scenes on the streets of Singapore, producing a batch of works that are steeped in the peculiarities and social customs of that foreign land. After my return to China, I selected ten paintings from this series that recorded aspects of Singaporean art, culture and history that spoke to me, and sent them back to Singapore for this exhibition. These paintings are created in the form of postcards, carrying local postmarks that detail the specific dates, timings, and locations where these works of art were painted. They represent my inner thoughts and emotions, close ties with my many Singaporean friends, and hopes for a better future. I firmly believe that pure friendship and honest communication transcend national and racial boundaries, and that art can bring indescribable joy to us.

I cannot remember how many nights I have spent sat in my illuminated studio, cradling a cup of tea and finding joy in conversations with my friends. Sometimes, we would open a long handscroll and admire it closely, sharing our experiences. In other times we found a common topic of interest and freely expressed our opinions, resulting in a dazzling display of intellect. Though time passed relentlessly, none of us felt tired even as dawn broke. Still full of ideas, we felt that we had not yet expressed ourselves fully. This has become our 'modus operandi'—before my friends depart China, no matter which part of China they might be in, we would meet in my studio and spend a joyful night over some tea. Our conversational topics traversed literature, religion, the art of calligraphy and painting, and how we should live our lives to the utmost within our own domains.

How valuable are friendships like these? Is this not a state of intellectual exchange that we all yearn for? My heart treasures moments like these.

On this occasion, a few well-respected Singaporean art collectors and commentators have come together to invite the Chief Executive Officer of the Singapore Chinese Cultural Centre, who was the former Director of the Curatorial and Collections Department at the National Gallery Singapore, to curate the exhibition *Ink Landscapes by Wang Jiafang: Highlights from Singaporean Collections*. It showcases my paintings of different styles and periods, collected by the organisers between 2005–2021. I was deeply moved and immensely flattered when I heard of this exhibition. I was especially touched when I remembered all the moments shared with these valued friends over the years. Even though these paintings are their lawful property, and they had every right to display them as they wished, they still requested my permission in writing. Therefore, we can tell from the care and thought put into planning this exhibition that these friends are honest characters with good moral standing. At the same time, their actions mirrored their sincerity, and the depth of our relationships. It is important to note that these plans do not have any commercial undertones and were undertaken with a pure motive to promote the arts. By staging a public exhibition, they wish only to attract broader viewership, allow more sectors of society to experience the profound depth of Chinese pictorial traditions, and do their part to uphold Chinese civilizational achievements and cultural self-confidence. In addition, this exhibition has taken on a deeper meaning on a personal level; it encourages me to always forge ahead on the road of artmaking and maintain a humble and studious attitude while paying respects to ancient and classical art forms. I hope to absorb aesthetic inspiration from all directions, do my utmost in reaching the peak of aesthetic creation, and contribute more to the improvement of society and civilization through my works.

With this, I sincerely thank my many valued Singaporean friends, and send my most heartfelt and cordial regards to them. It is your endless resolution and kindness that allowed our friendships of over 20 years to grow ever more beautiful and precious, and I know that we would maintain these friendships in the many years to come. Congratulations! I will spend my living years inspired by your enthusiastic and all-encompassing support and continue to create works that contain depth of thought, historical value, and cultural colour. With them, I will create a unique route within the world of Chinese painting.

Wang Jiafang  
September 2021, Shanghai

# 与新加坡挚友20年 “神交”回眸

## 《汪家芳山水：狮城珍藏》展 感言

汪家芳 著

光阴如梭，我与新加坡挚友之间的“神交”已跨过了整整二十个年头。每当想到这个美好的话题，总会令我思接千里，尤为感慨。

人生能有几个二十年光阴。于历史长河来说，二十年光阴或甚仅属瞬间片刻，然而于挚爱友朋间的珍贵情谊来说，却可能当属难忘的永恒。因为，人类交往中的人性相通兼容、智慧火花互擦、历史传承观的契合，以及艺术理念的相合，乃至世界观的趋同，实为情感维系的重要桥梁与坚实纽带。

在我从事绘画生涯50年的经历中，特别珍爱与新加坡各界朋友二十年间共同累积而成的珍贵情愫。其人其事其景的心灵沟通，实难相忘，永驻心间。

清晰记得是在2001年，朋友间的一次偶然相会，经海上著名书画家陈世中先生极力引荐，我有缘与新加坡资深艺术品收藏家与评论家幸会相识。由此，起始了直至今日仍然健康延续着的友情互动的美丽征程。而且，随着时光的日积月累，我与新加坡朋友之间的情谊愈见珍贵，倍加呵护。

与新加坡朋友“神交”之后，我即与这些各路精英开启了历历在目、难以忘怀的艺术创作互动。基于我们对传承中国书画艺术的共同见解，使得交流议题与话语更为宽畅，也更见深邃。比如，随着改革开放大环境愈趋优良，国内绘画艺术创作者的眼界，更多浏览与品鉴国外优秀作品的意境，从更宽泛的领域中汲取更多有益的养料。于我而言，得益于与新加坡朋友不间断的深情交往，身临其境地探知了更多艺术创作的宝贵理念与独特技法。并深深感知，艺术纯然是没有国界的，中国画既属于中国，但又是属于全世界的。

不久后，我满怀崇敬之情踏上了新加坡国土。通过拜会访谈、观摩学习和互动交流等方式，我亲眼看到包括金融、科技、教育、艺术收藏乃至社会政界在内的新加坡各路朋友，都一致认可我的中国绘画艺术作品时，我脑海中“他乡遇知音”之感慨，油然而生，实为幸哉！

2006年，我在新加坡举行了首个中国画艺术展。在当地众多朋友的鼎力相助下，画展取得了良好的社会效应。不仅画作得到了广泛认可与好评，同时也结识了更多“艺



界相同”的政界、金融、收藏等社会各界人士朋友。在我看来，此举不仅拓展了“朋友圈”，加深了朋友间的情谊，更是一次难得的艺术创作交流盛会，一次难忘的学习与借鉴之旅，引发出我对中国画艺术创作的诸多新颖想法，包括理念、技法、色彩、以及跨界融通等各个范畴，受益良多。

其后的十五年间，我与新加坡挚友间的往来，从没受地域、时空等隔阂而中断。你来我往的亲切，在互通有无中坚持，交流话题也由艺术创作、传承出新、收藏鉴定而扩展到社会公益与慈善为乐等等，极具前瞻性 with 智慧光芒。畅叙无间，其乐融融，使我频添颇多艺术创作启迪。即便是在受到疫情爆发影响期间，双方间资讯互动也丝毫没有中断，亲切问候的温情与艺术创作的切磋，始终在“云中”抵达并持续发酵。

2014年，四位来自新加坡的著名艺术机构资深评论家，联袂来到上海专程采访我，就中国画艺术创作观念以技法传承与创新等话题深入交流。不久，这些精美图文在亚洲顶尖的艺术刊物公开刊发，引发了极其良好的艺术传播效应。

记忆犹新的是，2019年间我专程抵达新加坡，应邀参加一位银行家朋友的孩子婚礼。期间，我整整花费3天时间，在新加坡街头持续写生绘画创作，形成一批颇具异国风貌与社会风情的作品。回国后，遴选其中记载当地艺术、文化、历史特征，有特别意义的10幅绘画作品，邮寄到新加坡参与展览。这些以明信片形式，盖有当地邮戳，标明特定年月日时间与地点的艺术品，既代表我的内心情感，蕴涵我与众多新加坡挚友的友情交往，更有展望美好将来的深层含义。我坚信认为，纯粹的友谊和纯朴的交流是没有国界、没有种族之分的，艺术给我以及所有人带来了无比美妙的快乐。

记不清楚有多少次了，我的画室灯光彻夜明亮，那是我与新加坡挚友围坐一方，提杯品茗，相谈甚欢之时。或手展书画长卷仔细品鉴，交流笔墨心得，或围绕共同感兴趣话题，畅叙高见，直抒胸臆，频闪睿智光芒。虽时序由月明星稀而不觉间已至东方欲晓，然众人毫无倦意，仍是兴趣盎然，意犹未尽。这是新加坡挚友即将从中国返回国内前的最后“既定程序”，只要他们在中国境内任何一地，回国前必定相聚于我的画室，淡淡一壶茶，把欢一通宵。其间话题由文学、宗教与书画艺术的交流，扩展为人生当下活出精彩的各个范畴。那是何等珍贵的友情挚爱之情？那又是多么令人向往而至的智慧火花互擦之境？在我心间，珍藏着其时其境的每一个精彩瞬间。

此次，数位在新加坡拥有极高声誉的著名收藏家与艺术评论专家，共同盛邀德高望重的新加坡华族文化中心总裁兼前国家美术馆策划及典藏部主任，隆重主持《汪家芳山水：狮城珍藏》，精美展出几位收藏家于2005年至2021年十五年期间，不同时期入藏我不同风格的绘画精品。当我获悉消息后，内心激动不已，颇有“受宠若惊”之感。回想与这些珍贵朋友点点滴滴的难忘友情片段，感念至之。虽说这些完全拥有个人法定所有权的绘画作品，有着公开展览与否的特定权限，但他们还是以正式函件的形式，征求我对展览的同意意见。由此可见，这些朋友的人格之

磊落与光芒，行事风格之严谨与规范！同时也折射出了他们对于友情的真诚与呵护。须知，这些行为没有一丝一毫的商业行为，纯属弘扬艺术之道，期冀以公开展览之方式，吸引更多的观众参与，引领社会公众多方位领略中国绘画艺术的博大精深，为传播中华文明与弘扬文化自信，尽一份力量。不仅如此，于我而言还有更深层次的意义。即勉励我在艺术道路上不断勇猛精进，在采风与创作过程中，继续秉持向古贤与经典致敬的谦逊好学态度，全方位汲取艺术精华，全力向艺术高峰攀登，为社会文明进步作出更多的贡献。

基于此，我由衷地向新加坡的众多挚爱友朋，致以最诚挚的感谢与亲切的问候！是您们常年不懈的坚守与厚爱，使得我们之间的友谊情愫，历经二十年而愈见美丽与珍贵，愈见青绿与长盛，并将长期以往。可贺可敬也！我将在有生之年，以您们的热情支持与全力帮助为奋进要素，多创作具思想内涵、蕴历史价值、赋文化色彩的绘画作品，走出一条有独特个性风貌的中国画艺术创作之路。

汪家芳

二〇二一年九月于上海

# Our Exploration of Chinese Ink Through the Paintings of Wang Jiafang

Linda Neo and Albert Lim

Art is a universal language. Although we have been acquiring mostly modern and contemporary paintings, our foray into the Chinese ink genre occurred early. In 2006, we attended Wang Jiafang's first exhibition in Singapore and were immediately captivated by his *shanshui* (landscapes) scroll paintings, some measuring as large as 224 by 122 cm.

Majestic scenes of mountains and rivers were rendered in both *gongbi* 工笔 details executed with fine strokes and rich colours, and *yibi* 意笔 details done with expressionistic strokes and lighter colours. Wang's *shuimo* 水墨, in large scroll format, are particularly awe-inspiring as they demand creativity as well as precise and energetic brushwork. They also require discipline from years of calligraphic practice, and a devoted passion for Chinese culture.

One of the key elements behind Wang's success in his hometown of Shanghai and other parts of China is his resolve to innovate. He believes that an ink artist should go beyond the tradition of copying from old masters, and strive to produce what is current and contemporary. Wang breaks away from tradition to 'abstract the traditional'. In doing so, he disrupts landscapes of mountains, rivers and villages, and creates abstract forms that challenge conventional ink connoisseurship. His ability to create a new expression clearly shows his sensitivity to and mastery of ink and brush.

A significant moment of Wang's career occurred when he was commissioned by the local Shanghai government to create a large painting for display in the room at the Xijiao State Guest Hotel, where diplomatic meetings are held. Measuring 7.5 by 5.5 metres, the monumental work, depicting the history and arts and culture of the city, truly captured the spirit of Shanghai.

Wang's ink paintings show great emotion, imagination and beauty. We are proud to have

collected his works, and had the opportunity to travel with him on his painting trip to Huangshan in 2019. On that trip we saw a true master at work, painting the magnificent mountains of Huangshan en plein air.

After 15 years of collecting Wang's works with friends, we decided to collaborate and host *Ink Landscapes by Wang Jiafang: Highlights from Singaporean Collections* at Primz Gallery. We hope to share our insights and joy of collecting with the public. This exhibition is a tribute to Wang's illustrious career and his mastery of the tradition of ink painting. His delicate and meticulous rendering of traditional and contemporary *shanshui* with accompanying inscriptions are especially noteworthy. This exhibition will display large-scale ink paintings, fan paintings, painted porcelain, handscroll painting and calligraphy.

We would like to thank Mr. Wang Jiafang for bringing us into his creative world and his contribution of ten sketches of Singaporean landscapes to the exhibition. If not for the pandemic, he would be in Singapore to attend the exhibition. His absence is much missed. Lastly, we would also like to thank Mr Low Sze Wee for his curatorial contribution, Mr Tan Yong Jun for his transcription and translation of the Chinese colophons and seals, and Mr Chua Eng Lee for lending his Wang Jiafang paintings to the show.

# 从汪家芳的画作 体会水墨艺术

廖慧莲、林發祥 著  
孙培森 编译

艺术是世界人类共同的语言。我们的收藏主要是以现代和当代绘画为主，但我们收藏中国水墨画的时间相对比较早一些。2006年我们参观了汪家芳在新加坡举行的首次画展，当时就被他的卷轴山水画所吸引，其中一些画作的尺寸长达224×122公分。

壮丽的山河景象是以工笔画法表现出细腻的笔触和丰富的色彩，而笔意则以大写意的笔触配合较浅的色彩来表达意境。家芳的水墨大型绘画的画面突出，在创意的基础上通过精准和充满活力的笔触给人一种强烈的震撼感。除此之外，它还需要深厚的书法功底以及对中华文化的精通。

汪家芳之所以能在上海本土和中国各地取得成功，关键在于他追求创新的毅力。他认为作为一个水墨艺术家，应该在临摹前辈大师的传统基础上努力创造出富有当代风格的作品。他打破传统并“对传统绘画进行抽象化”。在这整个过程中，他改变山川和乡野村庄的具象景观，以抽象的视野去挑战传统水墨画的鉴赏。这种创新的表达方式清楚地显示出他对笔墨的敏锐性和掌控能力。

汪家芳职业生涯的其中一个高光时刻是受上海市政府的委托，为接待国际贵宾的西郊国宾馆的大厅创作一幅大型绘画作品。这幅尺寸为750×550公分的珍贵作品描绘了上海的历史和文化艺术，展现出上海的人文精神。

汪家芳的水墨画在情感、想象空间和美感方面的表现非常丰富。我们为自己所收集的汪家芳画作感到自豪。2019年我们和他一起前往黄山旅游，在壮丽的山峰上我们见证并欣赏艺术大师现场写生和绘画的情景。

我们收藏汪家芳的作品至今已有15年。如今我们决定和藏家友人一起在博義艺术空间联合举办《汪家芳山水：狮城珍藏》，希望藉此展出与公众分享我们对水墨画的见解和收藏的乐趣，同时也向汪家芳的艺术生涯以及他对于传统水墨画的造詣表达最高的敬意。他那细致精美的当代山水画以及所附题跋的深意值得我们持续关注。本次展览将展出大型水墨画、扇面画、彩绘瓷器、长卷和书法等。

我们要感谢汪家芳先生让我们有机会欣赏并进入他的艺术世界，并为此次展出提供了十幅以新加坡风景为主题的明信片写生素描作品。因为疫情的缘故画家不能出席这次展出，对此我们深感遗憾。最后，我们要感谢刘思伟先生策划此次的展览、陈咏峻先生对款识及印章的抄写和翻译、以及蔡永义先生慷慨提供其所珍藏的汪家芳精品画作参与此次展出。

Since 2000, I have been a regular traveller to Shanghai. One of my most cherished encounters was with Wang Jiafang who was an eminent artist in a city which produced thousands of artists every year. Each trip to Shanghai, not only broadened my horizon on the city's development, but also deepened my knowledge in Chinese art through my many interactions with him.

Wang is a talented artist who charts his profession with fortitude and determination. Unlike many young artists who aimed for immediate success by responding to the global interest in contemporary art, Wang quietly amassed a large set of traditional painting skills and concentrated on *shanshui* or landscape painting. After a decade's efforts from 2009 to 2019, he rose to become a National First-Grade Artist and executive council member of both the Shanghai and China Artists Associations. These honours are highly prestigious. His efforts are highly commendable especially since he achieved them in his 50s, compared to others who did so only in their 60s or 70s.

Confident and endowed with profound artistic abilities since young, Wang created his own language in terms of style and composition. Today, his works are well-sought after by both local and overseas collectors. In *The Peak* magazine published 10 years ago, I was quoted as saying, 'There is something in Wang's works that captivates collectors. We see the convergence of the strokes of great Chinese ink masters and a mastery of colours not commonly seen in Chinese paintings. We collectors view him as a master in the making.'

On a personal note, I recollect three incidents which shed some light on Wang as an artist, his open-mindedness and generosity towards friends.

Firstly, it took me nearly four years to collect four of his early works which were deeply

treasured by him and his wife. They were produced in his forties and showed his masterly command of modern abstract landscape painting. It was very difficult for him to part with these works. When he did so, it spoke volumes of the initial years of our friendship. I am proud to display these four works in this exhibition.

Secondly, a friend of mine once asserted that Wang could only paint Chinese scenes and challenged him to paint foreign landscapes to prove his abilities. In March 2010, we travelled to Mount Bromo in East Java, Indonesia at the invitation of the President-Director of Bank Central Asia. Throughout the 10-day trip, we witnessed how he captured the majestic views with his skilled brushstrokes. One late afternoon, after Wang had finished painting for the day, I got hold of a peasant passing by, and asked Wang to do a portrait of him. Much to our delight, a vivid picture of the old peasant appeared shortly after, and it served to confirm his forte in portrait painting.

Thirdly, Wang is amongst a small number of Chinese *shanshui* artists who is proficient in painting on gold paper. As the name suggests, this is a special medium which uses paper covered with expensive gold powder or foil, and demands special skills. Although paintings on gold paper are not well known, they have important aesthetic value. Only a few could afford the use of such precious materials to create works of art in the Ming, Qing and Republican periods and, as such,

those who collected gold paper paintings were usually royal or wealthy merchants. In comparison with the simple, elegant style of ink paintings, gold paper paintings are extraordinarily grand and magnificent. In today's society, gold paper paintings can even represent the enthusiasm and creative spirit of young people, where some might even have gold paper landscape paintings to decorate their homes for a unique and tasteful touch. In 2013, he painted a landscape titled *Shared Joys with Old Tippers* on gold paper, depicting 13 characters enjoying themselves during an outing, surrounded by mountains and streams. Being an advocate of 'working hard, playing hard' in life, Wang hoped that the artwork could help me to reduce stress, and live a carefree life.

One of Wang's signature habits is to produce sketches on postcards. For decades, his favourite pastime has been to travel with a brush and drawing book, to different places in China and abroad and record the local attractions. Since 2017, he has covered nearly 27 countries along the 'Belt and Road' and faraway countries in Scandinavia and North America. Along the way, he would capture the local scenery and people by sketching them on postcards. He then post-marked the completed sketches at a nearby local post office to record their onsite place of creation. I am glad that he painted 10 such works with a Singaporean theme in 2019, and these works will be showcased in this exhibition.

## A Charismatic and Extraordinary Artist

Chua Eng Lee

# 魅力超凡的 艺术家

蔡永义 著  
孙培森 编译

上海是一座繁荣发达的国际大都会，丰富的文化底蕴，独特的历史背景，以及海纳百川的胸襟使其形成了耀眼的海派艺术。自2000年以来我常出访上海，在艺术家云集的魔都结识了上海本土画家汪家芳。从此，每次的上海之行让我不仅领略其城市发展的魅力，也通过与画家的交集，让我对中国传统文化和艺术逐渐有了更深入的了解。

汪家芳是一位才华横溢的艺术家，他凭借坚韧的毅力以及超凡的画风在艺术领域默默地耕耘和发展。在当代艺术发展的潮流中，他在专注山水画创作的同时，也秉持着“传承与创新”的精神不断开发其艺术创作的可能性。伴随着岁月的积累和磨砺，他脚踏实地的走出一条属于自己的艺术之路。蓦然回首，从2009年到2019年的十年间，他在艺术领域可以说是成绩斐然，他目前是国家一级美术师，中国美术家协会理事、上海市美术家协会常务理事，这些声誉背后代表着他非凡的艺术成就。近期他也特别为中国共产党百年庆典和中国国际进口博览会等重大历史活动创作巨幅作品。他在疫情期间也特别创作一系列画作，以回应这个特殊时期人类面临的挑战。他的艺术创作作为国家和社会都带来不容小觑的贡献和启发。

作为一位有深厚艺术积淀的艺术家，汪家芳在绘画风格和构图设计等各个方面都展现出了自己的艺术创作理念。“汪家芳的作品中有一些非一般的创作吸引着藏家。我们看到山水名家的笔触和在水墨画中不常见的色彩的掌握相互融合。收藏家们一致认为他是一位正在升起的水墨画大师。”这是《The Peak》杂志的撰写人

十年前引用我说的一段话。如今，汪家芳已经成为一名亮眼的水墨画大师，他的艺术作品更深受本地和海外收藏家的青睐。

就我个人而言，汪家芳是一位性格豁达，思想独立和温厚待友的艺术家。在此我要分享三件令我印象深刻的往事。

首先，我过去花了将近四年的时间收集了他的四件早期作品。这些在他四十多岁时创作的作品体现了他对现代抽象山水画的娴熟掌握。这些作品最初被汪家芳和他的妻子所珍藏，割爱转让对他们来说是一件非常艰难的决定，但他们相信这些作品在好友手中会得到珍惜和爱护。这四幅作品就是这次展出的一部分，它们代表着画家早期创作的风格，也是这份深厚友情的见证。

其次，我的一位朋友曾挑战汪家芳，认为他只擅长中国山水画创作，也应该去画外国山水以证明其创作能力。2010年3月，应印度尼西亚中亚银行行长的邀请，我们有机会和画家一起去了东爪哇的泊罗莫圣山。在10天的行程中，我们目睹了画家是如何用一支小笔、一小罐墨汁和一瓶矿泉水，在大自然中以他那富有表现力的笔触，捕捉从乡间田野到壮观火山的景色。一天傍晚，画家完成当天近五个小时的工作后，我请来一位路过的农民，并示意画家当场作画。片刻过后，一幅惟妙惟肖的肖像画便跃然纸上，让现场的人对他的绘画造诣赞叹不已。

最后，在中国山水画家精通金笺画创作的可以说是凤毛麟角。金笺画是一种特别的创作，它使用覆盖着昂贵金粉或金箔的纸张进行创作，作画时需要特定的技巧。金笺画并不为

人所熟知，但却具有重要的美学价值。因其用材贵重，所以在明、清和民国时间，收藏金笺画的通常都是皇室贵族和达官富商。与水墨画的清纯淡雅的风格相比，金笺画就显得格外堂皇瑰丽。对于现代充满活力的社会，金笺画更能代表青年人的生活热情和创造精神。现在的人们生活富足，如果有一张金笺山水画作作为室内装饰，感觉将独具品味。2013年，汪家芳创作了一幅题为《醉翁同乐图》的金笺风景画，描绘了13个人在一起郊游的情景，他们在高山流水、浓郁葱茏的自然天地中把酒言欢、吟诗作赋。汪家芳属于性情中人，身处尘世但又超然洒脱，深信“努力工作，尽情娱乐”的人生哲理。汪家芳希望通过这幅画作可以帮助我减轻工作上的压力，享受大自然的气息并放松自我。

汪家芳有一个标志性的创作风格，就是在明信片上进行素描写生。许多年来，他最喜欢的消遣方式就是带着画笔和画册，到中国和世界不同的地方旅行，通过素描写生记录各地的旖旎风光和风土人情。每当他完成明信片写生作品之后，他就会到当地的邮局给完成的草图加盖邮戳，以记录并认证其创作地点和日期。自2017年以来，他的足迹遍布“一带一路”沿线的近27个国家以及北欧、北美等偏远的国家和地区。我很高兴他在2019年来到新加坡，画了10幅以本地不同景点为主题的写生作品，这些作品将在这次展览中一并展出，以期和大家共享艺术的珍肴异饌。

# Wang Jiafang and Singapore: An Introduction

Low Sze Wee

**W**ang Jiafang is regarded today as one of China's leading practitioners of ink painting. Having exhibited widely in China, his works have been well-received since the early 1990s. However, few realise that he has a special connection to Singapore that began in 2006, when he was still relatively unknown outside of China.

This essay provides a background to Wang Jiafang, and an outline of his artistic practice. In addition, it will examine Wang's relationship with local collectors against the larger history of ink collecting in Singapore.

## Formative years

Born in Shanghai in 1959, Wang was the youngest child in a large family of humble means. However, his father who had several years of traditional education, was very knowledgeable about Chinese calligraphy. Hence, despite the political turmoils in the 1960s, all the Wang children were trained in calligraphy under their father's daily supervision at home.<sup>1</sup>

Since young, Wang had always enjoyed doodling, constantly drawing on any piece of paper he could find.<sup>2</sup> In the 1960s, with few leisure activities to occupy young people, making glazed paper-cuts was a popular hobby amongst students. It was an accessible activity as the materials—paper and knife—were affordable and easy to use. Unlike others who copied simple patterns, Wang often made designs based on detailed illustrations found in comic books. At the time, reading comics was another popular pastime, with streetside book stalls renting comics for the public to read. Wang often saved his pocket money, so that he could rent such books to study their illustrations for his paper-cuts.<sup>3</sup> Sometimes, inked prints were made from Wang's paper-cuts, and such home-made prints became very popular with his friends who could not afford to rent comics to read.<sup>4</sup>

When Wang's teachers heard of his artistic skills, they asked him to take charge of designing all the blackboard bulletins in school. Wang's standard was so good that his designs often won prizes at various bulletin art competitions.<sup>5</sup> Later in secondary school, Wang's art teacher introduced him to ink painting, by asking him to copy a horse painting by the famous artist Xu Beihong. Wang became fascinated with the medium and began a life-long love affair with ink and brush. Wang's father was supportive of his interest, and even quit his smoking habit so that he could save his cigarette money to buy one sheet of *xuan* paper each month for Wang to paint on. In the early 1970s, such paper was considered a luxury. Each sheet cost 27 cents then, which could have bought one day's meal for the whole family!<sup>6</sup>

In the 1970s, after seeing his son's deepening interest in ink painting, Wang's father then asked his nephew Gu Yi to be his art teacher. That was a pivotal point in Wang's future development as an ink painter. Although an accountant by profession, Gu was trained in ink painting by the famous artist Zhang Daqian. Due to their close relationship, Gu had amassed a large collection of Zhang's paintings, which he used to teach Wang. Gu instructed Wang to copy Zhang's paintings by hand, over and over again, until an almost-identical version was produced. This was the traditional method of learning painting in China. By studying the works of past masters, the student could

then build up a repertoire of techniques and skills, ranging from how to handle the brush to how much ink and water to use on different types of paper. Initially, Wang found the process very difficult as he was more used to drawing freely rather than copying another person's work, stroke for stroke. However, with encouragement from his father, Wang persevered and slowly improved as he took a more active approach in his study of ink painting, by borrowing books to read, and copying works by Song and Yuan dynasty masters.<sup>7</sup> In particular, Wang was especially interested in the Yuan painter Wang Meng. In the late 1970s, he and three friends pooled together their resources to buy a reproduction of Wang Meng's famous masterpiece *Dwelling in the Qingbian Mountains*. They later circulated the reproduction amongst themselves so that each could study it closely at home. Under Gu's guidance, Wang copied the reproduction six times. Initially, Wang used tracing paper to divide the original composition into small grids and then copied it, square by square. Eventually, he gained sufficient confidence and proficiency to produce a copy without relying on the grid system. Over the process of making so many copies, Wang came to understand the master's strokes and techniques intimately.<sup>8</sup>

Once Wang had attained a solid foundation in the basic techniques, Gu encouraged Wang to further his studies in a formal institution to deepen his general knowledge about art. Hence, in the 1980s, Wang enrolled in the fine arts education faculty of the East China Normal University. Whilst majoring in ink painting, he also learnt other techniques such as printmaking, sketching, oil painting and life drawing, as well as Western art movements like abstraction. At the time, Wang's ink painting teacher Su Chunsheng encouraged him to study the works of artists like Northern Song master Fan Kuan, and the ideas of Qing painters like Shitao.<sup>9</sup> One year, Su brought Wang and his fellow students to Yunnan for a painting trip. Previously, Wang had always used a pen or pencil for outdoor sketching. That was the first time Wang used a brush for onsite painting, but his strong foundation in brushwork enabled him to quickly capture the physical environment under constantly changing light and weather conditions. That was when he realised that copying static two-dimensional paintings was different from depicting real landscapes with their sheer variety of natural forms and transient atmospheric effects.<sup>10</sup>

### Approaches in painting

These different experiences in Wang's formative years were critical in his development as an ink painter. His ability to make intricate paper-cuts reflected a patient temperament and steady hand. His eye for strong composition was likely honed by the many blackboard bulletins he produced in his teenage years. Those stood him in good stead when he started learning ink painting. The process of copying compelled him to develop powers of close observation, and dexterity in using the brush to create a multitude of ink strokes, lines and washes. At the same time, he came to understand how the masters had composed their paintings to create different visual effects, so as to evoke specific responses from viewers. Such copying led Wang to eventually acquire a vast toolkit of techniques which he could draw upon for painting different landscapes. His experience with onsite painting also enabled him to develop different capabilities. When copying paintings indoors, Wang could control the environment and take his time to observe and replicate various effects on paper. However, when painting onsite, Wang needed to make decisions like which viewpoint to adopt and what details to include or leave out. More importantly, he also had to consider how he felt onsite, and then convey those emotions or sentiments in his painting.

### Tradition

Consequently, Wang came to advocate two key principles in Chinese landscape painting—which was that an artist should develop both *vertically* and *laterally*.<sup>11</sup>

'Vertical' development means that an artist needs to understand and transmit tradition. This involves establishing a strong foundation in the techniques and styles of old masters, so as to benefit from their accumulated knowledge passed down through the generations. In the past, the most common method of transmission was by copying. This was facilitated by the fact that the tools used for such paintings (ink and colour pigments applied with a brush on paper or silk) had remained largely unchanged over the centuries. From as early as the sixth century, the painter and critic Xie He had

already listed the copying of old masterpieces as one of the 'Six Principles' of Chinese painting. Moreover, in the early days when mechanical reproduction was not available, the only way that masterpieces could be widely circulated and studied was through hand-made copies. Last but not least, in a society where much respect is accorded to seniority and ancestry, Chinese artists have long been regarded as custodians and transmitters of culture. Hence, creating a work that refers to the past, especially the styles of great masters, signals an artist's intent to be included as part of an illustrious lineage.

A beginner usually learns by copying his teacher's brushwork and composition, or from studying extant masterpieces, reproductions and instruction manuals. Once he has attained a sound foundation, he is then expected to develop a personal language that is a synthesis or re-interpretation of past styles, and reflects his personality, temperament and character. However, this is not to say that Chinese artists do not observe nature or are inept in capturing physical likeness. For them, studying nature is a key ingredient in art, but copying is a proven method of studying how earlier artists translated physical forms and, more importantly, the spirit of the three-dimensional world onto the two-dimensional surface of a painting.

### **Innovation**

The need to understand the 'spirit of the three-dimensional world' likely led Wang to conclude that an artist should also develop 'laterally'. This means that an artist must not be satisfied with replicating past masters. It is important to remain contemporary by constantly innovating. This is because all ancient paintings were once contemporary. Artists from different periods may depict the same mountain but their results are invariably different. Tang paintings look different from Song paintings, which in turn, differ from Yuan paintings. As Wang once commented, 'The scenery might remain unchanged across time, but life was always changing.'<sup>12</sup> Hence, it is natural for artists from different periods to express their impressions of landscapes differently. Artists of today are a product of their time and should 'use a contemporary spirit in their paintings'.<sup>13</sup>

One aspect of being contemporary is that artists should rely on direct experience, and not be contented with received knowledge only. Having a good grasp of painting techniques is insufficient. It is equally important for artists to understand how to apply their knowledge to reality.<sup>14</sup> Every mountain is different, and its appearance will also differ, depending on the season, weather and even time of day. The potential permutations are limitless, and therefore, an artist should know how to apply his acquired techniques flexibly. He may even need to invent new brushstrokes to capture particular forms, similar to the Song artist Mi Fu who was credited with introducing a technique of using moist washes and horizontal texture strokes (called 'Mi dots') to depict the misty rivers and hills of the area where he lived.

### **Experiencing nature**

Although Wang is a strong advocate of onsite painting, it is a means to an end, and not the end itself. Being onsite enables an artist to understand nature in a more direct and intimate manner. Knowing about Huangshan as a concept is different from experiencing it for oneself. Each location has its own special characteristics and ambience. In addition, each artist's response to a place will differ, depending on his temperament, cultivation and intent.<sup>15</sup>

The need to experience and understand nature has been understood since early times. As the Tang artist Zhang Zao had observed, one should learn from both nature and within oneself. By that, he meant that artists should study nature's external forms in real life, and experience nature's spirit with their heart. This would result in a landscape painting that conveyed both the spirit of the location and the artist.<sup>16</sup>

Such views on the relationship between nature and self were linked to early Chinese philosophical attitudes towards nature. Nature played an important role in the culture of ancient China. Within the Daoist tradition, the universe was seen as a living entity in flux, and all aspects of nature were regarded as alive with a cosmic force (*qi*). In Daoism, the world was conceived as two complementary polarities (*yin* and *yang*), acting in constant dynamic equilibrium. Yin represented the receptive (female) force of nature, and yang was the creative (male) aspect.<sup>17</sup> By extension, *yin* and *yang* also stood for the



dualities of dark and light, cool and warm, negative and positive, non-existence and existence, and so on. These interacted constantly with each other, giving rise to the shifts in nature, as seen in the changing seasons, and the endless movements of light, water, wind and clouds.

### Nature and landscape painting

The fourth-century artist Zong Bing was one of the first to discuss the relationship between nature and landscape painting. He regarded all forms of nature as visible manifestations of the *Dao* or cosmic vitality. Hence, walking amidst running streams, moving clouds and shifting light was to experience nature's life forces at work. In that regard, the use of moving perspective in the traditional ink painting format, be it the hand or hanging scroll, was especially suited for re-creating the artist's experience of moving through time and space. Even the traditional album format was also conducive for representing multiple scenes of the same location. Therefore, a painter should aspire to capture the spirit or cosmic vitality of his subject, and not just the form.<sup>18</sup> In that way, even when man could no longer wander in the mountains, he could look at landscape paintings and still be in accord with the *Dao*.<sup>19</sup>

### The Exhibition

The artworks in this exhibition amply reflect Wang's approach to landscape paintings, especially in terms of how he relates to tradition and innovation.

In his painting *Reciting Poetry Amidst Pine Wind and Spouting Springs* (p.074), Wang's inscription quotes from the Five Dynasties painter Jing Hao, whose famous essay describes the aims, ideals, and methods of a landscape painter in harmony with nature. In the quote, Jing Hao mentioned the physical and symbolic qualities of pines. At times, it seemed as if he was describing an actual person. This was not surprising because the evergreen pine had traditionally symbolised loyalty and integrity, capable of withstanding life's harsh adversities. In Wang's painting, tiny steps skirt around a pair of majestic pine trees in the foreground and make their way up the side of a mountain slope. The path is quiet and empty, save for the bubbling stream below. At one point, the steps disappear into the lush pine needles, seemingly integrating the imaginary traveller within the trees' embrace. Then, a clearing appears, showing a group of men before a thundering waterfall—the source of the trickling stream at the start of their journey.

In his painting *Verdant Summer Hill* (p.079), Wang offers his interpretation of the famous blue-green tradition in landscape painting. His inscription quotes a poem by Yuan poet Deng Wenyuan which describes a landscape painting by Southern Song artist Zhao Boju. Zhao was most well-known for his blue-green style of landscape painting, full of fine details and rich colours. This was one of two popular styles (the other being more monochromatic) during the Tang dynasty. The azurite blue and malachite green pigments in such paintings were traditionally linked to the minerals used by Daoists, in their alchemical search for an elixir of immortality. Hence, over time, such blue-green landscapes became associated with not only the ancient past, but also fantastical realms of the immortals. In Wang's painting, a group of men gather in a pavilion by the water's edge. Looking into the landscape, they see a wooden path, meandering slowly towards a grove of ancient pine trees. Beyond the grove, a majestic mountain looms above the clouds, suggestive of a realm beyond human reach.

In his painting *The Beauty of Huashan in Snow* (p.077), Wang's inscription describes how the perilous majesty of the mountain captured the imagination of poets and painters across time, including Zhang Daqian who had mentored Wang's own teacher Gu Yi. In attempting his own painted version of Huashan under wintry conditions, Wang recalled the advice of Qing painter Yun Shouping for painting snow scenes. Yun held that artists needed to convey an 'atmosphere of invasive and congealing frigidity'. Visible forests, cliffs, and paths should be depicted in a way that evoked intangible qualities such as 'primordial vastness', 'profound solemnity', 'biting cold' and 'melancholy'. In Wang's painting, these qualities are achieved through angular cliffs and exaggerated mountain folds, running diagonally across the painting. The starkness is further heightened by the liberal use of black ink in the sky, providing a dramatic contrast to the unpainted portions representing fallen snow.

The use of unusual geometric lines and planes is heightened in Wang's other more abstract works, imbuing them with a contemporary spirit. For instance, in his painting

*Myriad Peaks Across Ancient Plateaus* (p.085), Wang adopted an unconventional approach. Although the title is reminiscent of classical themes, the overall format is a dramatic departure. In traditional landscape painting, the colour scheme is either pure ink or largely limited to shades of browns and greens, colours associated with earth and natural vegetation. Large expanses of paper are usually left unpainted to suggest moving clouds or running water. There is usually a clear focus, such as a central mountain surrounded by smaller peaks, and a clear path to lead the viewer from the foreground into the landscape in the background. However, in Wang's painting, the colour scheme is predominantly red, suggestive of an otherworldly sunset or autumnal glow. Pigment and ink cover almost the entire paper surface, leaving only a narrow unpainted strip at the top, creating a flat horizon in the far distance. In the painting, there are details that hint of arched doorways, donkeys on a dirt track, low hills and distant ranges. Yet, the overall impression remains ambiguous as the composition is fragmented into different facets. There is no coherent landscape to be seen. Instead, the facets alternate between light and dark, conveying the effect of seemingly being able to see both day and night-time scenes at the same time. In other sections, the geographical features in one facet do not flow seamlessly into the next. The sensation is one of abrupt changes in perspective, either going up close to see a detail, or pulling back for a more expansive view. Wang's bold approach creates a pulsating push-and-pull rhythm. Apart from animating the composition, this also reflects nature's dynamic forces at play.

In his painting *Impressions of Gangcheng* (p.094), Wang uses the same faceted approach to depict a city of skyscrapers and transportation systems—arguably, the most common landscape of the modern era. To capture a metropolis of concrete, steel and glass, Wang chose to use only ink, applied with a multitude of lines, textures, washes and gradations. His inkwork covers almost the entire paper surface with forms that suggest tower blocks and construction cranes. These are relieved by unpainted portions that recall light reflections, bouncing off the shiny surfaces of an urban society. By juxtaposing different elements of the city, Wang has created a disorientating experience. At the bottom of the painting, a train pulls towards the viewer. However, as the eye wanders up the painting, the frontal view of skyscrapers suddenly becomes top-down. With cities racing to boast of the tallest towers and fastest trains, Wang has created a landscape painting that is emblematic of the relentless pace of contemporary life.

### Wang Jiafang and Singaporean collectors

The stylistic range of works in this exhibition is reflective of Wang's first exhibition in Singapore. In 2006, Singapore was the venue of Wang's first solo exhibition, outside of China. The response was extremely positive, and all paintings were sold even before the exhibition opened. This was followed by another solo show in Singapore in 2012 which was also well-received.

Over the years, local collectors who followed Wang's development, have acquired a sizeable body of works representing various phases of his artistic practice. This eventually prompted three local collector-friends to organise this exhibition to share their collections with the public. The collectors were motivated to do so for various reasons. Firstly, it was a way for them to pay tribute to a talented artist whom they admire. As a result of their collecting, they have travelled with him in China and become friends. Secondly, the collectors have a love for ink painting. Through the exhibition, they would like to promote greater appreciation of this art form in Singapore. Lastly, the collectors have derived much joy and satisfaction through collecting, and hope to inspire other individuals to also embark on a similar journey. This will help create a community of collectors, and form a broad base of patronage and support for artists.

In 2006, Wang was very surprised by the warm response to his Singapore show, especially since he was not well-known outside of China then. He was much encouraged that his efforts in seeking innovations in ink painting had been validated. In his discussions with local collectors, many affirmed that they appreciated his strong proficiency in brush techniques, and the modern spirit he brought to the tradition of landscape painting.<sup>20</sup> In acknowledgment of their early and continuing support, Wang offered to contribute a set of ten artworks specially for this Singapore exhibition in 2021. These onsite sketches were first completed in 2019 when he last visited Singapore. At the time, he had the opportunity to visit various places like Chinatown and local landmarks like the Raffles Hotel and Esplanade. Similar to his habit at other locations, after completing

his ink sketches, Wang had them postmarked at the local post-office in 2019. This is the first time he has exhibited landscapes with a Singaporean theme.

In fact, this type of 'endorsement' of Chinese artists by local collectors had occurred periodically in the past. The most well-known example was Wu Guanzhong who enjoyed tremendous success with Singaporean collectors in the 1980s when he was still a relatively little-known artist even within China. Local collectors, a number of whom were English-educated and could not read Chinese, admired Wu's unconventional approach to ink painting and bought his works in large numbers. Wu's appreciation of the early support he had received from local collectors eventually led him to donate more than 100 paintings to Singapore in 2008, the most valuable art donation received by Singapore to date.

### Collecting ink paintings in Singapore

Hence, the phenomenon of Singaporean collectors appreciating and supporting Chinese ink painters like Wang did not arise from a vacuum. Given Singapore's Chinese-majority population, the collecting of ink painting in Singapore may be traced back to the late 19th century.<sup>21</sup> By then, China-born local businessmen became more affluent and had the means to buy artworks to support their fellow countrymen as well as acquire status symbols of cultural identity. This became more pronounced in the early 20th century when the political and social instability in China led more artists such as Xu Beihong and Liu Haisu to travel to places like Singapore to exhibit and sell works to wealthy overseas Chinese. Apart from their own works, they sometimes brought antique paintings for sale as well. Some collectors like Huang Manshi even went on to develop deep friendships with artists whom they supported like Xu Beihong. Apart from wealthy businessmen, early collections were also formed by local artists like Chen Chong Swee, Chen Wen Hsi and Tan Keng Cheow who had been born and educated in China in the early 20th century. Hence, they had the opportunities to know artists like Liu Haisu and Huang Binhong who were either former colleagues, classmates or teachers in China. As a result of such ties, the mutual gifting of artworks became a common practice and local artists eventually acquired significant collections of ink paintings from their overseas counterparts.

After the end of World War Two, collecting in Singapore continued but the sources of acquisition became more diverse. Due to geo-political tensions, travel for Chinese artists became more difficult and local collectors could no longer buy easily from artists directly. Instead, businessmen-collectors like Tan Tsze Chor, Yeo Khee Lim and Low Chuck Tiew relied more on art dealers, galleries and auction houses in Singapore and Hong Kong. High-quality works from China became available for acquisition overseas since there was little demand for art and antiquities in China after the Chinese Communist Party came to power in 1949. Consequently, local collectors were able to expand their collections rapidly during that period. After the end of the Cultural Revolution and when China re-opened to the rest of the world in the 1980s, Chinese artists became more active, and were eager and able to exhibit overseas. In Singapore, more local commercial galleries like Sin Hua Gallery and Orchard Gallery were set up, selling works sourced from China, and inviting Chinese artists like Liu Haisu, Xie Zhiliu, Cheng Shifa and Wu Guanzhong to Singapore for exhibitions. That period coincided with Singapore becoming an industrialised economy with a growing middle class. It saw the rise of a pool of largely English-educated professionals, such as doctors and lawyers, who became interested in collecting ink paintings. Some of them went on to form a collector's society known as Forum of Fine Arts in 1991, the first formalised group of its kind in Singapore, catering mostly to English-educated collectors. This was a departure from the collectors active in the post-war period, who were mainly wealthy Chinese-educated businessmen. The interest in collecting Chinese ink painting peaked in 1990s, with local galleries organising frequent ink painting exhibitions, at the rate of almost one every fortnight. The fervour slowed down in the early 2000s, largely due to the rise of China. With their growing affluence, the number of collectors grew in China. Stronger demand led to higher prices, and Chinese artists had fewer incentives to exhibit or sell in Singapore. Eventually, some local collectors found such paintings beyond their reach. At the same time, appreciating prices led some to divest and switch to collecting other types of more affordable artworks. The period also saw a generational shift in local collectors. By the 2000s, many of the key collectors from the post-war period had faded

from the scene. Some like Low Chuck Tiew chose to donate their collections overseas. The collections of Huang Manshi and Tan Tsze Chor were largely dispersed after their demise, with a small portion of the latter's collection being donated to the Asian Civilisations Museum in Singapore. These early collectors have been replaced by younger individuals with more eclectic tastes, ranging from Southeast Asian modern art to global contemporary art. However, ink painting remains of special interest to a number of local collectors. They include the Yeo brothers who have kept intact and expanded the collection started by their late father Yeo Khee Lim. In recent years, the collections of modern and contemporary ink paintings put together by individuals like Chan Kok Hua<sup>22</sup> and Whang Shang Ying<sup>23</sup> have become more prominent, and also deserve special mention.

As noted by art connoisseur Toh Lam Huat, the local collecting scene of the past century is distinguished by several characteristics.<sup>24</sup> Firstly, many collectors did not have the background or conditions to collect Chinese classical works such as Ming or Qing paintings. Hence, they were limited to works which were more easily available to them—which were paintings by living artists of the 20th century. Secondly, although most local collectors tended to collect from a wide range of artists, some collections had unusual depth in authentic works by specific artists. This was largely because the collectors had acquired works directly from those artists, either through purchase as a form of financial support or as gifts received as tokens of friendship. This meant that such works were unlikely to be fakes, and in fact, held special significance to the artists who gifted them. Lastly, local collectors were open to new trends in ink painting, likely due to their exposure to a more cosmopolitan lifestyle in Singapore. Hence, experimental Chinese artists found a ready audience in Singapore who appreciated their early efforts. This included Wu Guanzhong who was criticised in China for his artistic innovations in the 1980s, but whose works sold well in Singapore. These characteristics continue to resonate in the Singaporean collections of Wang Jiafang works today.

1 Bei Luping, *Wang Jiafang huazhuan - huajia de lichen* [Biography of Wang Jiafang - Journey of an Artist]. (Shanghai: *Wenhui chubanshe*, 2016), 3.

2 Bei, 4.

3 Bei, 8.

4 Bei, 6–7.

5 Bei, 7.

6 Bei, 10–12.

7 Bei, 12–15.

8 Bei, 15–17.

9 Bei, 17–19.

10 Bei, 19.

11 Bei, 25.

12 Bei, 41.

13 Bei, 39.

14 Bei, 26.

15 Bei, 35–36.

16 Bei, 54–55.

17 *Yin* originally meant the shady side of the hill or the valley. *Yang* originally meant the sunny side of the hill or its peak.

18 Zong Bing stated, “If truth lies in the satisfaction of both eye and mind, then a picture well-executed will also correspond with visual experience and be in accord with the mind. That correspondence will stir the spirit, and when the spirit soars, truth will be achieved.” See Michael Sullivan, *The Birth of Landscape Painting in China* (London: Routledge & Kegan Paul Ltd, 1962), 103.

19 Sullivan, 102.

20 Bei, pp.23–24.

21 Toh Lam Huat's book provides a useful overview on the history of ink collecting in Singapore. See Du Nanfa, *Ge'an kanshan - shuhua mingjia fangtan lu* [Looking at mountains across the water - interviews with masters of Chinese painting and calligraphy]. (Shanghai: *Shanghai shudian chubanshe*, 2010).

22 Leong Weng Kam, “Priceless Singapore collection of paintings on show in Hong Kong” in *The Straits Times*, 28 November, 2016. <https://www.straitstimes.com/singapore/priceless-spore-collection-of-paintings-on-show-in-hk> (accessed on 6 August 2021)

23 Ng Siang Ping, “[Entrepreneur shares on his collection. Whang Shang Ying: The calligraphic arts are full of vitality]”, *Lianhe Zaobao*, 21 February 2017. <https://www.zaobao.com.sg/news/fukan/arts/sto-ry20170221-727319> (accessed on 6 August 2021).

24 Du Nanfa, 189–190.

# 汪家芳 和新加坡：导言

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汪家芳是当今中国水墨画创作的领军人物之一。自20世纪90年代以来，他的作品在中国已经备受肯定和好评，但在中国以外，并不被人所熟知。然而鲜为人知的是，从2006年开始，他就已经与新加坡建立起一种特殊的联系。

本文将简介汪家芳的艺术实践和创作背景。此外，也将结合新加坡的水墨艺术收藏史，探究汪家芳和新加坡收藏界的渊源。

## 成长的岁月

1959年，汪家芳出生于上海一个普通而平凡的大家庭，排行最小。父亲汪老先生早年读过七年私塾，熟悉中国书法。因此在社会和生活都不安定的60年代，汪家兄妹仍然在父亲的教导下，每天练字不辍，坚持不懈。<sup>1</sup>

汪家芳从小就喜欢涂鸦，只要有一张白纸在他面前，他就会把它涂满。<sup>2</sup>在60年代，“刻花样”这个民间艺术在中国开始逐渐流行。当时“刻花样”所需要的纸张和刻刀都比较容易获取，所以在文化娱乐活动都缺乏的那个时代，很多学生都竞相追逐“刻花样”的乐趣，有一些甚至为此废寝忘食。汪家芳当时也成为刻刀族的一员，但他不满足于总是刻制简单的图案。当时，流行去街边的图书摊位租借连环画来阅读消遣，汪家芳也用自己所存的零用钱去租借连环画来阅读，甚至模仿刻制其中的精彩图案。<sup>3</sup>他凭着自己的设想，先把花样画出来，然后再刻制，他的插画印本也在同学们中间传阅。<sup>4</sup>

汪家芳的老师们也逐渐知道了他出色的艺术才能，就让他负责学校黑板报的设计，后来他所设计的黑板报甚至获得了很多的奖项。<sup>5</sup>中学时期，汪家芳的美术老师建议他尝试去画中国画，并且让他去临摹著名艺术家徐悲鸿的《骏马图》。就这样，汪家芳开始沉迷其中，从此和水彩墨笔鹬蚌情深。父亲非常支持他的爱好，为了给汪家芳每个月买一张宣纸作画，汪老先生甚至戒烟省钱。在70年代，宣纸可以说是一种奢侈品，因为一张宣纸需要二角七分，这在当时是一个家庭一天所需的饭菜钱！<sup>6</sup>

父亲见家芳酷爱画画，就于1970年正式引荐他的外甥顾翼先生成为汪家芳的国画老师。这对于汪家芳后来能够成为一名画家起到了至关重要的作用。虽然顾翼先生是一名会计师，却曾在著名画家张大千门下接受国画训练，而且两人之间交情匪浅，顾翼也收藏了很多张大千的画作。顾翼在教汪家芳学画的过程中，也要求他临摹张大千的真迹，一直画到相似为止。临摹是学习中国绘画的一种传统方法，当你把一幅画作临摹到惟妙惟肖之时，你就同时掌握了基本的笔墨技法。汪家芳在开始临摹的过程中感觉自己画地自限困难重重，他更喜欢恣肆不羁自由发挥，而不是一笔一画地临摹别人的作品。但在父亲的劝诫鼓励下，他开始去临摹宋四大家和元四大家的画作，他尤其喜欢临摹王蒙的画作。并且他也去阅读相关书籍，主动积极地研究学习绘画，经过不断的刻苦努力，他的绘画技能也突飞猛进。70年代末，汪家芳和三个朋友一起凑钱购买了王蒙的名作《青卞隐居图》影印本，并且轮流临摹研究。后来在顾翼先生的指导下，他按照一比一的比例，前后临摹了六幅。在临摹前，为了画作的完整布局，他先用透明纸在画上分成小方块，然后一小块一小块的画，直到他能够自信的把整幅画作临摹完成。在整个过程中，汪家芳也逐渐深入理解了王蒙笔墨上的浓淡枯润和章法技巧。<sup>8</sup>

顾翼先生认为他已经掌握了绘画的基本技能，他需要去接受关于艺术理论方面的正规系统教育。80年代中期，汪家芳被华东师范大学艺术教育系正式录取。在主修中国山水画的同时，他还学习了版画、素描、油画、写生，以及西方艺术形式中的抽象等。不久之后，他的中国画老师苏春生就鼓励他去研究北宋画家范宽以及明清画家石涛的作品和理论。<sup>9</sup> 有一年，苏老师带着汪家芳和他的同学到云南画画。在这之前，汪家芳都是用钢笔或铅笔进行户外素描。这是他第一次用毛笔写生，但他扎实的绘画功底让他可以在不断变化的光线和天气中快速捕获到特定的物理环境。通过这次写生，也让他意识到，临摹二维绘画作品不同于在大自然中描绘真实的景观，在大自然中写生，需要去突破各种自然环境和气候变化的限制。<sup>10</sup>

### 绘画方法

汪家芳成长过程中的不同经历，为他以后成为一位著名的山水画家奠定了重要的基础。他制作刻花样的过程体现了他面对创作的坚韧态度和出色的手艺。他少年时期就负责黑板报的设计，奠定了他基础的构图能力。当他开始学习中国画之后，临摹的过程让他的观察更加细致入微，并可以灵活的运用笔墨技巧创作出多维度的笔触、线条和泼墨。同时，他也开始潜心研究那些能够唤起观赏者共鸣的绘画大师的作品，探讨在这些风格迥异的视觉形象背后所隐藏的创作内涵。临摹名作的过程使汪家芳的多种绘画技能都突飞猛进，现场作画的经验也让他加强和发展出与临摹技巧不同的能力。综合创作素质的养成让他在面对不同的风景绘画时都可以应付自如。在室内临摹，他能控制环境，按照自己的时间和节奏进行观察，并在绘画中呈现出不同的效果。在现场作画，他首先要设定适合的角度，然后要进行构图和取景。更重要的是，他要感受现场的氛围，并把自己的这种情绪或感觉在绘画中加以呈现。

### 传统

汪家芳提出中国山水画要在“纵向”发展和“横向”发展这两个关键原则上兼容并进。

所谓“纵向”发展就是现代艺术家需要理解并传承传统。在寻求创作发展的过程中需要借鉴前辈大师的艺能和风格，让这些宝贵的艺术积淀可以世代相传。以往最常见的传承方法就是临摹。在过去的数个世纪以来，水墨画所用的工具（用毛笔在纸张或丝绸上涂上水墨和颜色）基本上都没有改变。早在第六世纪的时候，画家以及评论家谢赫就已经把临摹杰出作品列为中国绘画的“六法”之一。<sup>11</sup> 早期机械复制并不普及，只有通过手工临摹才能使那些杰作得到广泛传播和鉴赏。最后但也是很重要的，就是在一个非常尊重辈分和祖先

的社会中，中国书画家也一直被视为是文化的守护者和传播者。因此，创作一份与以往大师的艺术风格相关联的作品，这代表着对于杰出先辈的认可和向往，并希望成为其传承者。

一位初学者通常会先临摹老师的笔法和构图，另外也可以临摹传世杰作或其仿制品，或者从指导手册中去学习，直到其拥有稳固的创作基础之后，就有可能去发展自己的理念，或者重新诠释前人的风格，以体现出自己独特的个性、气质和特点。然而，这并不表示中国艺术家不重视观察或捕捉自然形体之间的相似性。对他们而言，积极探究大自然是艺术创作的关键因素，而了解早期艺术大师们如何进行实体形式的转化，是学习艺术创作的必然过程。更重要的是，这种转化过程可以将三维世界的意象通过二维图画的方式呈现出来。

### 创新

汪家芳认为作为一位艺术家要积极得进行“横向”发展，要去了解“三维世界的意境”。这意味着艺术家不能满足于只是临摹过去的大师。要跟随时代的脚步不断的创新。这是因为所有过去的古代绘画都曾经是当代的。不同时期的画家描绘同一座山，但其艺术效果却不尽相同。宋朝时期的绘画不同于唐代，而元朝时期的绘画又不同于宋代。正如汪家芳所说：“山水的景致没有改变，但我们的生活观改变了。”<sup>12</sup> 因此，不同时期的画家创作山水画，所表现出的时代精神风貌是不同的。到了当代，就要用当代人的精神去画。<sup>13</sup>

毫无疑问，对于当代艺术创作来说，不能止步于理论知识的层面，要获得创作灵感，就得凭借自己的直接经验。<sup>14</sup> 画家单纯的掌握绘画技巧并不足够，如何实践更是至关重要。大自然的山水随着季节、天气的不同而千变万化。不同的视角也呈现出不同的景观。因此，画家应该具备举一反三的创作素质，灵活运用其创作技巧，甚至要以革新传统的笔墨技巧来捕捉特定的形式，好像北宋著名画家米芾利用水墨画点染的方法，积点成片，泼、破、积、渍、干、湿并用，去渲染和表现他所居住地区的山川河流以及云雾的神态。

### 融入大自然

汪家芳推崇写生，但他知道写生只是手段，而不是目的。写生让画家可以直接感受和了解大自然。知道黄山的景观和身临其境的体验是截然不同的概念。地点不一样，景观和神态也截然不同。不同的画家描绘相同的景色，因其画风、素养和意图的差异，会呈现出风格迥异的笔情墨趣。<sup>15</sup>

自古以来，画家都非常认同体验和了解大自然的必要性。正如唐代画家张躁所提出的“外师造化，中得心源”。因此，画家应该在现实生活中探究大自然的形体神态，领会大自然的灵动，通过画作不仅呈现出自然山水的意境，同时也表达出画家自己的精神理念。<sup>16</sup>

中国古代关于自然与自我关系的论述和哲学思想息息相关。自然在中国古典文化中扮演着重要的角色。在道教传统中，宇宙被看作是一种变幻莫测的能量，自然万物之中充满着这种宇宙能量（气）。在道教中，整个宇宙世界被分为彼此平衡互补的阴阳两极。阴代表接纳度，阳代表创造力。<sup>17</sup> 阴阳代表相对的二元性，例如：黑暗和光明、寒冷和温暖、积极和消极、纯在和虚无等。阴阳互动便生成了四季更迭、昼夜交替、风云变幻和潺潺流水。

### 自然与山水画

第四世纪的宗炳是最早讨论大自然与山水画关系的艺术家之一。他认为大自然的现象都是道法或宇宙能量的体现。因此，行走在溪水旁，在光线的变化中，置身于浮云下，都能体验到大自然中的循环往复和生生不息。传统水墨画的移动视角，无论是立轴或手卷，都可以重建画家跨越时空的体验。甚至传统的册页画作也可表达出同一地点的不同景观。因此，一个画家应该超越外在形式的束缚，追求抒发心灵之志，体悟宇宙之道，无论是置身在真实的山水之中，还是欣赏画卷，都能够与道和谐一致，浑然成为一体。<sup>18</sup>

## 展览作品

这次的参展作品，很大程度上反应了汪家芳如何在传统方式上进行创新的独特创作风格。

在《松风飞泉吟诗图》(074页)的画作中，汪家芳的题词是引用五代时期的画家荆浩的艺术创作理论，描述一个山水画家怎样与自然和谐相处的境界和方法。在荆浩著作的引文中，提到古松的特性和象征，在传统上古松代表忠坚和诚信，能够成为一个人面对生活困境的象征。从汪家芳的这幅画作中，首先映入眼帘的是错落有致的台阶、潺潺流水和雄伟的古松。沿着梯级和山坡前行，曲径通幽，台阶逐渐消失。在丛树叠翠之中的小亭坐落在壮观的瀑布下半隐半露，好像一个旅行者发现的一个世外桃源，几位隐士在其中悠闲自得，令人神往。

在《夏山苍翠图》(079页)的画作中，汪家芳对著名的青绿山水画传统提供了他自己的阐释。他的题词引用了元代诗人邓文原的一首诗，这首诗描述了南宋画家赵伯驹的一幅山水画。赵伯驹以创作青绿山水而闻名，他的画作表达细腻，用色丰富多彩。这是唐代流行的两种风格之一(另一种比较写意，只用纯墨)。这类绘画中所使用的石青和孔雀石绿，与道家在传统上提炼长生不老仙丹所用的矿物色彩联系在一起。岁月更迭，但青绿山水画的意境依然与不朽生命的古老传说交相辉映。在此幅画作中，一群人相聚于溪边亭台，放眼望去，重峦起伏，一条蜿蜒小径通向青翠的丛林深处，在云雾缭绕之中，一座雄伟的山峰遥不可攀，似乎在暗示着一个我们不能达到的未知境界。

在《积雪华山秀》(077页)画作的题词中，汪家芳描述了险峻的山岭如何俘获处于不同时期的诗人和画家的想象力，其中也包括曾指导过其老师顾翼的张大千。汪家芳在尝试画雪景时，追寻清朝画家恽寿平的建议。后者认为雪景画必须传达“寒凝凌兢之意”。丛林、峭壁和路径都应该刻画出“浑茫”又“沕穆”，“凜冽”又“黯惨”的特征。这些特征在汪家芳的画作里，以一种夸张的对比方式表达的淋漓尽致，画作中的悬崖峭壁纵横交错，山体褶皱极富渲染力，天空积墨通透厚重，以留白方式呈现的雪景清晰自然。

汪家芳的很多抽象画创作是把几何原理和当代创作精神融合在一起。例如在《万壑纵横百年壑》(085页)这幅画作中，标题让人自然联想到经典传统的主题。如果是传统的山水画创作表达方式，通常都是运用纯墨，或者再增加一些类似土地的棕褐色彩和自然植被的翠绿，运用留白的方式呈现白云和流水。但汪家芳在此却采取了独特的创作方式，让整体充满戏剧性的张力。在传统创作中，画作一般都有一个明确的重点，例如由众多山峰环绕的中央山脉，再以一条清晰的路径引导观者进入整体的景观。然而在汪家芳的这幅画作中，却以红色为基调，似乎在暗示着一种脱俗的日落或秋景。墨色几乎覆盖了整面纸张。顶部的留白自然形成了一望无际的地平线。画作被分割成不同的区域，似乎感受不到完整连贯的景色，但却意境悠远。光明和黑暗在扑朔迷离中交错，似乎在同时呈现白天和黑夜的不同景观。拱形门洞、土路上的驴驹和崇山峻岭在画作的细节描绘中若隐若现。另外，我们看到不同层面的地理特征不会相互渗透，但又重叠相连，这种富有变化的形式感，在远近交错中形成视觉的抽象化。汪家芳在画作中以灵动的构图方式呈现出一种独特的韵律感，让大自然的活力跃然纸上。

在《钢城印象》(094页)画作中，汪家芳运用同样的多面手法描绘了一座由摩天大楼和交通系统所组成的现代都市，这也可以说是现代常见的景观。汪家芳运用笔墨藉直线和斜线以面的手法，通过多重纹理、泼墨的方式去捕捉构成现代都市的钢筋混凝土和玻璃等素材。他在整幅画作中大胆运用通透厚重的水墨堆积，抽象呈现出高楼大厦和建筑起重机。在画作底部，似乎有一部列车迎面向观者而来。继续浏览画作，高楼大厦的正面视野却突然成为上下视角。留白的部分引起一种反光效果，体现出城市化社会的光鲜外表，放射性的交错视角所表达出的不同城市元素，似乎让人有一种迷失的感觉。这幅画作以城市竞相发展最高的大楼和最快的列车为主轴，表达出一种紧张快速的现代生活节奏。



### 汪家芳和新加坡藏家

本次展览的作品风格和范畴基本反应了汪家芳2006年在新加坡的首展的情形。那是汪家芳在中国以外的首展，反应非常热烈，所有的画作在展览开幕前就已经售罄。2012年在新加坡的第二次个展盛况依旧。

多年来，关注汪家芳的本地收藏家基本已经获得了很多他不同艺术创作阶段的作品，这最终促使几位收藏家共同举办这次展览。这些收藏家们首先要通过他们的收藏，向他们所欣赏的画家致敬，他们不仅对汪家芳的水墨画情有独钟，他们也是曾经与画家一起在中国旅行的朋友。由于在收藏过程中获得很多快乐和满足，这些藏家希望更多艺术爱好者也可以拥有这种欣赏水墨画的快乐和满足。通过这次展览，他们希望促成一个艺术推广平台，来推动水墨画鉴赏的发展。

2006年，汪家芳对其作品在新加坡受到热烈的欢迎感到异常惊喜，因为当时他在中国以外的知名度还不是很。大家的良好反应让他很受鼓舞，因为他在水墨画创新上的努力得到认同。在他与本地藏家的交流中，他发现大家对其创作笔法的娴熟技巧赞赏有加，也非常认同他对水墨画的新颖呈现方式。<sup>19</sup>为了感谢本地藏家一直以来的支持，汪家芳很愿意为2021年的展览提供一批以新加坡风景为主题的作品。这些现场写生作品是2019年他来新加坡参观牛车水、莱佛士酒店和滨海湾等标志性地点的时候所创作，当他完成这些写生作品之后，就前往本地邮局盖章认证。这也是他在其它地区进行写生创作的方法。这些作品是第一次在新加坡展出。

事实上，在过去本地收藏家支持中国画家的情况也有发生，其中一个典型的例子就是80年代吴冠中的知名度在国内外都还不是很高的时候，通过新加坡收藏家的推广和支持，吴冠中的知名度就逐渐获得提高。本地收藏家虽然很多是以英文教育为主，但他们却欣赏并收藏吴冠中的作品，吴冠中为了感谢本地藏家的知遇之恩，于2008年捐献给新加坡100多幅画作，这是新加坡迄今为止收到的最有价值的艺术品。

### 关于新加坡水墨画的收藏

新加坡收藏家欣赏和支持像汪家芳这样的画家的现象并不是毫无缘由。有鉴于新加坡是以华裔为主的国家，新加坡的水墨画收藏可以追溯到19世纪末。<sup>20</sup>那时，在中国出生的本地商人逐渐富有，他们通过购买中国艺术作品的的方式来支持其同胞，同时获得自己的身份象征，这种情况在20世纪初尤为明显。当时的社会状况动荡不安，因此像徐悲鸿、刘海粟等画家就前往新加坡等地，向海外华人展示和售卖他们的作品。

除了他们自己的作品以外，他们也会携带前人的杰作来出售，一些收藏家好像黄曼士，他不仅收藏艺术作品，他也和画家们建立深厚的友谊，例如他和徐悲鸿就交情匪浅。除了富商购买收藏这些艺术品之外，好像陈宗瑞、陈文希、陈景昭等，他们是在20世纪初于中国出生和受教育的艺术家，因为他们和中国艺术家具有同事、同学或师生等特别的关系，就让他们有机会和这些艺术家互赠艺术品，相互馈赠的礼仪在当时屡见不鲜。因此这些本地艺术家从中国获得了相当数量的水墨画藏品，例如刘海粟和黄宾虹等，这就逐渐形成了本地艺术界的收藏群体。

二战结束后，收藏的活动在本地依然被继续推崇，但来源逐渐多样化。由于地缘政治的改变，中国艺术家外出交流逐渐开始充满困难，这导致本地收藏家不能轻易从画家那里直接获得作品。但是像陈之初、杨启霖和刘作筹这样的商人，他们就通过新加坡和香港的艺术经销商、画廊和拍卖行来进行收藏。1949年新中国成立后，国内的艺术市场发展缓慢，导致相当数量的艺术品被海外收藏。因此，本地藏家的藏品在这个时期也相应的快速增加。

文革结束后，中国于20世纪80年代开始改革开放，中国艺术家的海外艺术交流活动逐渐活跃，他们开始积极的参与海外展出。新加坡的新华美术中心、豪杰画廊也开始积极销售来自中国画家的作品，并邀请刘海粟、谢稚柳、程十

发和吴冠中等到新加坡展览。这个时期新加坡正值工业发展的高峰时期，相当一批接受英文教育的中产阶级逐渐兴起，好像医生和律师等，他们也对中国水墨画的收藏产生浓厚的兴趣。他们甚至在1991年成立了一个名为“艺雅文物鉴赏社”，主要为受英语教育的收藏家服务。这不同于二战后的收藏家群体，那时他们基本都是受华文教育的商人。

90年代新加坡对于中国水墨画的收藏达到巅峰，本地画廊频繁举办水墨画展，几乎每两个星期就一次。这段热潮一直持续到中国艺术市场的重新崛起，中国收藏家的数量和能力都与日俱增，强烈的需求也导致藏品价格攀高。因此中国艺术家在新加坡展览和销售的需求从2000年之后就开始逐渐萎缩。后来，本地一些藏家认为这些艺术品的价格已经逐渐超出他们的购买能力范围。价格的提升也导致市场套利情况的增加，很多藏家转而收藏其它更实惠的艺术品。在此期间，本地藏家同时面对世代交替的情况。到了2000年，许多二战后的收藏家逐渐淡出收藏的舞台，好像收藏家刘作筹先生就把他的藏品捐献到海外。另外，黄曼士和陈之初在他们去世之后，他们的藏品就逐渐分散。陈之初的一部分藏品捐献给了新加坡亚洲文明博物馆。这些早期收藏家逐渐被更偏向于收藏东南亚现代艺术作品和国际性当代艺术作品的年轻藏家所替代。但水墨画还是对本地的一些收藏家具有相当大的吸引力。杨启霖的后代杨氏兄弟还继续保留并扩展他们的父亲的收藏事业。曾国和<sup>21</sup>与黄上盈<sup>22</sup>等人的现代和当代水墨画收藏变得格外突出和值得一提。

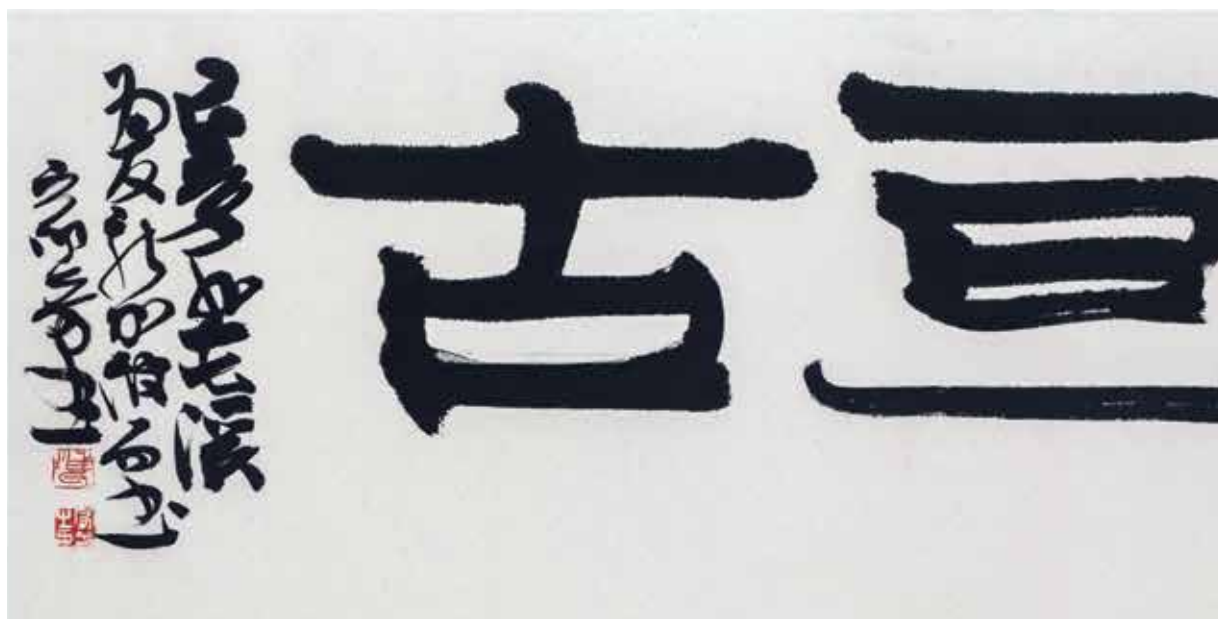
正如艺术鉴赏家杜南发所指出的，上世纪的本地收藏家有以下几个特点。<sup>23</sup>首先，许多收藏家并不具备收藏明清等中国古典艺术品的背景和条件。因此他们只倾向于收藏20世纪近代画家的作品。其次，虽然大部分本地收藏家倾向于广泛的收藏多元化的作品，但他们对于一些特定画家作品的收藏具有一定的深度。这是因为这些收藏家有时会直接从这些画家那里获得作品，他们或者因为支持而购买，或者因为友情而获得馈赠，这也成为本地藏品很少出现赝品的其中一个原因。事实上，这些作品对于赠送它们的画家来说都具有特别的意义。最后，本地收藏家对于水墨画未来的发展趋势持有一种开放的态度，这是因为他们立足于新加坡这个国际性的大都会，导致他们较能欣赏前卫的新派中国画家。上世纪80年代吴冠中的艺术创新当时在中国并不被推崇，但其作品在新加坡反而畅销。这些新加坡收藏历史中的特点，现今将继续引起对于汪家芳作品收藏的共鸣。

- 1 贝鲁平,《汪家芳画传 - 画家的历程》(上海: 文汇出版社, 2016), 3。
- 2 贝鲁平, 4。
- 3 贝鲁平, 8。
- 4 贝鲁平, 6-7。
- 5 贝鲁平, 7。
- 6 贝鲁平, 10-12。
- 7 贝鲁平, 12-15。
- 8 贝鲁平, 12-5。
- 9 贝鲁平, 12-15。
- 10 贝鲁平, 19。
- 11 贝鲁平, 18。
- 12 贝鲁平, 41。
- 13 贝鲁平, 39。
- 14 贝鲁平, 26。
- 15 贝鲁平, 35-36。
- 16 贝鲁平, 54-55。
- 17 阴原指山岭或山谷的荫凉背日一侧。阳原指山岭的向阳面或其顶峰。
- 18 宗炳撰山水画论著《画山水序》: “夫以应目会心为理者, 类之成巧, 则目亦同应, 心亦俱会。应会感神, 神超理得。”
- 19 贝鲁平, 23-24。
- 20 杜南发,《隔岸看山 - 书画名家访谈录》(上海: 上海书店出版社, 2010)。
- 21 梁荣锦, “新加坡珍贵典藏画作香港展”,《海峡时报》, 2016年11月28日。<https://www.straitstimes.com/singapore/priceless-spore-collection-of-paintings-on-show-in-hk> (摘自2021年8月6日)
- 22 黄向京, “企业家分享藏品 黄上盈: 书法艺术生机洋溢”,《联合早报》, 2017年2月21日。<https://www.zaobao.com.sg/news/fukan/arts/story20170221-727319> (摘自2021年8月6日)
- 23 杜南发, 189-190。

Enjoined Since  
Ancient Times  
同根亘古

Chinese ink on paper  
34 × 135 cm  
2019

水墨纸本  
34 × 135公分  
2019年



*Inscription*

Enjoined Since Ancient Times

Calligraphed in *Jihai* at Tunxi for my  
Singaporean friends  
Calligraphed by Jiafang

## 释文

同根亘古

己亥于屯溪为友新加坡而书  
家芳书

*Seals*

Wang clan (relief)  
Seal of Jiafang (intaglio)  
To learn from nature (relief)

## 钤印

汪氏(朱文)  
家芳之印(白文)  
心师造化(朱文)



Joyful Years  
Together in Flight  
翼比乐年

Chinese ink on paper  
34 × 135 cm  
2019

水墨纸本  
34 × 135公分  
2019年





*Inscription*

Joyful Years Together in Flight

Calligraphed by Jiafang in *Jihai* at  
Wutunxi, Anhui.

释文

翼比乐年

己亥于安徽五屯溪  
家芳书

*Seals*

Wang clan (relief)  
Seal of Jiafang (intaglio)  
To learn from nature (relief)

钤印

汪氏(朱文)  
家芳之印(白文)  
心师造化(朱文)

Travel Sketches of the Lion  
City I—The Garden City

狮城游记·一  
—花园城市

Chinese ink and colour on paper  
29 × 20 cm  
2019

设色纸本  
29 × 20公分  
2019年





*Inscription*

Singapore is a Southeast Asian island country, neighbouring Malaysia to the north, right next to Indonesia, and on the southern entrance to the Strait of Malacca. Singapore is a developed country, one of Asia's 'Four Little Dragons'. It has done especially well in terms of urban greening and environmental planning, and thus is referred to as the 'Garden City'.

A quick sketch done in 2019  
Jiafang

## 释文

新加坡是东南亚的一个岛国，与马来西亚为邻南隔，与印度尼西亚相望，毗邻马六甲海峡南口。新加坡为发达国家，被誉为亚洲四小龙之一。城市在绿化和环境特别好，故有花园城市之美称。

二〇一九年写生  
家芳

*Seals*

Jiafang (intaglio)  
To clarify one's basics (relief)  
Mountain Abode of the Autumnal  
Valleys (relief)

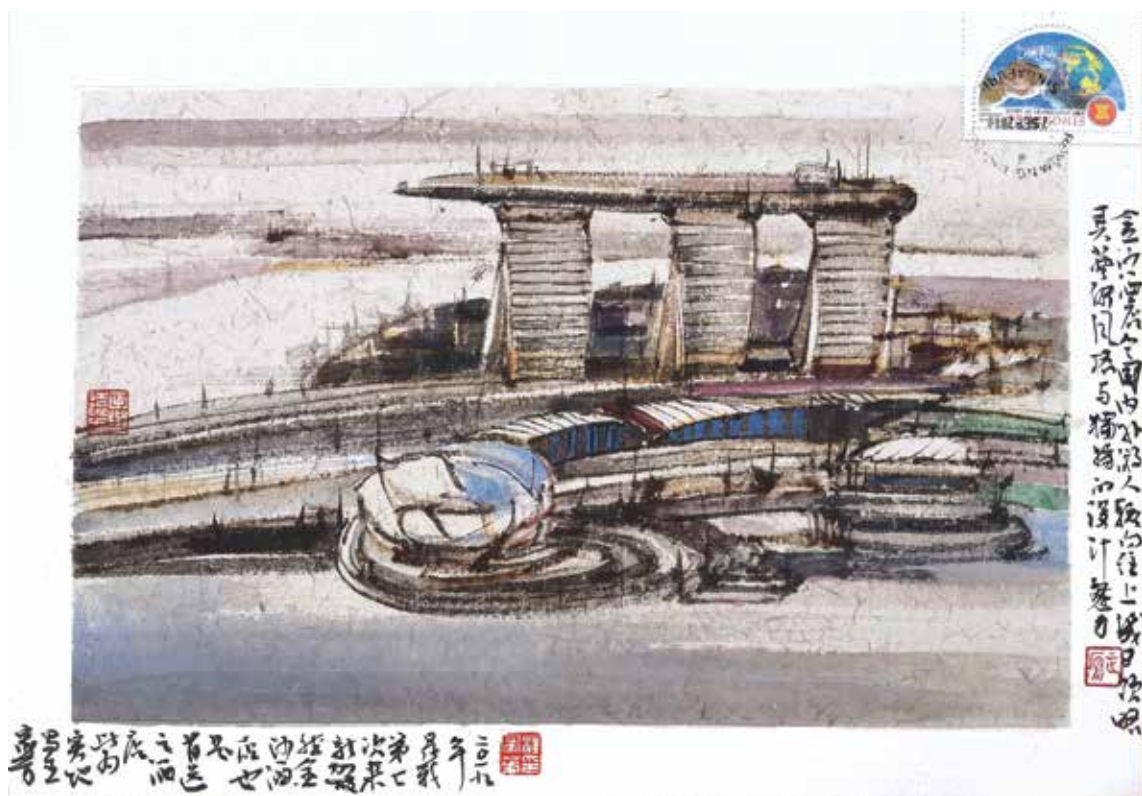
## 钤印

家芳(白文)  
正原(朱文)  
秋壑山房(朱文)

Travel Sketches of the Lion  
City II—Marina Bay Sands  
狮城游记·二  
—滨海湾金沙酒店

Chinese ink and colour on paper  
20 × 29 cm  
2019

设色纸本  
20 × 29公分  
2019年



*Inscription*

To stay a few days in the Marina Bay Sands hotel is a wish for many Chinese tourists, allowing them to experience its unique charisma and aesthetics.

2019 marks my seventh trip to Singapore, and Marina Bay Sands was my hotel of choice. This is a quick sketch of the hotel.

Jiafang

## 释文

金沙酒店是国内外游人较向往住上几日, 领略其艺术风格与独特的魅力。

二〇一九年是我第七次来新加坡, 住金沙酒店也是首选之酒店。此为实地写生。

家芳

*Seals*

Seal of Wang Jiafang (intaglio)  
Painting and the distance (intaglio)  
To clarify one's basics (relief)

## 钤印

汪家芳印(白文)  
画与远方(白文)  
正原(朱文)

Travel Sketches of the Lion  
City III—A Global  
Financial Hub  
狮城游记·三  
—国际金融中心

Chinese ink and colour on paper  
29 × 20 cm  
2019

设色纸本  
29 × 20公分  
2019年



*Inscription*

The Lion City—on my first visit,  
I felt that it was clean and green,  
with ample foliage that made me  
feel as if I was lying amidst a sea of  
green leaves and red flowers. It is  
thus referred to as the 'Garden City'.  
I was invited to the wedding of a  
good friend's son in 2019 and painted  
this scene of tall buildings by the  
river in my leisure.  
Signed by Wang Jiafang

## 释文

狮城——予首次到此，感觉干净绿化好，  
绿树成阴，犹如躺在绿叶红花之海，有  
花园城市之美称。二〇一九年应邀参加  
好友孩子新婚盛宴，而在暇余之际写生  
河畔高楼景致。

*Seals*

Wang (relief)  
Jiafang (intaglio)  
Mountain Abode of the Autumnal  
Valleys (relief)

## 钤印

汪(白文)  
家芳(朱文)  
秋壑山房(朱文)

Travel Sketches of the Lion  
City IV—Esplanade  
Theatres on the Bay  
狮城游记·四  
—滨海艺术中心

Chinese ink and colour on paper  
20 × 29 cm  
2019

设色纸本  
20×29公分  
2019年



*Inscription*

This building that resembles a massive durian is a Singaporean landmark. A quick sketch of this building in 2019  
Signed by Jiafang

释文

酷似大榴莲的建筑是新加坡标志性建筑。二〇一九年写生此建筑  
家芳记

*Seals*

Wang (relief)  
Jiafang (intaglio)  
Painting and the distance (intaglio)

钤印

汪(朱文)  
家芳(白文)  
画与远方(白文)

Travel Sketches of the Lion  
City V—Chinatown  
狮城游记·五  
—牛车水

Chinese ink and colour on paper  
20 × 29 cm  
2019

设色纸本  
20 × 29 公分  
2019年



Inscription

I have never truly understood the name 'Bullock Cart Water', the name for Singapore's Chinatown, even though I have visited it often. This name derived from the bullock carts that used to bring water to the area, plagued by plumbing issues. Through this name, we can understand Singapore's difficulties with its water supply, and remember this chapter of history. Therefore, it was used as the name of Chinatown.

Chinatown saw the largest amount of Chinese settlement and is now a modern shopping area.

A quick sketch of 'Bullock Cart Water' Chinatown in 2019

Signed by Jiafang

释文

来过多次牛车水，还没有真正了解其由来。牛车水是新加坡唐人街意思，是当时缺水，牛车运水来，满足当时的困难。可见新加坡缺水之艰苦，故为永记那段历史，把此举称为唐人街。

牛车水现在这条华人最多的聚集街也是现代购物中心。

二〇一九年写生于唐人街牛车水  
家芳记

Seals

Wang (relief)  
Jiafang (intaglio)  
Happiness and contentment (intaglio)  
To clarify one's basics (relief)

铃印

汪(朱文)  
家芳(白文)  
怡然自乐(白文)  
正原(朱文)

Travel Sketches of the Lion  
City VI—Raffles Hotel  
狮城游记·六  
—莱佛士酒店

Chinese ink and colour on paper  
20 × 29 cm  
2019

设色纸本  
20 × 29公分  
2019年





*Inscription*

Singapore's Raffles Hotel is characteristic of the colonial era. Built in 1887, it was named after Sir Stamford Raffles.

I have stayed in this hotel on my several trips to Singapore. This was a quick sketch completed in 2019, on the occasion of the marriage of Eng Lee's son.

Raffles Hotel is one of few surviving 19th century hotels in the world, and a favourite among its renowned clientele.

A postcard painted and signed by Wang Jiafang

## 释文

莱佛士酒家是新加坡一个富有殖民地时期特色的旅店，建于1887年，而酒店是以莱佛士爵士名。

余数赴新加坡而小憩此酒店。此为二〇一九年参加永义公子喜庆之际而速写。

莱佛士酒店为世界仅存的几个最大的十九世纪旅店之一，深为著名人士的喜好。

汪家芳明信片而记

*Seals*

Wang (relief)  
Jiafang (intaglio)  
Painting and the distance (intaglio)  
To clarify one's basics (relief)

## 钤印

汪(朱文)  
家芳(白文)  
画与远方(白文)  
正原(朱文)

Travel Sketches of the  
Lion City VII—Old Street  
of Haji Lane  
狮城游记·七  
—哈兹街老巷

Chinese ink and colour on paper  
20 × 29 cm  
2019

设色纸本  
20 × 29公分  
2019年



*Inscription*

The vibrant colours, rows of short buildings, and graffiti lining the old street of Haji Lane provide tourists with refreshing experiences.

On each visit to Singapore, I would have some beer with my old friends on this street, idly watching tourists sauntering to and fro.

On 2019, on Singapore's Haji Lane

Painted from life by Jiafang

*释文*

哈芝街老巷的缤纷彩色、矮屋比邻似童话世界，墙上的涂鸦有着个性，使游人有全新感受。

予每次来新加坡，总约上些老朋友来此旧街喝上一杯啤酒发呆，望着来此闲步的游客倒也悠然。

二〇一九年于新加坡哈芝巷

家芳写生

*Seals*

Wang (intaglio)  
Jiafang (relief)  
Painting and the distance (intaglio)  
Jiading (relief)  
To clarify one's basics (relief)

*铃印*

汪(白文)  
家芳(朱文)  
画与远方(白文)  
嘉定(朱文)  
正原(朱文)

Travel Sketches of the Lion  
City VIII—Little India  
狮城游记·八  
一小印度

Chinese ink and colour on paper  
20 × 29 cm  
2019

设色纸本  
20×29公分  
2019年



*Inscription*

Singapore has a rather unique street with Indian flavours. If you have the chance to visit Singapore, do make some time to experience the distinctive atmosphere of Little India. Little India has always been a feature of my trips to Singapore. It is a shopping heaven, stocking everything you might need and even providing the opportunity to haggle. It is delightful indeed.

A quick sketch of Little India,  
2019

Jiafang

*Seals*

Wang (relief)  
Jiafang (intaglio)  
Painting and the distance (intaglio)  
To clarify one's basics (relief)

释文

新加坡有一条颇具特色的印度人街。你如有机会去狮城，抽时间去领略一下印度街的别样的风味。

予几次去新加坡，印度街是必去之处。购物的天堂，大凡你所要的物品那里应有尽有，且可以还价，很有趣。

二〇一九年印度街速写  
家芳

钤印

汪(朱文)  
家芳(白文)  
画与远方(白文)  
正原(朱文)

Travel Sketches of the Lion  
City IX—Orchard Road  
狮城游记·九  
—乌节路

Chinese ink and colour on paper  
20 × 29 cm  
2019

设色纸本  
20 × 29公分  
2019年

*Inscription*

Orchard Road epitomises Singapore's reputation as a shopping haven, and an essential part of every tourist's itinerary.

Orchard Road stretches for 2.2km. Ambling along it, one can look through beautiful window displays and admire artworks that dot the street. I first visited Singapore 20 years ago and was enamoured by this synthesis of Nanyang flavours and modern commercial modes. Revisiting Orchard Road, I see that this street still has its magic.

A quick sketch of Orchard Road, completed in 2019

Signed by Jiafang

释文

乌节路可以说是新加坡现代购物天堂代表词,几乎到新加坡赏景的游客是必到之处。

乌节路全长2.2公里,沿街漫步,可欣赏美橱窗,流连于街头巷尾的艺术名作。20年前首到新加坡,被此景所吸引——南洋风格与现代化融合商业模式而喜欢。今值再游此街还是有着魅力。

二〇一九年写生于乌节路

家芳记

*Seals*

Seal of Wang Jiafang (intaglio)

钤印

汪家芳印(白文)

2019年  
王昱  
王昱  
王昱



\$2



与现代化  
建筑的  
对比  
是  
城市  
活力  
的  
体现

与现代化  
建筑的  
对比  
是  
城市  
活力  
的  
体现

全长2.2公里  
沿河  
滨水  
景观  
带  
建设  
工程  
于  
2018  
年  
启动  
建设  
工程  
全长  
2.2  
公里

Travel Sketches of the Lion  
City X—Parkroyal  
Collection Pickering  
狮城游记·十  
—皮克林宾乐雅酒店



Chinese ink and colour on paper  
20 × 29 cm  
2019

设色纸本  
20×29公分  
2019年

*Inscription*

Singapore can be said to be a country built amidst nature; I was impressed by this since my first visit in 2001.

This quick sketch and inscription was completed in 2019, in my hotel in Indonesia after a short stay in Singapore.

Jiafang

释文

新加坡可谓是一个建在绿色环境下的国，二〇〇一年首赴新加坡就为之赞叹。此写生是为二〇一九年赴新加坡小住后往印尼采风时在酒店所见而写生并记。

家芳

*Seals*

Seal of Wang Jiafang (intaglio)

钤印

汪家芳印(白文)



**Walking and Singing  
Amid Pine Wind**  
松风行吟图

Chinese ink and colour on silk  
ø 30 cm  
Undated (2016)

设色绢本  
ø 30公分  
无年款(2016年)

*Inscription*

A learned man amidst pines and  
springs  
Jiafang

释文

松泉高士  
家芳

*Seals*

Wang (intaglio)  
Jiafang (relief)  
Jiading (intaglio)

钤印

汪(白文)  
家芳(朱文)  
嘉定(白文)





**The Sound of a  
Temple's Bell**  
禅寺钟声

Chinese ink and colour on silk  
ø 30 cm  
Undated (2016)

设色绢本  
ø 30公分  
无年款(2016年)

*Inscription*

The song of a breeze moving  
through pines  
Jiafang

释文

松风行吟  
家芳

*Seals*

Wang (intaglio)  
Jiafang (relief)  
Jiading (relief)

钤印

汪(白文)  
家芳(朱文)  
嘉定(朱文)



**Visiting a Friend**  
访友图

Chinese ink and colour on silk  
ø 30 cm  
Undated (2016)

设色绢本  
ø 30公分  
无年款(2016年)

*Inscription*

Visiting a friend in a secluded valley  
Jiafang

释文

幽谷访友  
家芳

*Seals*

Wang (intaglio)  
Jiafang (relief)  
Jiading (intaglio)

钤印

汪(白文)  
家芳(朱文)  
嘉定(白文)



Deep Among White  
Clouds  
白云深处

Chinese ink and colour on silk  
ø 30 cm  
Undated (2016)

设色绢本  
ø 30公分  
无年款(2016年)

*Inscription*

Visiting a friend  
Jiafang

释文

访友图  
家芳

*Seals*

Wang (intaglio)  
Jiafang (relief)  
Jiading (relief)

钤印

汪(白文)  
家芳(朱文)  
嘉定(朱文)



Rural Pines and the Sound of Waves  
松野涛声



Painted porcelain  
33 × 28 cm  
2015

陶绘  
33 × 28公分  
2015年

*Inscription*

In the third month of Yiwei  
Rural pines and the sound of waves  
Jiafang

释文

乙未三月  
松野涛声  
家芳

*Seals*

Wang (painted seal)  
Jiafang (painted seal)

铃印

汪(画印)  
家芳(画印)



Journey in a Water Village  
水乡行

Painted porcelain  
18 × 25 cm  
Undated (2015)

陶绘  
18 × 25公分  
无年款(2015年)

*Inscription*

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Painted by Jiafang

释文

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家芳制

*Seals*

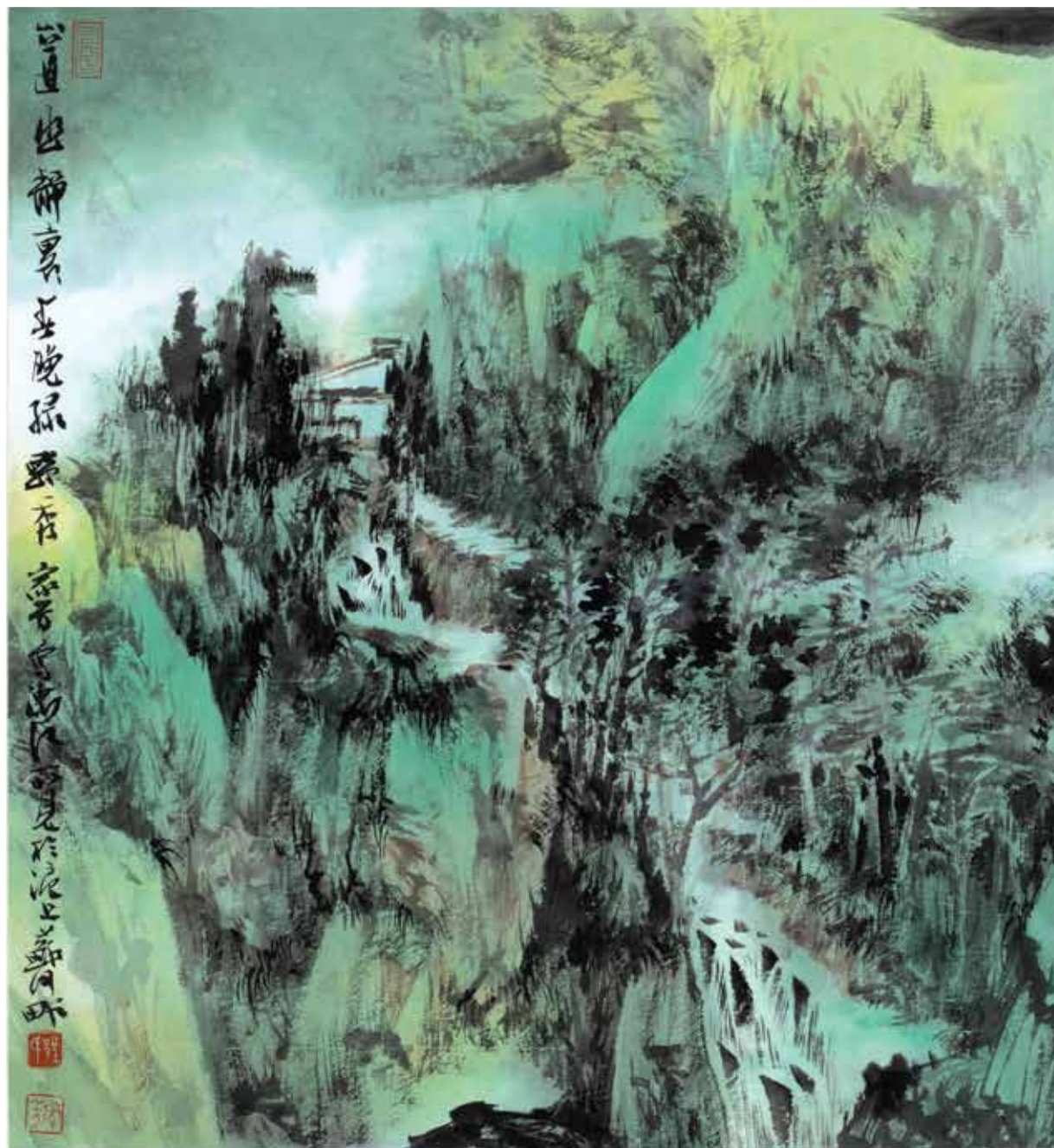
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Wang (painted seal)  
Jiafang (painted seal)  
Spring in Jiangnan (painted seal)

钤印

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汪(画印)  
家芳(画印)  
江南春(画印)







Within the Secluded Mountain Paths,  
Spring Dawns amidst the Flowering Greens  
山道幽静里 春晚绿野秀

Chinese ink and colour on paper  
47 × 58 cm  
Undated (2011)

设色纸本  
47×58公分  
无年款(2011年)

*Inscription*

释文

Within the Secluded Mountain  
Paths, Spring Dawns amidst the  
Flowering Greens

山道幽静里  
春晚绿野秀

家芳写浙江所见于沪上苏河畔

An image of what was perceived  
in Jianjiang, painted by Jiafang in  
Shanghai, next to the Suzhou River.

*Seals*

钤印

Wang clan (intaglio)  
Jiafang (relief)  
Jiading (relief)  
A visitor in Shanghai (relief)  
The wonders of nature (intaglio)

汪氏(白文)  
家芳(朱文)  
嘉定(朱文)  
客上海(朱文)  
自然之妙(白文)

*Notes:* Second line of poetic couplet is from Xie Lingyun's poem 'Entering Pengli Lake'  
注：下联取自谢灵运《入彭蠡湖口》

Impressions of the Hailuogou Ravine  
海螺沟冬韵

Chinese ink and colour on paper  
47 × 58 cm  
Undated (2011)

设色纸本  
47 × 58公分  
无年款(2011年)



*Inscription*

Jiafang

释文

家芳

*Seals*

Seal of Wang Jiafang (intaglio)  
 Jiading (relief)  
 A visitor in Shanghai (relief)  
 True delight is not extraneous (relief)

钤印

汪家芳印(白文)  
 嘉定(朱文)  
 客上海(朱文)  
 真趣非外借(朱文)

Deep Autumn Landscape  
深秋图

Chinese ink and colour on paper  
47 × 58 cm  
Undated (2011)

设色纸本  
47 × 58公分  
无年款(2011年)



*Inscription*

释文

Painted by Jiafang

家芳制

*Seals*

钤印

Seal of Wang Jiafang (intaglio)

汪家芳印(白文)

Dreamland of recluses (relief)

幽人梦回处(朱文)

Jiading (relief)

嘉定(朱文)

Writings relating to the ages (relief)

文章千古事(朱文)



Clouds of Yellow Mountain  
黄山云

Chinese ink and colour on paper  
47 × 58 cm  
Undated (2011)

设色纸本  
47 × 58公分  
无年款(2011年)



*Inscription*

Jiafang

释文

家芳



*Seals*

Wang clan (intaglio)  
 Jiafang (relief)  
 A visitor in Shanghai (relief)  
 The wonders of nature (intaglio)  
 Jiading (relief)  
 Clear sounds of rivers and mountains  
 (intaglio)

钤印

汪氏(白文)  
 家芳(朱文)  
 客上海(朱文)  
 自然之妙(白文)  
 嘉定(朱文)  
 山水清音(朱文)







Beauty of the Mountains and Lakes  
湖光山色

Chinese ink and colour on paper  
71.5 × 69.5 cm  
2011

设色纸本  
71.5 × 69.5公分  
2011年

*Inscription*

释文

The thousand hectares of Yuhu's  
waters reaches up to the heavens  
The faraway mountains are  
jade-green, and the willows akin to  
mist

千顷孟湖水接天  
远山一碧柳如烟  
辛卯冬月于海上  
家芳记之

Painted in the winter of *Xinmao*  
in Shanghai  
Signed by Jiafang

*Seals*

钤印

Seal of Wang Jiafang (intaglio)  
The wonders of nature (intaglio)  
True delight is not extraneous (relief)  
A pristine heart (relief)

汪家芳印(白文)  
自然之妙(白文)  
真趣非外借(朱文)  
清心(朱文)

Spring Clouds Embracing the Trees  
春云拥树

Chinese ink and colour on paper  
50 × 60 cm  
1998

设色纸本  
50 × 60公分  
1998年

*Inscription*

In the Spring of *Wuyin*  
Painted by Jiafang

释文

戊寅春月  
家芳作

*Seals*

Wang clan (relief)  
Jiafang (intaglio)  
Seal of Wang Jiafang (relief)  
Jiading (relief)  
Maintaining the void (relief)  
Hall of Five Steps (relief)

钤印

汪氏(朱文)  
家芳(白文)  
汪家芳印(朱文)  
嘉定(朱文)  
守虚(朱文)  
五步堂(朱文)





## Reciting Poetry Alone in the Valley at Dusk

## 独吟夕阳醉山谷

Chinese ink and colour on paper  
50 × 60 cm  
1998

设色纸本  
50 × 60公分  
1998年

*Inscription*

A sliver of moonlight shines through  
like a drawn bow  
Casting a slanted shadow, about  
to wax  
The moon slowly rises above an  
ancient fortress  
But soon will be obscured amidst  
dawn clouds  
The streams of stars never change  
But the lands outside the passes  
remain barren  
Moonlight reflects off dewdrops in  
my courtyard  
Clustering around chrysanthemum  
blossoms

Poetic imagery of Du Fu's 'New  
Moon'

The moon is suspended like a  
precious mirror  
While the immortal's heavenly songs  
have ceased  
The full moon marks mid-autumn  
With boundless brightness for  
company

Poetic imagery of Li Pu's 'Mid-  
Autumn', written in the Song  
dynasty.

The hues of the seas and heavens  
enjoin  
Without obscuring mist

Inscribing selected ancient poems,  
using their poetic imagery to fill up  
this painting's composition

A faint glow plummets into the  
city moat  
While pure light hangs from frosty  
branches

The painterly spirit of Chinese ink  
is a result of five thousand years of  
Chinese civilisation. It is passed  
down through the generations,  
bringing forth generations of  
masters, and is truly something  
unique. It is ancient but elegant,  
profound and erudite.

In the spring of *Jiashen*  
Jiafang

## 释文

光细弦上欲  
影斜轮未安  
微升古塞外  
已隐暮云端  
河汉不改色  
关山空自寒  
庭前有白露  
暗满菊花团

杜子美《初月》诗意

皓魄当空宝镜升  
云间仙籁寂无声  
平分秋色一轮满  
长伴云衢千里明

宋李朴《中秋》诗意

水天相连为一色  
更无纤霭隔青天

录摘古诗意图以补画之周

幽光落水铎  
净色在霜枝

上下五千年中华之文明

创造水墨精神之绘画

代代相传 名家辈出

独树一帜

高古而不失雅致 深邃而又博大矣

岁次甲申春月

家芳

*Seals*

Wang (intaglio)  
Jiafang (relief)  
Everlasting joy (relief)  
To revel at expressing oneself (relief)  
Understanding delight (relief)

## 钤印

汪(白文)  
家芳(朱文)  
长乐(朱文)  
散怀适意(朱文)  
得趣(朱文)

*Notes:* Includes sections from Du Fu's 'New Moon', Li Pu's 'Mid-Autumn', Ouyang Xiu's 'Moon', and Zhang Ji's 'Viewing the Moon from the Western Tower'.

注：摘取杜甫《初月》、李朴《中秋》、欧阳修《月》、张籍《西楼望月》诗句

Shared Joys with Old Tiplers  
醉翁同乐图



Chinese ink and colour on gold paper  
50 × 177 cm  
2013

设色笺纸  
50 × 177公分  
2013年

*Inscription*

## Shared Joys with Old Tiplers

I had painted a picture entitled  
‘Shared Joys of the Old Tippler’s  
Pavilion’ several years ago.

Repainting the scene now, I find  
that it is a true reflection of human  
happiness. Happiness is a pursuit,  
a philosophy, a demeanour, and  
self-cultivation.

In the fifth month of *Guisi*  
beside a well-lit window on the  
banks of Shanghai’s Suzhou River  
Wang Jiafang

## 释文

## 醉翁同乐图

余数年前有《醉翁亭同乐图》之作，今又  
作此图，为真人生乐境也。乐为追求、为  
哲学、为风度、为修养也。

时值癸巳五月于沪上苏河畔晴窗  
汪家芳

*Seals*

Wang clan (intaglio)  
Jiafang (relief)  
Clouds floating amidst distant mountains  
(relief)  
A pristine heart (relief)  
The wonders of nature (relief)  
A native of Jiading (relief)

## 钤印

汪氏(白文)  
家芳(朱文)  
烟浮远岫(朱文)  
清心(朱文)  
自然之妙(朱文)  
嘉定人(朱文)

Notes: References Ouyang Xiu's *Record of the Old Tippler's Pavilion*  
注：提及欧阳修《醉翁亭记》





## Reading in a Remote Pavilion 野亭读书图

Chinese ink and colour on paper  
247 × 123 cm  
2005

设色纸本  
247 × 123公分  
2005年

### *Inscription*

#### Reading in a Remote Pavilion

The sound of reading is as clear  
and crisp as flowing water  
A road lies beyond the sandbank,  
amidst wintry mountains and  
wilting trees  
It is not that autumn brings  
with it melancholic thoughts  
But the evening view reminds  
me of the sorrows of Xinting  
Painted in the winter of *Yiyong* in  
the Unsullied Studio, on the western  
suburbs of Shanghai  
Jiafang of Jiading

### *Seals*

Wang (relief)  
Jiafang (intaglio)  
Understanding the present through the  
past (intaglio)  
Dreamland of recluses (relief)  
Jiading (relief)  
Deciphering a dream of plums (relief)  
Cao Zhuxu's words (relief)  
Dragons at play (relief)

### 释文

#### 野亭读书图

书声流水共泠泠  
落木寒山路隔汀  
不是秋来易伤感  
夕阳风景似新亭

岁次乙酉冬月画于沪上西郊无尘雅室  
嘉定 家芳

### 钤印

汪(朱文)  
家芳(白文)  
借古开今(白文)  
幽人梦回处(朱文)  
嘉定(朱文)  
作梅解梦(朱文)  
曹竹虚言(朱文)  
競日蛟龙喜(朱文)

*Notes:* Includes Xu Ben's poem 'Reading in a Remote Pavilion'  
注：抄录徐贲《野亭读书图》诗句



Autumnal Tones of Deep Ravines  
深壑秋韵图

Chinese ink and colour on paper  
246 × 123 cm  
2007

设色纸本  
246 × 123公分  
2007年

*Inscription*

A frosted valley  
In the summer of *Dinghai*  
Jiafang

释文

霜染深谷  
岁次丁亥夏  
家芳

*Seals*

Wang clan (relief)  
Jiafang (intaglio)  
Dreamland of recluses (relief)  
Dragons at play (relief)

钤印

汪氏(朱文)  
家芳(白文)  
竟人梦回处(朱文)

Pine Winds and Ten Thousand Ravines  
万壑松风图

Chinese ink and colour on paper  
246 × 123 cm  
2007

设色纸本  
246 × 123公分  
2007年

*Inscription*

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Discussing the Way Amidst Pine  
Winds and Ten Thousand Ravines  
In the Spring of Dinghai  
Jiafang of Jiading

释文

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松风万壑论道图  
丁亥春月  
嘉定家芳

*Seals*

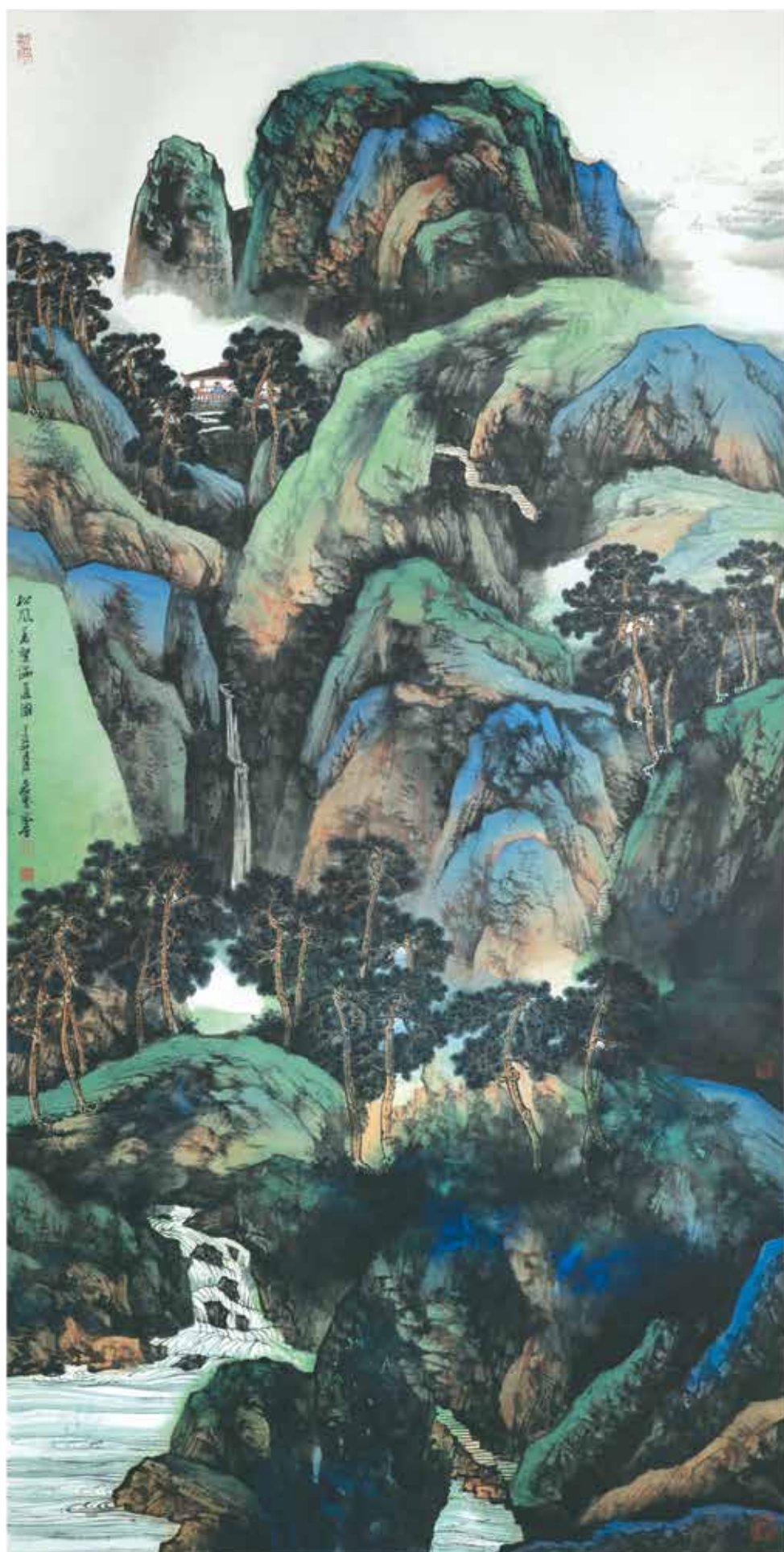
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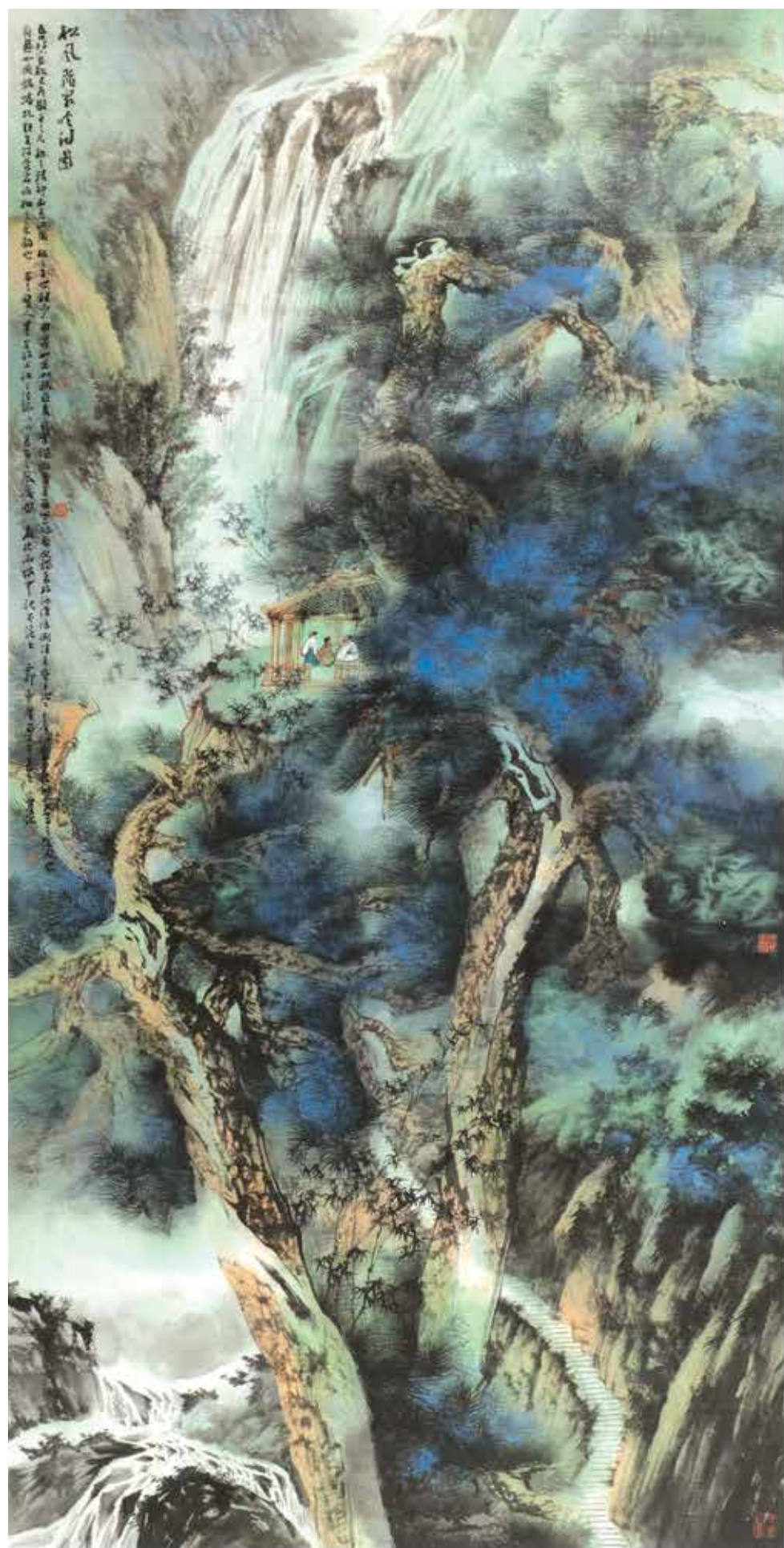
Wang (relief)  
Jiafang (intaglio)  
Jiading (relief)  
Writings relating to the ages (relief)  
Dreamland of recluses (relief)

钤印

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汪(朱文)  
家芳(白文)  
嘉定(朱文)  
文章千古事(朱文)  
幽人梦回处(朱文)





## Reciting Poetry Amidst Pine Wind and Spouting Springs 松风飞泉吟诗图

Chinese ink and colour on paper  
247 × 123 cm  
2006

设色纸本  
247 × 123公分  
2006年

### Inscription

#### Reciting Poetry Amidst Pine Wind and Spouting Springs

I have been partial to painting pines for many years, desiring to capture its spirit. Pines grow in a way that are curved but not grotesque, at times clustered and at times sparse, with its green nearing the colour of jadeite. A noble character can be seen from its minute ends to its straight trunk. Despite its towering stature, its branches reach low. Its needles hang suspended without falling onto the ground, layered as if they were stacked up in the forest, reminiscent of the superior person's (*junzi*) noble air. Some paintings portray pines as flying and coiled dragons, its branches and leaves sprouting in an untrammelled manner; this is not the character of pine trees. Ancient sages and painters enjoyed the company of pines because of its ancient character.

Painted in the Mid-Autumn Festival of *Bingxu* in the Unsullied Studio, on the western suburbs of Shanghai

Jiafang of Jiading

### Seals

Wang (intaglio)  
Jiafang (relief)  
A visitor in Shanghai (relief)  
Wang (relief)  
Jiafang (intaglio)  
A pristine heart (relief)  
Jiading (relief)  
Understanding the present through the past (intaglio)  
Dreamland of recluses (relief)

### 释文

#### 松风飞泉吟诗图

吾好写松已为数年之久，松之精神为吾所图。松之生也，枉而不曲遇。如密如疏，匪青匪翠。从微自直，萌心不低。势既独高，枝低复偃，倒挂未坠于地下，分层似叠于林间，如君子之德风也。有画如飞龙蟠虬，狂生枝叶者，非松之气韵也。古之贤人墨客好与松之结缘，以似高古之风度也。

岁次丙戌中秋于沪上西郊无尘画室  
嘉定家芳

### 钤印

汪(白文)  
家芳(朱文)  
客上海(朱文)  
汪(朱文)  
家芳(白文)  
清心(朱文)  
嘉定(朱文)  
借古开今(白文)  
幽人梦回处(朱文)

## The Beauty of Huashan in Snow 积雪华山秀

Chinese ink and colour on paper  
247 × 123 cm  
2007

设色纸本  
247 × 123公分  
2007年

### Inscription

Huashan is known for its perilous majesty and strange beauty, standing at a lofty height. There are five main peaks on Huashan, with its three tallest peaks in the East, West, and South. They are thus referred to as the ‘Three Beyond the Heavens’. One of China’s five mountains, Huashan gained its global fame from its treacherous beauty.

Throughout history, countless literati poets and painters had inked down their awe. The great Tang poets such as Li Bai and Xu Hun immortalized their thoughts through their famed poetry. The great painter Wang Lü, who lived between the Yuan and Ming, led a secluded life in Huashan, painting its perilous peaks. He said: ‘I learn from my heart, my heart from my eyes, and my eyes from Huashan.’ With the techniques of the Northern Song, he painted the Huashan Album, imbued with the spirit of life. This is his only surviving work.

Contemporary painter such as Zhang Daqian had also painted Huashan, producing works that were exemplary. His disciple He Haixia scaled the mountain many times, capturing its majestic air with

his industrious brush; his works demonstrate the lush beauty of Huashan. Though painters such as I have not scaled Huashan, our breasts reverberate with the spirit of the mountain. It can be said that no one has painted snow scenes such as these before, so I tried my hand at it.

The Qing painter Yun Shouping has discoursed on painting snow scenes in this manner: ‘at present, painters should use black ink to portray forms’, ‘regarding paintings, they need to achieve the atmosphere of invasive and congealing frigidity. Expansive forests, precipitous cliffs, winding paths, and signs of human habitation should be captured in a way that denotes primordial vastness and profound solemnity. Forms should be biting cold while light should evoke melancholy. Blowing away the layers, one wanders within the landscape and draws delight from it. The sensation of the rocks arises from the painter’s desk, while forceful energy emits from the tips of his brush. With this, the achieved otherworldly scene and natural forms can all stand in for snow.’

Painted at the time of *Bailu of Dinghai* in the Unsullied Studio, on the western suburbs of Shanghai

Signed by Wang Jiafang of Jiading

### 释文

华山以它雄险奇秀壁立千仞。华岳主峰有五，其中以西南三峰最高，故有天外三家之称。在华夏五岳中，华山以其奇绝而名闻天下，历史上曾令无数文人骚客诗人画家为之赞叹挥毫游墨。唐代大诗人李太白、许浑等都留下千古名句。元末明初大画家王履隐居太华，搜画奇峰，提出了“吾师心，心师目，目师华山”之言，以北宋之法写得《华山图册》，极有生活之气韵，传世的仅存之作。当代画家大千亦偶画华山，颇有一番奇功，而其弟子何海霞多次登临华山奋笔，写其雄姿；他的作品为画里华山之美苍。吾辈未登太华，但胸中有华山的灵气，写雪中之景，更为前无古人，吾题笔偶写为之。清人恽寿平论雪景画法有言：“今人画雪必以墨渍于外”，“偶论画，须得寒凝凌兢之意，长林深峭，磴道人烟，摄入浑茫，游于物穆。其象凜冽，其光黯惨。披拂层曲，循境涉趣。岩气浮于几席，劲飙发于毫末。得其神迹，以成造化，斯喻于雪矣。”

岁次丁亥白露  
于沪上西郊无尘画室  
嘉定汪家芳记

### Seals

Wang (relief)  
Jiafang (intaglio)  
A visitor in Shanghai (relief)  
Jiading (relief)  
Where does my ambitions lie? (relief)  
To revel at expressing oneself (relief)  
Dreamland of recluses (relief)  
Cao Zhuxu’s words (relief)  
Deciphering a dream of plums (relief)

### 铃印

汪(朱文)  
家芳(白文)  
客上海(朱文)  
嘉定(朱文)  
志在何方(朱文)  
散怀适意(朱文)  
幽人梦回处(朱文)  
曹竹虚言(朱文)  
作梅解梦(朱文)

Notes: Quotes from Wang Lü’s *Preface to the Huashan Paintings* and Yun Shouping’s *Nantian’s Commentaries on Paintings*

注：摘录王履《华山图序》、恽寿平《南田画跋》字句





## Verdant Summer Hill

### 夏山苍翠图

Chinese ink and colour on paper  
230 × 130 cm  
2007

设色纸本  
230 × 130公分  
2007年

#### Inscription

Winding rivers across ten thousand  
ravines  
Reveal the leisurely pleasure of the  
ancients

White clouds float above the  
high, green mountains  
Pavilions all about links my sight  
to the faraway islets  
An enormous dragon clings onto  
the sides of the cliffs  
And a flock of cranes cries in the  
clear autumn  
Meeting a friend, the elder puts  
on his clogs  
While the wanderer sails on a  
jade vessel without a care  
Such is the wonderful scenery of  
the mulberry forest,  
That I could glimpse the  
immortals' dwellings.

The hardest component of  
landscape painting is to depict  
activities. The natural landscape  
never changes, but each master  
brings his own style to the genre.  
To paint the scene realistically can  
only be deemed to be from the hand  
of an amateur. An artist needs to  
capture the spirit of a landscape and  
with spirit resonance, the painting  
can be considered to be a  
masterpiece. Therefore, to paint  
activities well requires one to read  
widely. When one reads widely, he  
becomes used to the vicissitudes of  
life and is cured of ignorance.  
Naturally, one's heart becomes clear,  
and the unique qualities of  
mountains and ravines enters one's  
character. By learning from nature,  
we find the source of our hearts.

In the summer of *Dinghai*, on  
*Duanwu* festival, painted by Jiafang  
of Jiading in Shanghai.

#### 释文

万壑江水曲  
悠然高古趣

苍山高处白云浮  
楼阁参差带远洲  
千尺虬龙依绝壁  
一群鹤唳清秋  
山翁有约凭双屐  
野客无心溯碧舟  
自是桑林好风景  
居然尺五见丹丘

山水之道，为绘事最难之。自然之山，万  
古不变，然各代大家所画山水自有风  
格。对景写实，只为能事所写真。山水需  
得其神，气韵生动，尚为神品也。故绘事  
须多读书，读书多，见古今事变多，不狃  
狭劣见闻，自然胸次廊彻，山川奇透入  
性也。师法自然，中得心源。

岁次丁亥夏月端午  
海上嘉定家芳

#### Seals

Wang clan (intaglio)  
Jiafang (relief)  
Cao Zhuxu's words (relief)  
Jiading (relief)  
Deciphering a dream of plums (relief)  
Dreamland of recluses (relief)  
To commune with the ancients (relief)

#### 钤印

汪氏(白文)  
家芳(朱文)  
曹竹虚言(朱文)  
嘉定(朱文)  
作梅解梦(朱文)  
幽人梦回处(朱文)  
意与古会(朱文)



Auspicious Clouds  
祥云

Chinese ink and colour on paper  
165 × 123 cm  
Undated (2010)

设色纸本  
165 × 123公分  
无年款(2010年)

*Inscription*

Auspicious clouds  
Jiafang

释文

祥云  
家芳

*Seals*

Calligraphy and paintings of Jiafang  
(intaglio)  
The wonders of nature (intaglio)  
Dreamland of recluses (relief)  
Jiading (relief)  
Cao Zhuxu's words (relief)  
To commune with the ancients (relief)

钤印

家芳书画(白文)  
自然之妙(白文)  
幽人梦回处(朱文)  
嘉定(朱文)  
曹竹虚言(朱文)  
意与古会(朱文)





Clouds and Mists of the Yellow Earth  
黄土烟云

Chinese ink and colour on paper  
164 × 123 cm  
Undated (2010)

设色纸本  
164 × 123公分  
无年款(2010年)

*Inscription*

Auspicious clouds  
Jiafang

释文

祥云  
家芳

*Seals*

Calligraphy and paintings of Jiafang  
(intaglio)  
Jiading (relief)  
To revel at expressing oneself (relief)  
To commune with the ancients (relief)  
The wonders of nature (intaglio)  
Cao Zhuxu's words (relief)  
Dreamland of recluses (relief)

钤印

家芳书画(白文)  
嘉定(朱文)  
散怀适意(朱文)  
意与古会(朱文)  
自然之妙(白文)  
曹竹虚言(朱文)  
幽人梦回处(朱文)

Myriad Peaks Across the Ancient Plateaus  
万壑纵横百年塬

Chinese ink and colour on paper  
250 × 144 cm  
Undated (2012)

设色纸本  
250 × 144公分  
无年款(2012年)

*Inscription*

Myriad peaks across the ancient  
plateaus  
The loess mountains stand lofty and  
majestic

Tune after tune of soul-stirring  
and resounding *xintianyou* folk songs  
are the perfect representation of the  
yellow earth's passion. Moved by the  
big-heartedness of having my face in  
the yellow earth and my back  
towards the sky, I break out in song  
and record this scene.

Jiafang.

*Seals*

Calligraphy and paintings of Jiafang  
(intaglio)  
A native of Jiading (relief)  
Seeking out all wondrous peaks in this  
world (intaglio)

释文

万壑纵横百年塬  
苍茫壮丽黄土山

一曲一曲回肠荡气、激越高亢的信天游，这就是黄土情。余感悟面朝黄土背朝天的大气而为之讴歌写实。  
家芳

钤印

家芳书画(白文)  
嘉定人(朱文)  
搜尽天地之奇峰(白文)



景 山 工 吳 聖 林 汪 遠 新 奇 白 新 知 燈 筆  
景 山 工 吳 聖 林 汪 遠 新 奇 白 新 知 燈 筆



Impressions of Southern Anhui  
印象皖南

Chinese ink and colour on paper  
244 × 123 cm  
Undated (2010)

设色纸本  
244 × 123公分  
无年款(2010年)

*Inscription*

Impressions of Southern Anhui  
Painted by Jiafang

释文

印象皖南  
家芳制

*Seals*

Wang (relief)  
Jiafang (intaglio)  
Dreamland of recluses (relief)

钤印

汪(朱文)  
家芳(白文)  
幽人梦回处(朱文)





## Autumnal Tones of the Taihang Mountains 太行秋韵

Chinese ink and colour on silk  
45 × 45 cm  
Undated (2014)

设色绢本  
45 × 45公分  
无年款(2014年)

### *Inscription*

Autumnal Tones of the Taihang  
Mountains  
Jiafang

### 释文

太行秋韵  
家芳

### *Seals*

Wang (relief)  
Jiafang (intaglio)  
Encountering and transfiguring mountains  
and ravines (relief)  
Jiading (intaglio)  
Understanding the present through the  
past (intaglio)

### 钤印

汪(朱文)  
家芳(白文)  
遇化山川(朱文)  
嘉定(白文)  
借古开今(白文)

Autumnal Colours of the Taihang Mountains  
太行秋色

Chinese ink and colour on silk  
45 × 45 cm  
Undated (2014)

设色绢本  
45 × 45公分  
无年款(2014年)

*Inscription*

Autumnal Colours of the Taihang  
Mountains  
Jiafang

释文

太行秋色  
家芳

*Seals*

Seal of Wang Jiafang (intaglio)  
Jiading (relief)  
The wonders of nature (intaglio)  
Jiading (intaglio)  
Clear sounds of rivers and mountains  
(relief)

钤印

汪家芳印(白文)  
嘉定(朱文)  
自然之妙(白文)  
嘉定(白文)  
山水清音(朱文)



Clouds and Mist Poem of Jiangnan  
云里雾里话江南

Chinese ink and colour on paper  
80 × 60 cm  
Undated

设色纸本  
80 × 60公分  
无年款

*Inscription*

Unbroken spring rain of Jiangnan in  
the third month  
Painted by Jiafang in Shanghai

释文

三月江南春雨绵  
家芳写于沪

*Seals*

Studio of Bamboo Songs (relief)  
Endowed with the auspicious (intaglio)  
Wang (intaglio)  
Jiafang (relief)

钤印

竹鸣轩(朱文)  
攀斂吉祥(白文)  
汪(白文)  
家芳(朱文)







Impressions of Gangcheng  
钢城印象

Chinese ink on paper  
250 × 144 cm  
Undated (2012)

水墨纸本  
250 × 144公分  
无年款(2012年)

*Inscription*

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Jiafang

释文

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家芳

*Seals*

---

Calligraphy and paintings of Jiafang  
(intaglio)  
Tranquillity yields transcendence (intaglio)  
A native of Jiading (intaglio)

钤印

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家芳书画(白文)  
宁静致远(白文)  
嘉定人(白文)

Clear Rivers and Leisurely Words

清江闲语

Frontispiece 引首

Chinese ink and colour on paper

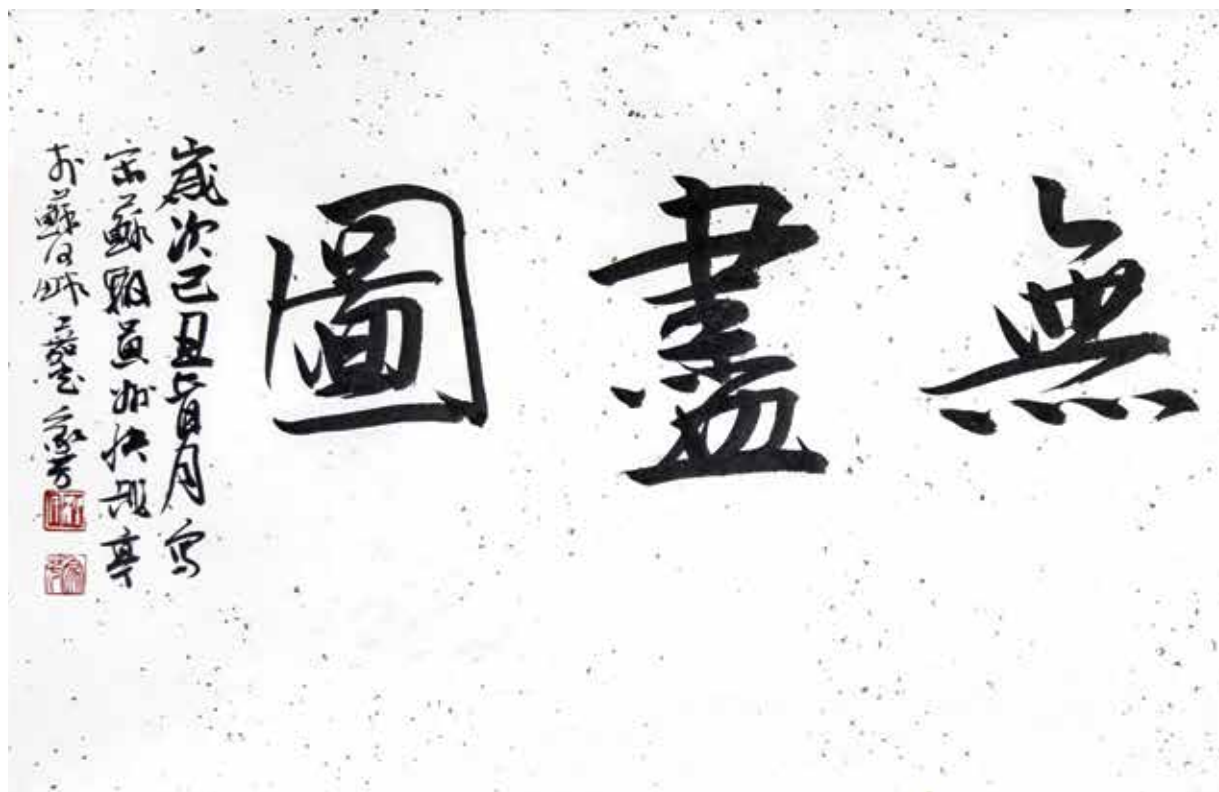
39 × 100 cm

2009

设色纸本

39 × 100公分

2009年



*Inscription*

## Boundless Streams and Mountains

In the spring of *Jichou*, a painting of 'Kuaizai Pavilion of Huangzhou' by Su Zhe of the Song dynasty, completed by the banks of the Suzhou River.  
Jiafang of Jiading

*Seals*

Wang clan (intaglio)  
Jiafang (relief)  
Mirrored flower (relief)

## 释文

## 溪山无尽图

岁次己丑春月写宋苏辙黄州快哉亭于苏河畔  
嘉定 家芳

## 钤印

汪氏(白文)  
家芳(朱文)  
镜华(朱文)





Artwork  
39 × 1230 cm

画心  
39 × 1230公分











*Inscription*

The Yangtze only meets flat ground as it flows out of Xiling Gorge, where it becomes torrential.

It meets the Yuan and Xiang rivers in the south and conjoins with the Han and Mian rivers to the north, where its currents turn more rapid.

As it flows to the foot of the Red Cliff, its waves and rhythms are like that of the sea.

Zhang Mengde of Qinghe resided in Qi'an after he was demoted, where he built a pavilion to the southwest of his house in order to admire the beauty of streams and waves.

My brother Zizhan named this pavilion 'Kuaizai'—the 'Delightful'.

The pavilion has a longitudinal view of the Yangtze of more than a hundred *li*, and a latitudinal one of thirty *li*. Its billowing waves are fierce and unpredictable.

In the day, boats sail to and fro in front of the pavilion; in the night, fishes and dragons cry out whilst seated by waters.

The Yangtze's scenes change rapidly, astounding the mind and cannot be observed at length.

One can admire these phenomena from their seats by just moving one's eye.

To the west are the Wuchang mountains, and one would

see ridges undulate toward the distance, with vegetation laid out in rows.

As the mist clears up and the sun shines through, the dwellings of fishermen and woodcutters become visible.

Therefore, the pavilion is named the 'Delightful'.

The ruins by the banks of the Yangtze were where Cao Cao and Sun Quan glared disdainfully at each other, where Zhou Yu and Lu Xun reared their horses.

These tales and ancient sites that have been handed down from the past also delight us.

In ancient times, King Xiang of Chu toured the Palace of the Orchid Terrace with Song Yu and Jing Cuo.

As a gust of wind blew through the palace, the King opened his robes and exclaimed, 'How delightful is this wind! Let me share it with all my subjects!'

Song Yu said, 'This heroic wind can only be experienced by my King; how can common subjects share in it?'

Song Yu's words were probably sarcastic.

Wind cannot be divided by gender, and yet humans can be born into good and bad times. What does this have to do with the wind?

If the literati are emotionally perturbed, then where would they not be troubled?

If they are unperturbed and do not allow their surroundings to vex them, then where would they not find happiness?

In this age, we see that Zhang Mengde was not rueful



about his demotion, instead refreshing his heart and soul in nature above his daily work.

With this, he is of nobler character than the common man.

He would not feel any sorrow if he lived under a thatched roof and behind tiled windows, let alone amidst the cleansing powers of the pristine Yangtze. Facing the clouds of the western mountains and experiencing the aural and visual beauty of the scene before him, he is contented.

Otherwise, he would have a different understanding of rolling peaks, deep ravines, vast forests, towering trees, billowing winds, and bright moonlight.

These are the same views that would discourage and upset a downcast literatus, impelling him to turn his back and avert his gaze. How could he understand the joy in them!

I have always loved painting, especially landscapes. I copied the works of the ancients and spent thirty years in disappointment, rueful that I could not paint in a way that was true to nature.

Therefore, I wandered about the famed mountains for years, including Huangshan, Wudang, Taihang, Qingcheng, and Yandang.

I perceived otherworldly beauty that could not be put to paper by one who only studies through copying paintings.

Discarding old practices, I attempted to represent that which is otherworldly.

Although I have not achieved total verisimilitude, I brought to my paintings a breath of fresh air.

The beauty of nature cannot be expressed through the constrained methods of the masters.

The same can be said for this representation of Su Zhe's 'Kuaizai Pavilion of Huangzhou'.

This long scroll was completed on the *Qingming* Festival of *Jichou*, painted in the blue-and-green style in emulation of Yuan dynasty masters.

By my south-facing window on the banks of the Suzhou River, in the western suburbs of Shanghai.

Signed by Jiafang of Jiading

#### Seals

A native of Jiading (intaglio)  
 Dreamland of recluses (relief)  
 Of my possession (relief)  
 Where does my ambitions lie? (relief)  
 A visitor in Shanghai (relief)  
 Seal of Wang Jiafang (relief)  
 Wang clan (intaglio)  
 Jiafang (relief)

Notes: Includes Su Zhe's 'Record of the Kuaizai Pavilion of Huangzhou'



释文

江出西陵 始得平地 其流奔放肆大  
南合沅湘 北合汉沔 其势溢浓  
至于赤壁之下 波流浸灌 与海相若  
清河张君梦得 谪居齐安  
即具庐之西南为亭 以览观江海之胜  
而余兄子瞻名之曰快哉

盖亭之所见 南北百里 东西一舍  
涛澜汹涌 风云开阖  
昼则舟楫出没于其前 夜则鱼龙悲啸于其下  
瘦化倏忽 动心骇目 不可久视  
今得玩之几席之上 举目而足

西望武昌诸山 冈陵起伏 草木行列  
烟消日出 渔夫樵父之舍皆可指数  
此其所以为快哉者也  
至于长州之滨 故城之墟  
曹孟德、孙仲谋之所睥睨 周瑜、陆逊之骋骛  
其流风遗迹 亦足以称快世俗

昔楚襄王从宋玉、景差于兰台之宫  
有风飒然至者 王披襟当之 曰快哉此风 寡人所与庶人共者耶  
宋玉曰 此独大王之雄风耳 庶人安得共之  
玉之言 盖有讽焉

夫风无雄雌之异 而人有遇不遇之变 而风何与焉  
士生于世 使其中不自得 将何往而非病  
使其中坦然 不以物伤性 将何适而非快

今张君不以谪为患 窃会计之余功 而自放山水之间  
此其中宜有以过人者  
将蓬户瓮牖无所不快 而况乎濯长江之清流  
揖西山之白云 穷耳目之胜以自适也哉  
不然 连山绝壑 长林古木 振之以清风 照之以明月  
此皆骚人思士之所悲伤憔悴而不能胜者 乌睹其为快也哉

余少喜涂鸦 尤为山水  
模拟四五家 吾三十年常以不得逼真为恨  
故多年游历黄山、武当、太行、青城、雁荡诸名山  
见奇秀天出 非模拟者可模拟  
摒去旧习 以意匠就天出  
则之虽未及造微 然亦气象一新  
天出之妙 不为诸家畦径所束  
此苏辙《黄州快哉亭图》並为是也

岁次己丑清明时节写此长卷  
以青绿法施之 拟元人笔意 散笔而就  
于沪上西郊苏河畔南牖  
嘉定家芳记之



铃印

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嘉定人(白文)  
幽人梦回处(朱文)  
为我之物(朱文)  
志在何方(朱文)  
客上海(朱文)  
汪家芳印(朱文)  
汪氏(白文)  
家芳(朱文)

注：抄录苏辙《黄州快哉亭记》

## Curator's Interview with Linda Neo and Albert Lim

31 July 2021

**LOW SZE WEE:** How did your interest in art begin?

**ALBERT LIM:** Both of us were in the financial market and we had the chance to travel. So, each time we went to Europe, especially Amsterdam or Italy, we would take the opportunity to visit the museums. I didn't know I liked art then. But the moment you step into a museum, you are kind of enthralled by the huge paintings hanging on the wall. And you just sit there and think 'what is that piece of art about?'. I think it started then, without me fully understanding what was happening. We only went to museums when we were in Europe. When we were in Singapore, we did not do that. But eventually in 2008–2009, there was a buzz with the setting up of three Indonesian auction houses in Singapore—Larasati, Masterpiece and Borobodur. We heard about it, and were invited to these auctions. A good friend of ours introduced us to art. And that was the beginning of our artistic discovery journey.

**LSW:** So, at the time, you seldom visited local exhibitions such as those at Singapore Art Museum?

**LINDA NEO:** We did but it was not so frequent because we were also working then. It's the same with many young couples. We really did not have the time, with three kids and working. Singaporeans are always busy! And we travelled a lot. So, you don't really have the dedicated time to go to the museums. And I must say that contemporary art was very different for us. When we visited museums like MoMA, it was very revealing. How do you appreciate this kind of art? It was a process for us to go into contemporary art.

**LSW:** So initially when you visited all these overseas museums, which type of art drew you?

**AL:** For me, it was classical art. You see all this Renaissance art—it was just awesome. Then we were eventually introduced to contemporary art because of MoMA and others.

**LSW: [To Linda] Was your interest different from Albert's?**

**LN:** I was never much into art. I am more of a finance person. So, whenever I went for meetings, Albert would be in a gallery! For me, it was quite deliberate about collecting art. Because life was so busy and since art was his interest, I looked for an interest that I could relate to. So, I made an effort to do that, and started learning. In the beginning, that's how we collected Wang Jiafang's works in 2006. Before that, we had only been buying works to decorate the house. In 2006, we bought Chinese ink because aesthetically, it is really beautiful. You don't need to understand the narrative, the concept behind the work, and all that.

**AL:** So that's how we started—with somebody introducing us to exhibitions, Wang Jiafang, Lim Tze Peng and Southeast Asian artists.

**LSW: Who introduced the Wang Jiafang exhibition in 2006 to you?**

**LN:** It was Chua Eng Lee.

**AL:** I was drawn to the more traditional Chinese *shanshui*. I like calligraphy.

**LN:** Albert's handwriting is very nice. Mr Lim Tze Peng actually offered to teach calligraphy to him.

**AL:** I stopped after a while because it was so difficult.

**LSW: Before collecting works by Wang, did you collect Chinese ink works by other artists?**

**LN:** We had bought some Chinese contemporary oil paintings.

**LSW: So, the Wang Jiafang paintings were your first serious ink acquisition. What drew you to the exhibition in 2006? What attracted you?**

**AL:** I would say I am quite old-fashioned. I could just stand in front of a *shanshui hua* and stare at it for a long time. There is just a connection. I don't know where I got it from. But when I was growing up, I noticed that my father was very good at Chinese writing. Although he wrote with

a pen, I could tell he had calligraphic training from the way he wrote. So, when I was young, I was pretty good at writing too. So, maybe, it's somewhere in there. I also love landscape scenery. And this was confirmed by our last trip to China, when we went to Huangshan with Wang Jiafang. When you see the real thing and you see him doing it (painting onsite), it just enthralled you beyond your wildest imagination. So, when I go to an exhibition, I am still drawn to Chinese ink painting. It is something captivating.

**LN:** For Chinese ink, you don't need an interpretation, or people to explain to you what the work is about. When you see it, you can feel the magic of the work, the strokes, the lines, even the shading. And when you know about the technicalities (such as not being able to correct ink works), it makes it even more magical, right? You really have to be gifted and trained to be good at it.

**LSW: Before the 2006 exhibition, you must have seen other Chinese ink paintings, either by other China artists or Singapore artists in Singapore. Was there anything different about Wang Jiafang's works that attracted you?**

**LN:** To me, what really caught me was how he drew the pine trees. He is an expert and really famous for that. It's really so beautiful. So, that was what really caught me and those were the first few paintings that we bought.

**AL:** Wang Jiafang is able to bring pine trees to life. I did a bit of research. Pine trees are symbols of longevity and are evergreen. Wang Jiafang's masterly rendering of this symbolic tree is a delight to the eyes. When I was doing my Masters in Asian Art History at Lasalle College of the Arts I discovered something of interest to me. Faced with the failure and chaos of the ruling dynasty, the Chinese literati during the Tang and Song dynasties retreated to the mountains to seek tranquillity and catch the 'rhythm' of nature. They drew inspiration from their communion with nature to produce poems, calligraphies and paintings. That's when you begin to realise how they produced such works. These represent the soul of Chinese culture. You just see the connection when you look at the

paintings. In our Wang collection, we see the natural elements of this ‘otherworldliness’ vividly captured by him.

**LN:** It is so close to nature. This is something that we really miss. When you look at Impressionist works and works by Van Gogh, we experienced those scenes in our travels to the West. You don’t realise that the mountains in China are different from the West, until you are in China, and see them for yourself. And when it is represented on paper and ink, it is totally different. Initially, since we didn’t speak Mandarin, we were not really exposed to the medium, and saw it as old-fashioned. During the Olympics in China, they had demonstrations of paper making. And when we started buying Chinese paintings, we realised that damaged paper could be restored without any worries. We had bought some Chinese ink works which were damaged by silverfish. Our gallerist sent them to China, and they came back perfectly restored. So, ink on paper is really interesting.

**LSW:** Speaking of connection, did you have a chance to meet Wang Jiafang at the 2006 exhibition? What was your impression of him then?

**AL:** We were just beginning to collect ink works. So, we did not have much of an impression of him. However, when we visited him in 2019 and went with him on his painting trip to Huangshan, a fresh kind of connection was kindled. We were overwhelmed with his hospitality and kindness towards us during the trip. His depiction of the highest form of Chinese painting, landscape painting, was not only a delight to watch but also reflected his high level of cultural attainment. There was a heartening moment that I have to mention. At the invitation of the Anhui officials, Wang Jiafang had to pitch his calligraphy skills against one of the local artists. When it came to his turn to write the calligraphy he turned to Linda and I and said he will write a set of calligraphies for us. Using the official script ink tradition he wrote 同根亘古, ‘Enjoined Since Ancient Times’ and 翼比乐年, ‘Joyful Years Together in Flight’. His reference to our shared roots in Chinese ancestry in the first calligraphy reconnected us. In a way collecting Chinese ink paintings is connecting to the Chinese-ness in us.

**LN:** He came across as being very humble. We saw his demonstration, and how he painted. We were very impressed with his plein-air painting. He was so swift—it was like no effort for him. He could paint and write calligraphy on the spot. That was quite amazing. We were also impressed by the size of his works, measuring four by eight feet. It was the Chinese who introduced large artworks into the market—the bigger the better.

**LSW:** Do you remember how many works you had bought from that show?

**LN:** I think we bought three large works.

**LSW:** An account mentioned that the Singapore show had already sold out before it opened. Was that the case?

**LN:** Yes, he had really big collectors in Singapore. Actually, there were many ink collectors in Singapore, mostly of the older generation. Some of them are now too old to collect, and others have passed on. Collecting ink was something very new for us then.

**LSW:** From the initial three works, how did you decide that he was an artist worth following and you would collect more of his works?

**AL:** Chua Eng Lee played a part. He would let us know whenever there were new works available. We really like Wang’s ink paintings and we continued to collect for a while.

**LN:** For art collecting, you need the buzz and a community. If you don’t have them, you would just move on to something else. Eng Lee was very fervent and fixated. He really believed in Wang Jiafang. So, we followed him. But eventually we stopped collecting (Wang) because we moved into collecting Singapore modern paintings. It was also difficult because we don’t have a direct relationship with Wang.

**AL:** We also don’t speak the language well—so that was a challenge.

**LSW:** You spoke about the importance of a community of collectors. Did you know the other people who collect works by Wang? Do you meet and interact with one another?



**LN:** We mainly gathered at Orchard Gallery, but we were not active because they spoke Mandarin most of the time.

**LSW:** So, you were quite an exception within that group of collectors in Singapore.

**LN:** Yes, I think so. This was also the case when we did the Chinese calligraphy show for Lim Tze Peng. It can be a bit embarrassing and discouraging because we cannot read Chinese, even though we are Chinese. When we went to China, Wang tried to speak to us in Mandarin. We could only manage a smattering of words, but luckily, we could communicate.

**AL:** Eng Lee came in to help us. So, we got the message across to Wang.

**LN:** The world is global. I deal with many Japanese. I don't speak Japanese, but I feel comfortable in that group. It's the same for the Chinese as well.

**LSW:** You said that you are more drawn to the visual quality of ink paintings. Comparing the Wang paintings in your collection with those in Chua Eng Lee's collection, do you see a difference?

**AL:** I think he has the advantage of understanding the Chinese language and the inscriptions in the painting. If we also understand the inscription, we will probably be drawn to the same painting as well. He has spent more time with Wang and knows him personally. So, in that sense, he has access to a wider range of works than us. So, we collect quite different works from him.

**LN:** Wang went into abstraction, and I loved that series.

**AL:** I prefer his more traditional works. The abstract works are nice, but they do not have the same power for me.

**LN:** Collecting is about a journey and the instinct.

**LSW:** You mentioned that you're not fluent in Mandarin and that puts you at a disadvantage in relating to China artists or Mandarin-speaking collectors. Do you feel there is any collecting advantage in being more English-educated?

**LN:** I think so, because we look at things from a very different angle. It's a discovery process—you go in with fresh eyes. So, you look at things very differently, from what you would imagine. It's very new to us.

**AL:** The only advantage is that we have to depend on the aesthetic. We don't start with the academic because we don't understand the language. We base our strength on the aesthetic—that's where we need to focus on.

**LN:** I always think that art is borderless. When you see a beautiful piece of artwork, it is beautiful. And a picture paints a thousand words, right? So, you enter it with different eyes altogether. That is a challenge for contemporary art. When you see an interesting piece of contemporary art, it makes it more interesting when you know the narrative. For Chinese ink, there's the aesthetic part and you can feel the energy in the work.

# 采访 廖慧莲和林發祥

2021年7月31日

孙培森 编译

**刘思伟:你们对收藏艺术品的兴趣是怎么开始的?**

**林發祥:**我们两人之前都是在金融界工作,因此有机会到处旅行。特别是到欧洲的阿姆斯特丹或意大利旅行,我们有机会去参观博物馆。当时我也不清楚自己是否喜欢艺术。但我步入博物馆时,就会被那挂在墙上的艺术杰作深深吸引,就呆呆地看着这幅作品陷入沉思。我想就是那时候开始对艺术逐渐产生了兴趣,但对艺术只是一知半解。我们一般只是到欧洲时才会去游览博物馆,在新加坡我们就没有去过。一直到2008-2009年,当印尼的三家拍卖行 Larasati、Masterpiece与Borobodur开始它们在新加坡的业务时,市场反应很好。之后,我们经过一位友人介绍并受邀参加,就这样开始了我们的艺术之旅。

**刘:所以你们当时很少参观本地的画展,比如在新加坡美术馆的展出?**

**廖慧莲:**因为工作的关系,我们偶尔会参与但不频繁。当时我们需要照顾3个孩子,还要兼顾工作,有时还要出国公干,因此很难抽出时间参与,我想这也是大部分新加坡年轻夫妇所面对的现实。我想说当代艺术和现代艺术还是有一定的区别。当我们参观纽约现代艺术博物馆时,我们的感受很不一样,如何欣赏这种艺术对于我们来说需要经过一段时间的了解。

**刘:你们当初参观国外的博物馆时,是什么样的艺术吸引了你们?**

**林:**对于我来说是古典艺术。当你看到那些文艺复兴时期的艺术作品,真的是令人惊叹。后来因着纽约现代艺术博物馆的缘故我们就开始去了解现代艺术。

**刘:慧莲,您和您先生的兴趣一样吗?**

**廖:**刚开始的时候,我可以对艺术是一窍不通,因为我的专业是金融。所以每当我去参加会议时,发祥都会到画廊参观。对于我来说收藏艺术品是刻意安排的。因为忙碌的生活节奏和发祥对艺术的兴趣,也促使我需要去寻找适合我自己的兴趣爱好。2006年我开始收藏汪家芳的作品。我们之前买艺术品只是为了家居的装饰和点缀。我们最初喜欢山水画,只是因为它看起来典雅美丽,并没有花太多的时间去理解其背后的概念和意义。

**刘:是谁介绍你们去汪家芳的画展?**

**廖:**蔡永义。

**林:**因为书法的关系,我个人比较喜欢山水画。

**廖:**发祥写得一手好字,林子平甚至还要亲自传授他书法。

**林:**我有去尝试,但后来放弃了。

**刘:你在收藏汪家芳的作品之前,是否有收藏其他画家的水墨画?**

**廖:**我们曾经买过一些中国画家的当代油画。

**刘:汪家芳的水墨画可以说是你们最初的收藏,是什么原因让你们被他的作品吸引又去参加2006年的画展呢?**

**林:**我是一个比较传统的人,可以在一幅山水画面前凝视很长时间。这种感觉无法用言语形容。小时候我发现父亲的钢笔字写的很好,我可以感觉到他似乎训练有素,所以我在写字方面也潜移默化受到他积极的影响。我也喜爱山川的秀丽风景,特别是和汪家芳一起去黄山旅行时更是深有领会。当你看到他在现场作画,那种感觉真是超乎我们的想象,所以每当我去观赏展览时,我常常对水墨画情有独钟。

**廖:**观赏水墨画时,不需要别人给与太多的讲解。当你自己看到画作的线条、笔触和色调的时候,那种艺术的魅力便扑面而来。其中包含了技术性的考量,比如不能随便修改,这就使绘画过程极具挑战性,画家要进行创作不仅需要天赋,更需要经过严格和全面的训练。

**刘:**在2006年的画展之前,我想你们肯定有看过其它中国或本地水墨画家的作品,你觉得他们的作品与汪家芳的有何不同?

**廖:**对我而言最吸引我的是他所画的松树。他在绘画松树方面的造诣常被人津津乐道。我早期注意到他的这个特点,并收藏了几幅以松树为主题的画作。

**林:**松树是长寿和万年长青的象征。汪家芳在松树的绘画中,形神兼具的表达出松树的独特特征,让人百看不厌。当我在拉萨尔艺术学院攻读亚洲艺术史硕士课程时发现了一个有趣的现象。唐宋时期的文人跑到深山野岭去寻求心灵的慰藉和吸收大自然的“气韵”,从中获取吟诗和创作书画的灵感,这是中华文化精神的其中一个特点。人与大自然的结合从家芳的作品中表露无疑。

**刘:**谈到互相联系,你在2006年画展时有和汪家芳见面吗?你对他的印象如何?

**林:**由于我们当时刚开始收藏水墨画,所以没有特别留意他。一直到2019年的黄山之旅,我们才和他建立了密切的关系。那次的旅行让我们感受到他的热情好客,为人敦厚儒雅。从他的画中,我们不仅在审美方面观赏他的山水画,我们也逐渐领悟到他高超的文化水平。当我们在安徽时,发生了一件令人倍感温馨的事。汪家芳受邀“以墨会友”,就是与当地的一位书法家互相切磋。他拿起毛笔给我们写了两对字,《同根亘古》意指我们大家同为炎黄子孙;《翼比乐年》代表着我和慧莲比翼双飞的意思。因此收藏水墨画对我们而言,也是我们对中华民族的认同。

**廖:**他给我们的印象是谦卑有礼。在户外写生的时候,我们有机会看到他示范如何作画,他在现场潇洒挥毫,干脆利落的就完成了他的绘画和书写,令人钦佩。我们对他八尺全开的大画印象深刻,大幅作品在当代画市场特别受欢迎。

**刘:**你还记得那次画展你买了几幅画吗?

**廖:**我记得买了三幅大画。

**刘:**有人说展品在开展前就已经售罄,有这回事吗?

**廖:**是的,他在新加坡拥有一定数量的大藏家。在新加坡有很多年长的水墨画藏家,当中有些年事已高,甚至离开世界了。对于水墨画收藏,其实我们算是新手。

**刘:**从最初三幅作品的收藏开始,之后你们怎么确定汪家芳的画作值得你们收藏?

**林:**蔡永义在这方面发挥了很大的作用。当汪家芳的新作抵达新加坡之前,他就通知我们。我们自己逐渐也非常喜欢汪家芳的山水画,所以就一直收藏和欣赏。

**刘:**藏家群体很重要。您知道哪些其他汪家芳作品的藏家,和他们有见面互动吗?

**廖:**我们和其他藏家一般在豪珍画廊见面,但因为语言障碍等方面的原因,互动不是很密切。

**刘:**那你们在水墨画藏家群体中可以说是比较特别吧?

**廖:**我也是这么认为。我们在为林子平办书法展时也面对同样的困境。作为华人,我们不能阅读中文常常令人感到尴尬和气馁。

**刘:**你谈到自己对水墨画有较强的观感。对于收藏汪家芳的作品,您认为您和蔡永义之间有何区别?

**林:**我觉得他在中文方面占有优势,所以他对于题跋颇有很多体会。另外,他和汪家芳相识很久,他不仅熟悉画家,他也了解汪家芳的画作范围,因此他的收藏当然和我们有一些区别。

**廖:**我喜欢汪家芳的抽象作品系列。

**林:**我反而喜欢他的传统作品。他的抽象作品很好,但我觉得他的传统作品更好。

**廖:**收藏是一个过程,常常就是凭直觉。

**刘:**你谈到因为你受到中文的限制,所以导致你在收藏水墨画方面处于下风。那你认为受英文教育的藏家有什么优势吗?

**廖:**我认肯定有优势,我们可以从另外一个角度去欣赏水墨画,这样的体会和感觉应该非常不同。

**林:**从英文教育背景的角度,我们只能通过单纯的审美去欣赏水墨画。因为语言的障碍,我们不能从学术的角度进行深入的探讨,但也因为这样,我们可以更加的专注于审美。

**廖:**我总是觉得艺术无国界,一件完美的作品应当受到更多人的认可。一幅画所带出的意义胜过千言万语。对于当代画作,虽然各花入各眼,但当你看到一幅好的画作,并去了解它背后所表达的内涵时,你就会逐渐对作品产生兴趣。而对于水墨画,我们是要通过审美的角度,去欣赏和感受作品中所带出的美好意境。











From left: Linda Neo, Albert Lim, Chua Eng Lee, Wang Jia Fang, Chua Kah Huat

左起：廖慧莲、林發祥、蔡永义、汪家芳、蔡嘉发

In conjunction with the exhibition  
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