

林

LIM YEW KUAN

友权



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“塑像以迈向未来的姿势，眼神向前瞭望，整身的重心向前、重心在右脚，造型带有动感，姿态阔步向前，神态气宇轩昂并具有一往无前的精神……”

一尊1.8米高的林学大雕像——造型以右手挽着夹克甩在肩上，显示他是一名教育家；而左手则紧握着画笔，象征他的绘画贡献——正在厦门紧锣密鼓地进行塑造。林学大全身铜像曾为新加坡南洋艺术学院欢庆70周年而立。如今回归故里，即将矗立于厦门美术馆，为配合本次展览，并永久留念。

《林学大遗作展》于2009年及《不知足的恩赐——林友权回顾展》于2010年在新加坡南洋艺术学院举办后，在洪卜仁先生（厦门市著名的史学专家）积极推动下，将于2011年巡回至厦门美术馆展出。本次展览由中国福建省厦门市人民政府外事办公室与厦门市文化广电新闻出版局支持，厦门市美术馆、新加坡南洋艺术学院与新加坡中华美术研究会携手主办，父子合璧《新、中两国艺术交流展：传承与开拓——林学大及林友权美术作品展》。

其中之一引人瞩目是该塑像由新加坡国家文物局支持，展后将赠予厦门市美术馆馆藏。展览核心就围绕在一个“缘”字——林学大与林友权的父子缘，厦门美专与南洋美专（南洋艺术学院前身）的续缘，厦门与新加坡的历史渊源。该展览也是新加坡艺术家首次受邀在厦门展出。

此次深具历史意义的展览获得了新加坡国家文物局、南洋艺术学院、新加坡艺术理事会、新加坡国际基金和李氏基金的慷慨资助与鼎力支持。除了感谢以上机构的财务赞助，也感谢新加坡新闻、通讯及艺术部部长雅国博士、南艺院长朱添寿先生、南艺东南亚艺术研究所及展览馆管理处处长陈莉玲小姐及副经理林鑫珠女士、新加坡中华美术研究会、厦门市文化局局长罗才福先生、厦门市美术馆崔勇副馆长、陈鑫先生、周煜先生、洪卜仁先生的支持与协助，以及厦门市京轩雕塑室蔡汶家先生、王鹭鹰先生及工作人员热情的款待。

在此特别感激刘思伟先生在百忙之中始终如一、耐心细致的指导与协助，使画展得以成功举办。另外也感谢后小路雅弘教授、吕采芷女士、刘燕媚女士、丘小嘉教授、吴锦汉先生、陈建坡先生及刘岱松女士挚切的鼓励与支持，为一记之曰——“缘”。

漫长艺术生涯，多少师尊道友随伴；  
卸下得失之心，一路走来无怨无悔！

## ACKNOWLEDGEMENTS

A LIFE WITHOUT REGRETS:  
PRINCIPAL LIM YEW KUAN

By Ms. Xu Mei Yan

“Poised to march into the future, the statue gazes ahead, its centre of gravity placed over the right foot in front. Taking a wide step forward, the dynamically posed figure is dignified in bearing and decidedly forward-going in spirit ...”

A 1.8-metre portrait sculpture of Lim Hak Tai is now being sculpted in Xiamen as part of an intensive preparation. It portrays the man as an educator, with the right hand holding a jacket flung over the shoulder. Paintbrushes clasped in the left hand speak of his contributions to art. Previously, a portrait sculpture of Lim Hak Tai had been created for the celebration of the 70th anniversary of the Nanyang Academy of Fine Arts (NAFA) in Singapore. But now, the upcoming version will be returning to Lim's place of origin, and shall stand in the Xiamen Art Museum not only in conjunction with the present exhibition, but also as a permanent remembrance.

Subsequent to the success of the exhibitions “Quintessential Nanyang – Lim Hak Tai” (2009) and Lim Yew Kuan (2010) in NAFA, Xiamen's renowned history expert Mr. Hong Puren has been actively working towards the touring of these shows to the Xiamen Art Museum. The result, which is to open in 2011, is the present exhibition supported by the Foreign Affairs Office of the People's Government of Xiamen, Fujian Province, as well as the Xiamen Municipal Bureau of Culture, Radio-Film-Television, Press and Publication. This event, organised jointly by the Xiamen Art Museum and NAFA, features the artworks of a father and his son together under the rubric of “Crossing Visions – Singapore and Xiamen: Lim Hak Tai and Lim Yew Kuan Art Exhibition”.

Notably, the abovementioned portrait sculpture has the support of Singapore's National Heritage Board, and will be added to the Xiamen Art Museum's collection at the end of the exhibition. Central to the exhibition are bonds – the bond between father (Lim Hak Tai) and son (Lim Yew Kuan), the continued connections between the Xiamen Academy of Fine Arts and NAFA, as well as the historical links between Xiamen and Singapore. This will, in fact, be the first instance where Singaporean artists are invited to exhibit in Xiamen.

This exhibition with such profound historical significance is generously sponsored and supported by Singapore's National Heritage Board, Nanyang Academy of Fine Arts, the National Arts Council of Singapore, the Singapore International Foundation, and the Lee Foundation. Besides these sponsors, we also extend our gratitude to Singapore's Minister of Information, Communication and the Arts Dr. Yaacob Ibrahim, NAFA's President Mr. Choo Thiam Siew, Director of Institute of Southeast Asian Arts & Art Galleries Ms. Bridget Tracy Tan and Assistant Manager Ms. Iris Lim, the Singapore Society of Chinese Artists, Director of the Xiamen Culture Bureau Mr. Luo Caifu, Director of the Xiamen Art Museum Mr. Cui Yong, Mr. Chen Xin, Mr. Zhou Yu, and Mr. Hong Puren for their support and assistance. In addition, we thank Xiamen Jing Xuan Sculpture Engineering's Mr. Cai Wenjia, Mr. Wong Luying and staff members for their warm hospitality.

Our special appreciation hereby goes to Mr. Low Sze Wee for giving us consistent, patient and detailed guidance and assistance in spite of his busy schedule. The exhibition would not have been possible without these efforts on his part. Last but not least, we would also like to thank Professor Ushiroshoji Masahiro, Ms. Jessica T. Lyu-Hada, Ms. Yvonne Low, Professor Yow Siew Kah, Mr. Ng Kum Hoon, Mr. Tan Kian Por, and Ms. Allison Liu Daisong for their sincere encouragements and support. Again, it is the bonds between people that make this endeavour such a meaningful and memorable one.

In a long artistic career,  
One walks in the company of many teachers  
and confreres;  
With no care of losses and gains,  
There are no regrets this far down the road.

(Translated by Ng Kum Hoon)



# 献词

MESSAGE

## 新加坡新闻、通讯及艺术部部长 雅国博士

林学大老先生与林友权先生父子，是新加坡艺坛举足轻重的两位人物，集艺术家、教育家和艺坛先驱于一身。这两位艺坛前辈，为我国早期的文化发展，作出了巨大的贡献。

身为南洋美术专科学校（即南洋艺术学院前身）的创校校长，林老先生造就了无数的艺坛栋梁，为我国的艺术发展与传承，作出重大贡献。他带领南洋美专成为本地著名的艺术教育学府，为我国早期的美术教育与发展，奠定了基础。今天的南洋艺术学院，与本地和海外著名的院校携手合作，为不同年龄层、不同专科的学生，提供最好的教育。

也是画家、教育家的林友权先生为完成父亲遗志，接任南洋美专校长，继续为有南洋风格的艺术作出重大的贡献。林先生培养美术人才不遗余力，在他的耐心教导下，学生们学有所成而且最终成为我国画坛名家。今见林先生仍活跃于艺术创作，我甚感欣慰。我有信心，林先生将继续为新加坡的文化艺术作出贡献，并将在历史的长河里，继续启发我们的子子孙孙。

在这里，我要恭贺林友权先生和家人成功举办《新中两国艺术交流展》。这次的画展不但展现了林学大老先生和林友权先生的生平与著作，也叙述着厦门和新加坡两地的文化艺术渊源。这次的展览将透过这两位先驱艺术家的作品，把新加坡的文化艺术展示给中国的观众，为我们即将在2014年开幕的国家美术馆造势。

类似《新中两国艺术交流展》的画展对于肯定本地艺术家的成就、促进文化交流和加强与海外合作伙伴的文化联系等方面也有着关键作用。我国要成为环球艺术之都，要培养下一代艺术家和提高人民的艺术素养，需要像林先生这样有热情、有才气的艺术家，为我国的艺坛发光发热，这一点是至关重要的。

我谨祝林先生艺术成就更上一层楼。

(吴锦汉 译)



## MESSAGE

By Dr. Yaacob Ibrahim

Minister for Information, Communication and the Arts, Singapore

Both Mr Lim Hak Tai and his son, Mr Lim Yew Kuan, are important figures in Singapore's arts and culture landscape – they were accomplished artists, dedicated educators and pioneers who played significant roles in shaping our early cultural development.

As founding principal of the Nanyang Academy of Fine Arts (NAFA), Mr Lim Hak Tai inspired and groomed generations of young artists to become future pillars of Singapore's artistic heritage. He also laid the foundation for arts education in Singapore, steering NAFA to be a prominent arts institution in the local landscape. Today, NAFA equips students across a range of ages, levels and specialisations, partnering with established institutions both locally and internationally.

Mr Lim Yew Kuan continued his father's legacy as an artist, educator and as the next principal of NAFA, contributing significantly to the Nanyang style of art in these capacities. He nurtured NAFA students in their pursuit of artistic excellence to become leading Singaporean artists. I am heartened to see that he remains an active practitioner today, and am confident that his continued contributions to our cultural landscape will be a rich source of our art history for future generations.

I congratulate Mr Lim Yew Kuan and his family on the launch of the "Crossing Visions" exhibition, that celebrates the life and work of Mr Lim Hak Tai and Mr Lim Yew Kuan, as well as the connections between Xiamen's and Singapore's art histories and their influence on each other. Through the lenses of these artistic pioneers, this exhibition will showcase Singapore's artistic heritage to audiences in China, building anticipation for the opening of our National Art Gallery in 2014.

Exhibitions like "Crossing Visions" also play an important role in recognising artistic excellence of our local artists, fostering cultural exchange and strengthening cultural ties with our overseas counterparts. The strong support and commitment of talented and passionate artists like Mr Lim are critical to fulfilling our vision to be a global city for the arts, and inspiring the next generation of arts audiences and practitioners.

I wish Mr Lim continued success in his artistic endeavours.



# 根深不随风雨转 新枝老树绿南洋

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陈鑫先生

## 读林学大、林友权美术作品

厦门市美术馆，馆长助理

陈鑫先生

翻阅中国与新加坡近现代美术发展历史，林学大、林友权父子是一部人生与艺术的不朽传奇，这是中国与新加坡具有现代意义的美术教育历程中不可或缺的一座丰碑，美术作品具有西方绘画元素与东方文化精神的独特艺术。解读林学大、林友权的艺术，就艺术而艺术的层面欣赏是容易误读的，就人生而艺术的角度理解也是不完整的。他们是经历了战乱与和平、帝制与民主、传统与现代的交战、转型和拓展的伟大时代，随着人流移民潮、国家独立潮和思维解放潮的大潮湍洄中找到了他们各自的人生立足之本与事业开疆所在，其美术教育与美术创作取得的业绩在地域乃至国际艺坛都有一席之地。可以说林氏父子是既有联系又各有特点，既有传承又各有发展，是一个由一而二、由二而一的相辅相成的关系。林学大，作为“南洋美术之父”是当之无愧的，先是二十世纪初参与创办厦门美专、抗战期间又转至新加坡创办南洋艺术学院，林友权先生又子承父业，发扬光大，一手抓美育，一手抓创作，对于开辟南洋美术教育天地，推动新加坡美术事业发展，做出了历史贡献；对于完整地梳理厦门地方美术历史乃至中国近现代美术教育脉络，都有积极意义。

### 一、在乱世异域创立南洋画派的林学大

林学大十九世纪末出生、二十世纪初成长的厦门人，其幼年与青少年阶段正处于中国从封建帝制向半殖民地半封建痛苦过度，外侵不断，内乱频仍，国耻民辱，饿殍遍野的最黑暗时期，也是结束封闭的农耕社会向开放的工业社会转型的重要历史时期，西方强势文化与中国传统文化在急剧交战、消长融合与共同发展，形成了世界文化历史上独特而复杂的畸形生态。不少仁人志士包括一批文化人，寻找救国之路，文化上从内省悲悯向外搬求生拓展，全盘西化、西学东渐与西学中用等各种思维态度与求学办法都在中国的知识先进中体现，西方的办学理念与方式也被大量引进，其效果直接影响进入这些学校学习的学子。

林学大是1913年进入福建省立高等师范专科学校用2年的时间完成图画手工专修科学业的。我们要了解和掌握林先生的学术背景，就不得不提这所学校。福建省立高等师范专科学校是由清代皇帝光绪与溥仪的老师陈宝琛于福州老家赋闲之际创办的，东文学堂、全闽师范学堂、福建优级师范学堂是其前身，这也是中国最早的现代形态的大学，当代福建师范大学与闽江学院都把它当作自己的源头。在陈宝琛的影响与组织下，吸纳了政府与社会力量在福州兴办了30多所公立、私立学校，开中国新式教育之风。这所学校的学生不仅在福建至中国的文明进程发挥作用，而且到东南亚各国创办现代学校、传播现代文明也起着开拓先驱的作用。林觉民、林兰英、郑作新等都出自这所学校。当时学校的组织形式、授课安排与任教老师已多不可考，据相关资料显示早期教西画的多为日籍老师，西方各种画派的技艺都为他们介绍、传授。而陈宝琛作为学校的组创者，其自身的国学素养、成果依照现代国学大师的标准衡量，与现代所谓的国学大师相比，则有过之而无不及。况且，陈宝琛还有开放的眼光与胸怀，是识时务的俊杰。这些精神层面的因素无不深深地影响着学校的老师与学生，当是毫无疑问的。

林学大从学校毕业后，返回厦门先后参加福建省立年级十三中学（原思明中学）、集美学校的美术教学，并积极推动创设集美美术院，参与创办了厦门美术专科学校。对于福建美术作出贡献的谢投八、著名书法家梁披云等出自集美学校。当时糅合中西文化内容与形式的教学，也肯定影响了从集美学校走出的现代中国美术的大人物——黄永玉先生。


正是时代与风气巨变之交，使得当时不少的学者与艺术家都兼具东西方学养，艺术表现上呈现跨界的形态。美术界如中国现代美术教育的奠基人徐悲鸿、刘海粟等，中国书画、油画都擅长。林学大是比他们略长二、三岁的同时代人，也具有这种特征。也因为林学大美术教育的声誉盖过了美术创作的成就，使得人们对他美术作品的艺术价值的认识还不够客观、不够深刻。依我的认识，从林学大作品来看，分为油画、国画与书法三大类。油画有静物、风景与人物画，国画主要为花鸟画，书法以隶书为主，兼擅正书、行书。他的这些作品的成就如果非要排序，我以为第一是油画，第二是国画，第三是书法。他的国画与书法基本是中国传统的，从这次展览的43副书画篆刻作品可以看出林学大具有扎实的书画功底，许多东南亚的书画家尚未达到他的书画艺术境界。他的书画艺术未能再进一程、自成一家，主要是他在东南亚没有书画艺术的发展环境，与那时当局限制华文影响、倡导英文有关。

浪漫主义绘画色彩和现实主义人文关怀，是林学大油画艺术的基本特征。目前我们还没看到林学大在厦门创作、表现厦门乃至中国自然人文景观的油画作品，未能够对他的早期油画作品有一个基本认识。而从本次展览的35幅油画来看大多是林学大于二十世纪五十年代创作的作品。那是他的旺年时期，又历经国乱、移民与创业的磨砺，可以说阅历丰富、处世达观、毅力顽强，作为侨民的他又是新加坡的公民深切体会到文化独立对于国家独立自强的重要性，提出并践行了“南洋画风”的理念，表现的多为马来亚与新加坡的自然、城乡风景和社会生活。

南洋画风理念推动下产生的南洋画派，以华人艺术家为主要力量、以东南亚为整体的区域文化派别，它创造了尊重多元文化、融合东西方艺术、突出东南亚精神的南洋美术风格。南洋画派比菲律宾埃德斯、印尼苏佐佐诺等东南亚画家进行殖民艺术解构、民族艺术启蒙更进一程，其意义在于吸纳多元文化营养，立足本土文化创建，这是文化自觉基础上文化目的明确、文化行为独立、文化风格明显的艺术群体。南洋画派艺术家们的开放性视野、前瞻性思维和开拓性艺术，奠定了他们在东南亚美术发展史具有一席之地，同时也确立了林学大作为“南洋美术之父”的历史地位。



林学大的油画作品是用心观照现实，具有灵性、充满散文气质、打上南洋文化印记的艺术作品，与当代艺术家走大尺幅、追求视觉冲击力的“大作”不同，作品很少有超过1米的。但是就是这批在今人看来的小作品，却让人强烈地感觉到飘逸在作品上富含海洋暖流与热带丛林味道的南洋风，感觉到画家喜怒哀乐的情感、微妙变化的情绪。画家没有用工细写实的技法，而是极力用情感意象的写实，印象派、野兽派等具有艺术原始倾向的浪漫主义对林学大影响深刻，也适合他所处在东南亚新加坡乱而待治、变而待立的时空环境中产生的心境与表现选择。这也可以从他的作品中得到印证。他的油画作品最多还是籍以表现南洋世象的风景，一种是有人物的，如1952年已完成和未完成的 Malay Wedding 《马来婚礼》，热带植物蓬勃的感觉与举办婚礼忙碌喜庆的场景以不经意的手法表现得一览无余。一种是纯风物的，画家表现圣多马径已经成了一个系列，如1949年创作 NAFA at St. Thomas Walk 《南洋美专于圣多马径》与1954年创作的 Front Yard of St. Thomas Walk 《圣多马径前院》，用色纯粹，构成明暗对比，两图一横一竖，表现阳光使眼前万物鲜明亮丽，另有一幅1954年创作的 Old NAFA at St. Thomas Walk 《南洋美专于圣多马径》则是以深色的调子、沉郁的笔触直接表现这个时候的南洋美专，则与前两幅的感觉完全不同；还有值得一提的是一幅他于1956年创作的同样题材的作品，此时画家用色单纯而且不厚，用笔洗练，表现轻松，融合东西方艺术的境界与功夫已经到了炉火纯青的地步，有中国画和水彩画的意味，与世界别的画家作品放在一起，面貌不会混同。这批无人物的建筑景观画是拟人化的叙事诗章，画家以内容反复、角度不同的手法表现南洋美专，可见画家将之视为自己的生命一样来看待，记录的是南洋美专成长历程中的缩影，也是画家思想情感的一个永恒驿站，这是纯风物中自然人文和谐相融的一类；另一类是1951年与1952年创作的 Singapore River 《新加坡河》、River View 《河运》、Tanjong Rhu 《丹戎禺》，1953年创作的 Sentosa 《圣淘沙》，1956年创作的 Shipyard 《船坞》、Kallang River 《加冷河》等作品表现了人与海洋的关系、繁忙的港口，尤其是1953年创作的 Construction on site of a Shipyard at Tanjong Rhu 《丹戎禺修船厂》画幅只有40×50cm，大地与天空都用单纯的暖色调，



中间部分用抢眼的红色表现起重机等机械，描画记录了包括新加坡在内的东南亚向工业化现代文明迈进中的博大气势和广阔图景，这些作品都反映了画家已经融入了当地时下的社会生活，喜欢上了新加坡、喜欢上了东南亚、喜欢上了华侨普遍具有梦乡般归宿感的南洋，情感脉搏与心灵图象都与城市、国家的进退一同跳动。此外，林学大的人物画虽然不多，但是有3幅给人留下了深刻印象。一幅是 Lu Xun Statue 《鲁迅雕像》，以绘画表现雕塑形象，以凝简之形态取代细腻之刻画，以红、白、黄、黑四大色块完成全图，无五官之容貌，却有完足之神态，将作为中国民族脊梁、文化旗帜的鲁迅表现得淋漓尽致；一幅于1955年创作的 Riot (Hock Lee Bus Incident) 《工潮》更是直接反映了当地社会发展中的矛盾，体现了画家很深的社会责任意识，是其浪漫艺术手法与现实人文关怀的完美结合，与他一幅相当前卫的拼贴插图 Woes of the Poor 《穷苦人家多悲哀》一样，技法浪漫而内容却是深沉灰色的。这种责任意识延伸到画家的家庭与社会生活，其长子林友民也在父亲的影响下慷慨就义、抗日献身。画家对于内心自省的感觉也是非常深入、非同一般，The Tyranny of Time 《可怕的时间》表面上看是一位美女在顾影自怜，感叹时光易逝、丽容易衰，实际上是画家创造不朽艺术以超越客观时光的心底呐喊和文化坚持。所以，虽然林学大的作品不多不大，但是这些作品给我们有力度、深度和异度的感觉，文化精神上有正大光明的识辨，其情感胸怀与文化含量会让人激动、更会让人陶冶，也支撑起他作为南洋艺术学院创始人、南洋美术之父能够名实归一。

## 二、继续推动南洋美术成长的林友权

艺术家林友权是林学大之子，继承父业而有成就者在其兄弟姐妹中就他一人。在“南洋美术之父”盛名下有所成就是十分不易的，如果有建树，人家会说前人种树、后人乘凉，有功名是必须的；如果是子不如父，旁人又会说一代不如一代。人有没有作为，除天赋外，学识与努力十分重要。林友权出生于厦门，幼年、少年随父为避祸日本侵略，在新加坡等异乡异国逃亡奔波、颠沛流离，这段经历无疑为他以后人生与艺术的价值判断以人文营养和坐标参照。与其父亲相比，他有更加优越的先天与后天优势，家学渊源与家父创办的学校为他注入了学术滋养，后又在南洋美专当美术老师，在他30岁时到英国伦敦著名学府切尔西艺术学院学习美术、并选修声乐，这种学习经历使得他能够进一步发挥多种艺术潜能。通过从他的不懈努力而取得的成果看，他既是油画家，同时也是雕塑家、版画家，这是比他的父亲有更多的艺术表现，能够驰骋在更加宽广的艺术天地中。

时代与环境能够造就人，主观化的艺术也能反映时代变迁的世界。从林友权的作品以及参加的展览、学术活动来看，可以明显感觉到从1960年以后新加坡远离战乱，社会稳定、经济繁荣、文化发展的趋向。他1954年蚀刻版画 *Trishaw Rider* 《三轮车夫》与1954年油画 *Searching* 《寻找》表现了贫民的质朴、穷困与彷徨，而之后他的作品越来越安静、越来越有序，表现的艺术内容无论自然与世象都呈现与外在物象有距离的、更加注重内心笃定感觉的艺术表现，与他父亲热烈、激动、外向的艺术品格不同，技艺上修为、积累越来越纯粹化，探索现代文明背景里人在工作、生活中的心理律动，这是他艺术情感世界的心电图。也正是他的学术背景与时代环境，使得他没有象他父亲那样在创作油画时也涉猎中国书画，与中国文化精神也渐行渐远，走向与西方艺术更近、力求切合东南亚精神的创作探索。把他与其父亲相比，也许他艺术表现上精神层面文化含量没有更大，但是在技术层面上其技艺则更加细腻更加丰富，尤其在人物画、人物雕塑与现代城市风景画创作上则更是如此。

从林友权的艺术作品来看，分为油画、雕塑、版画与速写四类。人物素描、风景速写，这类作品集中在二十世纪五、六十年代，是在他30岁左右时期的作品，多为观察、记录和表现物象的练习之作，这已经体现了他在美术上为打牢基础而下的苦功，其观察力、表现力是显而易见的。在去英国深造前，他在版画素描、速写方面已经有相当的基础，1954年的蚀刻版画 *Vagrant* 《流浪汉》象凝固的雕塑，对象居无定所、迷惘无措的感觉扑面而来。去了英国之后，他的版画素描、速写发生了质的变化，具有浓郁的西方英伦风格，专业化趋向越来越明显。1961年的蚀刻版画 *Place Vendome* 《旺多姆广场》是多幅一景的组画，以阴晴明晦的变化，体现同一个角度的旺多姆广场给予人们以情绪、视觉上的感受；另有 *By the rail* 《铁轨旁》也有两幅，表现主体一致，用笔繁简不一，具有画家进行比较、实验的色彩和观众自由选择的味道，这在绘画史上也是不多见的，是画家在构图创作上做出的积极而有益探索。尤其是他在1959年编号为39号的女人体速写作品堪称人物习作的精品，场景和人物线的概括、组织极其洗练潇洒，疏密得当、对比强烈，无论质感、韵律感和明暗调子都属妙绝。

版画与雕塑作品在林友权的艺术作品中占一定的比例。*Attap Singapore* 《新加坡亚答屋》、*Malay Kampong (Great World)* 《马来甘榜大世界》以自然主义的手法生动而详细地记录了东南亚人民的生活与环境，*Seaside* 《海边》以高白的调子表现空旷一览无余、阳光灿烂、海风吹拂的海边沙滩上人们或是在拾拣海贝，或是在悠闲散步，是典型的东南亚海滨风景，让人感觉亲切、安详、和谐。而另一幅标注为他 *Self Portrait* 《自画像》的作品是他版画的代表作，手法粗犷、概括，有别于其他门类的作品，一幅是采用侧光，用刀刻画粗大，线条凌厉，黑白对比强烈，一幅则运用顶光，表现稍微细腻一些，1966年的林友权消瘦、沉静而不失笃定坚毅，这应当也是他一生的生动写照，即使今天林先生已是历经中风、八十开外的长者，但依然可以看到他当年充满活力、坚守艺术天地的豪情。版画艺术是深刻而艰难的艺术，一刻不易却也一刻丛生，在印刷术不象今天如此高科技的时代无论在政治、商业或是文化上都大有用途，曾经也火过。林友权的这批木刻版画作品是在新加坡“六人木刻展”亮相过的，那个时候的新加坡还有一批木刻艺术家真是相当难得。今天版画用版与技术都要超越以往，而往往在情感表现缺失、技术表现过度，已经难以象林先生当年的版画如此动人。



雕塑作品也显示出林先生高超的表现力，虽然他的雕塑作品不多，但是能够为新加坡尤索夫、薛尔思两任总统塑像，足见他在以形象塑造神彩的技艺为世人认可，也体现他在新加坡艺术界的地位。他为父亲林学大的全身塑像倾注了他的情感，充满了他对父亲的敬仰和爱戴，他框定了他父亲50岁左右的形象，也正是他父亲艰难创建南洋美专的特殊时期，他塑造了用一个右手把外套甩向背后、眼望远方、正准备迈步决然前行的瞬间中年男子形象，将作为目标明确、行动坚定的“南洋美术之父”表现得意完神足，也象征着南洋美术发展任重道远、长路漫漫。而标为 The Kiss 《亲吻》的雕塑作品则是一件别致、让人难以忘怀的雕塑作品，它不受具体人物形象的约制，题材常见而手法特殊，表现的是男欢女爱，相拥热吻，男与女皆面目模糊，而对爱的渴望、对幸福的享受旁若无人，通过非写实的近乎裸体的律动感塑造，将其他艺术家都表现过的“爱”的题材，以非常新颖而生动地表现，具有原始图腾意味和抽象聚焦色彩，显然这吸收了东南亚民间雕塑的营养，而且充满了自由灵动的风格，也是南洋美术中的重要雕塑作品。

油画作品在林友权作品中占最大的比重。他的油画行走在东西新旧之间，寻找突破老牌或大国文化影响，继续扩大和延伸他父亲拓展的南洋美术之路。我们读他的油画，读到了他的谦怀、好学，他的艰辛、迷惘，他的突围、固守，他的感恩、憧憬。具有现代文化形态和东南亚文化品质的南洋美术，一直是他的美术教育与美术创作之路。他的油画无论内容形式，还是风格感觉，都力图告诉人们：你在那边，我在这里。他的风景油画很多，城市、乡村、港口与自然景观都有，50岁前较少进行风景油画创作，他60岁后以极大的热情创作了大量的风景画，这与他以前从事教学而未能游山玩水有关。尤其他退休、成为职业画家以后，不为教务所拘，心态悠闲、视野无束，天地万象都成了他观察、感受、取舍和表现的物象，创作了港口系列、伦敦系列、城市光影系列、感受海滨

系列以及峇厘系列等多个系列组画，以厚实的分量阐释、演绎南洋美术传奇。港口系列如 Voyaging 《航海》、Docking 《船坞》分别作于1954年和1957年，构图自然，用笔粗放，敢于用黑色、深色的色彩，数量众多的帆船与大海融为一体，让人强烈感受到船民爱海、赶海、喜于搏浪的氛围。如果说 London Tate Gallery 《伦敦泰特美术馆》、London Tube 《伦敦地铁》等伦敦系列作品还带有英伦风格，那么峇厘系列如 Bali Village 《峇厘村》、Cessation 《憩》、Sepia 《棕色》则是完全的南洋风味，而 Bali (Seated Lady) 《坐着的峇厘妇女》与 Bali (Standing Lady) 《站着的峇厘妇女》则甚至有着浓烈的原乡味道，这是画家有意与纯粹西方的艺术拉开距离，探索一条打造南洋文化精神的艺术道路。此外，时代发展一日千里，新加坡建设更是为世人瞩目，表现人在当代城市生活的种种感觉也进入画家的艺术视野，如 City Development 《城市发展》十分纯净地展现高楼的窗户外起重高架繁忙运作、楼宇群悄然拔起的情形，这种干净、安静的感觉也许只有在新加坡才有可能；Light and Space 《光间律动》、A Quiescent Mind 《扪心自问》、Illusion 《幻影》既表现了现代文明给予人们的物质享受，同时也反映出它给予人们刺激、空虚和无奈的感觉，这既是画家屈于暮年还有如年轻人般的可贵探索，也是画家对于当代城市、社会人生活环境与生态的深深关注。

林友权在油画、版画、雕塑等多个方面的艺术才能与作品问世，赢得了世人的尊重，也确立了他在南洋美术发展接旗人的地位。一个画派的形成要有一群人、甚至几代人的努力，要有一个过人境界的核心人物提出前瞻性的理念，自己身体力行，并影响和带动一帮人为之奋斗实现。在经济全球化、电子信息化的当代社会，艺术崇拜与政治崇拜、宗教崇拜日益消解，开放与节奏使得文化成果与风格很难各领风骚五百年，文化变成是一种消费，快餐与快变是文化的正常现象，所以在这样的背景下南洋画派还能够在东南亚继续发展繁荣，不能不说是一个奇迹，这凝聚了林学大、林友权父子与东南亚几代文化人的努力，才能取得的骄人成就。



### 三、林氏父子—新加坡与中国的艺术里程碑

新加坡是一个城市化的岛国，建国历史还不到50年，林学大、林友权的南洋美专与新加坡这个新兴的国家一同发展，如今已经成为拥有综合艺术学科的南洋艺术学院，是东南亚著名的高等艺术学府，许多著名艺术家都以毕业该校为荣。

一个国家、一个民族有没有强大的生命力，其文化精神的力量起着重要的内在支撑作用。而文化精神的培植，除了国家与社会的一般倡导，重要的在于学校教育。所以南洋美专创建和立足东南亚、立足新加坡，具有特殊的历史意义。十九、二十世纪东南亚国家普遍历经西方殖民时代，到二战结束后才独立出来，都面临着经济恢复、政治重建，而文化独立是关乎国家能否屹立于世界民族之林的首要问题。华侨也是这个历史时期的特殊群体，东南亚是中国人那时移民的首选之地，中国文化也随着华侨落地生根。历史教会华侨与原住民如何和谐相处，如何吸收外来文化、打造本土文化，所以林学大创办南洋美专、倡导南洋美术，顺应了历史潮流，满足了东南亚文化重建的需要。华侨在东南亚创办实业成功者不乏其人，但是象林学大这样创办学校而且是美术学校就寥寥无几了，他无疑是华侨移民创业在文化领域的成功典范。

文化重建的根本在于文化独立，而文化独立又在于理性判断之上的文化自觉。要与殖民、后殖民文化说不，仅仅是简单地批判、抨击是解决不了任何问题，文化启蒙只是浅层次的文化认识，更重要的是要建设既有文化参照坐标、又能拉开文化距离的文化体系。林学大就是在审时度势后提出了“南洋美术”，这是一个以南洋美专为基础、涵盖东南亚区域特质的文化建设目标，对于中国文化、西方文化和本土文化进行借鉴、吸纳和舍弃。南洋是泛东南亚的区域概念，不是指东南亚哪个国家，却又是东南亚人骨子里能够有认同感的文化指向。“南洋美术”的提出与实践，解决了东南亚没有当代美术的问题，于是做什么与怎么做，则融入林学大的南洋美专与加入南洋美术的创作中。所以，“南洋美术之父”既是新加坡美术发展的奠基人，也是东南亚美术的推动者。林友权则把南洋美术做得更加精致、更加丰富、更加深入，在父亲的基础上推向新的高峰。了解新加坡、东南亚美术，则跳不过林学大、林友权这一具有传奇色彩的历史篇章。

侨民是世界近现代发展的重要力量，是工业化全球化的产物，他们推动着一个国家或一个区域的开放、发展与繁荣。华侨以秉承中国人勤劳、勇敢、真挚、智慧、团结、向上等特有的文化精神，许多华人在世界各地创下基业，回报社会，在当地经济文化发展中具有历史贡献。在中国迈向改革开放获得空前发展的今天，我们不能忘记回报祖国、抗战时期捐款捐物、和平建设积极投资的爱国华侨。华人的创业史既是全球的宝贵精神财富，更是中国文化延伸的重要历史。林学大林友权开启了华人移民创业、文化重建的光辉典范，他们倡导和创立的南洋美术既是新加坡的文化丰碑，也是中国的美术里程，更是厦门地方美术史应当重新梳理和永远铭记的文化经典。

# ART IN NANYANG: THE LEGACY OF LIM HAK TAI AND LIM YEW KUAN

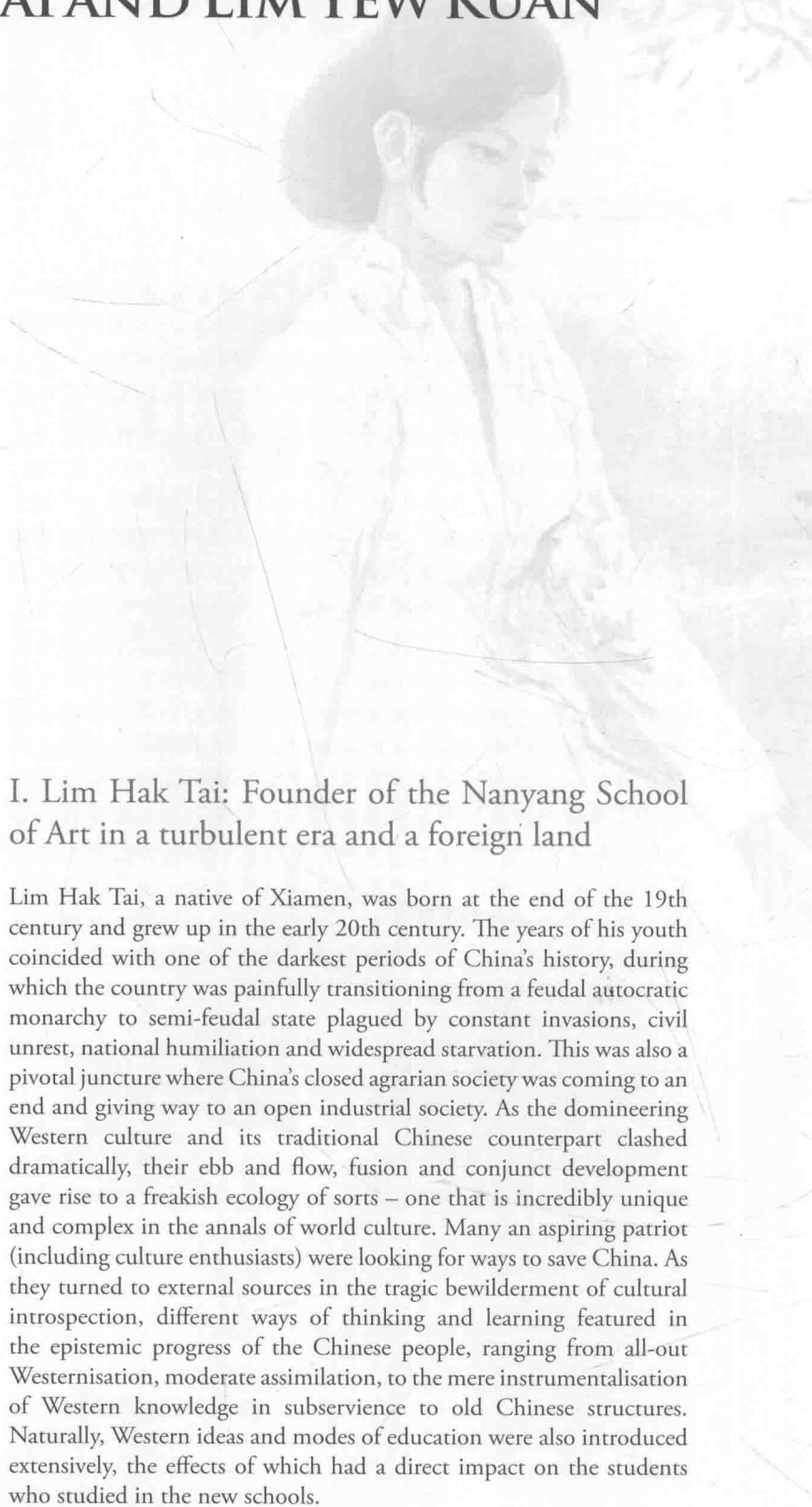
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When we look back at the historical evolution of modern art in China and Singapore, the lives and art of Lim Hak Tai and his son Lim Yew Kuan strike us as the stuff of immortal legend. The didactic accomplishments of the duo are an integral monument in the history of the two countries' (modern) art education, while their artworks stand as unique combinations of Western artistic elements and an Eastern cultural spirit. To unravel the Lims' artworks on the level of art-for-the-sake-of-art is to be prone to misinterpretation, but to make sense of them only in terms of art-as-rooted-in-life would yield an incomplete picture. The Lims had been through momentous times of historical conflicts, transformations and expansions marked by the vyings of war and peace, of autocratic monarchy versus democracy, as well as the traditional versus the modern. In the midst of the Chinese diaspora and surging movements of national independence and ideational liberation, each of them found his foothold in life and a place to break new ground. Their achievements in both art education and art-making are far from trivial in the regional or even the greater international art scene. Arguably, the Lims are interconnected and yet individually distinct. Between the two men there are both inheritance and independent developments. In other words, the father and son are not only mutually complementary halves, but also wholes in their own right. Lim Hak Tai, for one, wholly deserves to be called the Father of Nanyang Art. He was not only a co-founder of the Xiamen Academy of Fine Arts in the early 20th century, but also the founder of the Nanyang Academy of Fine Arts (NAFA) in Singapore during the period of the Second Sino-Chinese War. His son Lim Yew Kuan later took over his work and carried it even further. He was an art educator as much as he was (and still is) an artist, having contributed greatly to the pioneering of Southeast Asian art education and the development of art in Singapore. It is therefore constructive for us to take a good look at the Lims, for they supply pieces to the jigsaw of Xiamen's art history – and, indeed, of the lineages of China's early modern art education.

## I. Lim Hak Tai: Founder of the Nanyang School of Art in a turbulent era and a foreign land

Lim Hak Tai, a native of Xiamen, was born at the end of the 19th century and grew up in the early 20th century. The years of his youth coincided with one of the darkest periods of China's history, during which the country was painfully transitioning from a feudal autocratic monarchy to semi-feudal state plagued by constant invasions, civil unrest, national humiliation and widespread starvation. This was also a pivotal juncture where China's closed agrarian society was coming to an end and giving way to an open industrial society. As the domineering Western culture and its traditional Chinese counterpart clashed dramatically, their ebb and flow, fusion and conjunct development gave rise to a freakish ecology of sorts – one that is incredibly unique and complex in the annals of world culture. Many an aspiring patriot (including culture enthusiasts) were looking for ways to save China. As they turned to external sources in the tragic bewilderment of cultural introspection, different ways of thinking and learning featured in the epistemic progress of the Chinese people, ranging from all-out Westernisation, moderate assimilation, to the mere instrumentalisation of Western knowledge in subservience to old Chinese structures. Naturally, Western ideas and modes of education were also introduced extensively, the effects of which had a direct impact on the students who studied in the new schools.



Lim Hak Tai enrolled in the Fujian Provincial Teachers' Training College in 1913, where he took two years to complete his studies in the applied arts. There is a need for us to elaborate on this school here in order to gain a better understanding of Lim's academic background. The Fujian Provincial Teachers' Training College was originally founded by Emperor Guangxu of the Qing Dynasty and Chen Baochen (the teacher of Puyi, the last Emperor) - more notably by the latter when he was living in his hometown Fuzhou after being relieved of official duties. This was China's earliest modern university, developed on the basis of the Dongwen School, the All-Fujian Teachers' Training School and the Superior Teachers' Training School of Fujian. It was also considered to be a predecessor of the contemporary Fujian Normal University and Minjiang University. It was under Chen Baochen's influence and organisation that interested parties both within and outside of the government converged to eventually establish over 30 public and private schools in Fuzhou, thus initiating the trend of new-style education in China. The students of this school system not only made a difference in the progress of Fujian (and, indeed, of China as a whole), but also served as trailblazers of modern civilisation elsewhere as they went on to establish modern schools in Southeast Asia. Graduates from this Southern Chinese network of institutions included people like Lin Juemin, Lin Lanying and Zheng Zuoxin. Although little can be known today about how these schools organised themselves, how classes were taught and exactly who the teachers were, relevant material indicate that the early teachers of Western painting were mostly Japanese instructors. They taught and exposed students to the techniques of various Western styles. As the founder and organiser of a good number of these schools, Chen Baochen was more knowledgeable and accomplished in traditional Chinese learning than many of today's so-called "masters of Sinology". Moreover, Chen had an open vision and mind, and truly understood the circumstances of his times. These inner strengths undoubtedly had a deep influence on the teachers and students of his schools.

After graduation, Lim Hak Tai returned to Xiamen, where he taught art initially at Fujian's No. 13 High School (originally Siming Middle School) and later at the Jimei Schools. He actively attempted to push the establishment of a Jimei Art Academy through, and was involved in the founding of the Xiamen Academy of Fine Arts. Notably, Xie Toubao (who made significant contributions to art in Fujian) and the celebrated calligrapher Liang Piyun had studied in the Jimei Schools. Indeed, the mode of teaching in those days with its incorporation of both Chinese as well as Western cultural contents and forms must also have had shaped Huang Yongyu, an important figure in Chinese modern art who emerged from the same schools.

These were times of drastically changing trends. Many scholars and artists were educated in both Eastern and Western disciplines, their artistic expressions marked by a crossing of boundaries. In the Chinese art circles, foundation-layers of modern art education like Xu Beihong and Liu Haisu were adept at both traditional Chinese art forms and Western-style oil painting. The same was true for Lim Hak Tai, who was a contemporary of theirs merely two or three years older. However, with Lim Hak Tai enjoying greater fame as an art educator than as an artist, there is a lack of objectivity and depth in the general understanding of the artistic value of his works. To me, Lim Hak Tai's oeuvre may be divided into three main categories: oil paintings, Chinese paintings, and calligraphy. The first category consists of still lifes, landscapes and figural paintings. The second category consists mainly of flower-and-bird paintings as well as examples of the clerical script, besides which Lim also produced excellent pieces in the regular and running script. If I have to rank all of Lim's creations, I think the oil paintings would be at the very top, followed by the Chinese paintings, and then by his calligraphy. Lim's works of the latter two categories are basically very much in the Chinese traditional vein. It can be seen in the 43 pertinent works currently exhibited (including seal carvings) that Lim Hak Tai had a solid grounding in these genres, his level of artistry therein being higher than that of many Southeast Asian virtuosos. That he did not further develop into a master of the traditional art forms in his own right was due to the lack of an environment that would have been conducive to such a development. This had to do with the authorities choosing to promote the English language and to limit the influence of Chinese.



Generally speaking, a romantic pictorial feel and a realistic humanist concern are the basic features of Lim Hak Tai's oil paintings. Till this day, we have yet to see any oils painted by Lim in Xiamen depicting the natural or human landscapes of his hometown (or elsewhere in China). This means we have no basic idea of what the artist's early oils were like. The 35 oils showcased in the present exhibition mostly seem to be painted by Lim Hak Tai in the 1950s. He was then in the prime of life, and had already been tempered by the hardships of national crisis, migration and enterprise-building, which would have made him a man with rich experiences, an acceptive attitude towards life, and a strong will. As an overseas Chinese and a Singaporean citizen, he deeply appreciated how important cultural independence would be for a nation to gain independence and to strengthen itself. With this in mind, he put forth and put into practice the idea of the Nanyang Style, embodiments of which mostly portrayed natural (and urban) landscapes and social life in Malaya / Singapore.

Born out of the idea of the Nanyang Style, the Nanyang School of art was mainly driven by ethnic Chinese artists. Theirs was a regional cultural movement that identified itself with Southeast Asia as a whole; the style they created was underpinned by a respect for diverse cultures, the fusion of Eastern and Western art, and the highlighting of the Southeast Asian spirit. The Nanyang School actually went one step further than the deconstruction of colonial art and introductory inception of national art spearheaded by Southeast Asian painters like Edades in the Philippines and Soedjojono in Indonesia, for its significance lay in the assimilation of diverse cultures and in local-based culture-building. Its adherents were artists with a clear cultural objective, independent cultural acts and a distinctive cultural style, all of which arose on the basis of a cultural self-consciousness. With their open vision, forward-looking mentality and groundbreaking artistry, the Nanyang Art practitioners earned their place in the history of Southeast Asian art, which in turn established Lim Hak Tai's historical importance as the Father of Nanyang Art.

Lim Hak Tai's oil paintings are masterpieces born from an attentive perception of reality. They are like some sort of belletristic prose, soulful and distinctively of the Southeast Asian culture. Unlike the "great" works of contemporary artists that seek to deliver visual impact via sheer physical dimensions, Lim's works rarely measure beyond 1 metre. Yet, what appear to be diminutive to us today manage to powerfully convey the "Nanyang" qualities of warm ocean currents and tropical jungles, not to mention the varied, nuanced feelings of the artist himself. Technically, the artist did take realism into meticulous details, but very much into emotive imageries instead. He was deeply influenced by romantic styles with a primitive bent, such as Impressionism and Fauvism. That these were suited to the mentalities and choice of expressions which arose in the relevant geographical-historical context (that is, the context of Southeast Asia or Singapore in tumultuous transition towards order and independence) is discernible in Lim Hak Tai's works. His oil paintings are predominantly representations of Southeast Asian social sights. The figural ones form a major group. These include two versions of Malay Wedding from 1952 – one completed and the other unfinished – in which the lushness of tropical vegetation and the joyous bustle of a wedding unfold splendidly before us in a seemingly casual manner. Another group would be the purely landscape- or object-based paintings. Amongst these is the entire St Thomas Walk series, inclusive of NAFA at St Thomas Walk (1949) and Front Yard of St Thomas Walk (1954). These two paintings, one in the horizontal format and the other vertical, create a strong chiaroscuro by means of a simple palette, thereby accentuating the way sunlight makes all things look bright and fresh. Another piece known as Old NAFA at St. Thomas Walk (1954) gives us a totally different feeling, with the artist directly capturing the NAFA of the moment with dark tones and a brooding brushwork. Equally noteworthy is yet another work of the same subject matter painted by Lim in 1956. Here, the artist continues to employ an uncomplicated combination of colours but applies them lightly; the relaxed and highly concise brushwork testifies to a truly masterful fusion of Eastern and Western artistry. The opus is somehow reminiscent of both traditional Chinese paintings and watercolours, and is absolutely distinctive even if placed alongside the works of other artists of the world. All such figureless paintings of architecture are, as it were, narrative poetry of personifications. With the artist painting the same NAFA from different perspectives, we can see how much Lim Hak Tai had equated the Academy to his own dear life.