

E S S E N C E · L I F E

范少华的绘画艺术 Fan Shao Hua Arts

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华慧 人间

ESSENCE · LIFE

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前 言

作为与南洋商贸往来最为频繁的城市，在文化艺术方面，广州与南洋地区的交流也十分活跃，百余年来，随着一批又一批的广州人远赴南洋寻求发展，他们通过自身的努力与奋斗，不仅在异国他乡创造出一片华人刻苦生存的天地，也为两地间的文化艺术交流做出了无法替代的贡献。

范少华是新加坡新移民中的艺术家。他出生于广州并在广州长大，受家庭环境的熏陶，自幼习画，1965年毕业于广州美术学院油画系，1980年移居新加坡。早期的学习经历，为他的创作打下坚实的基础。他所创作的人物肖像及“牛车水”街景系列，以写实见长，充满了强烈的人文关怀和现实主义气息。作为海外艺术家，身处不同社会文化环境，他以一名外来者敏锐且深入的观察力，创作了许多反映新加坡都市生活的作品，这也使他在新加坡获得了广泛的认同与赞誉。

如果说范少华前期的写实作品体现了其真实关怀情结，那么，他后期的作品更主要的是关注着艺术创新中一些本体问题。他一改细描缓绘的写实手法，尝试用水墨的技法引入抽象油画的创作。新作中出现了不同层次和式样的皴法、刮擦、泼墨、泼彩、拓印等手法的配合运用。这些作品创作构思来源于令人敬畏与深邃的大自然及其四季变幻无常的情致。近来，他选择了颇具东方意蕴的荷花作为主题，在画面上营造出传统中国水墨画的氤氲气质，充满了梦幻般地浪漫与诗意。显然，作者对中西绘画精神、技法的融合探索为其作品带来了清新的气象。

经过多年的辛勤耕耘，范少华在新加坡赢得了大家的喜爱，他对艺术孜孜不倦地追求与探索精神，令我们十分感动。我衷心祝愿他的艺术之途，更加开阔！

王瑞生

广东美术馆馆长

Guangzhou is a major and the most frequent trading spot with "Nan Yang" (South East Asia). This endows a special platform for the exchange and communication between art and culture. In the recent hundred years, as more and more Guangzhou people immigrated to "Nan Yang", they developed a brand new Chinese society in overseas through their struggle and hard work. At one time, they also could never be replaced by their dedication and contribution in the culture and art exchange between countries.

Fang Shao Hua is a new immigrant artist in Singapore. He was born in Guangzhou and grew up in this famous cultural city, reflected by his artist family, he graduated from oil painting department of the Guangzhou Academy of Fine Art in 1985. In the 1990, he finally immigrated to Singapore. It was a great experience at the academy that he capable of learning about a solid foundation in art and other technical ability. His portrait paintings and the series of "Niu Che Shui" street series that indicated detailed realistic and factual description, imbued with the spirit of a strong prominence to the humanistic care. To be an oversea Chinese artist, who can be immersing in different cultural and life societies. As a new immigrant in Singapore, he created lots works that reflected an urban city life by his sensitivity of perception. This also to be received a high praise and commendation.

If Fan Shao Hua's represent a detailed realistic and a strong prominence to the humanistic care. In the early stage the works he present in current days are more emphasize an essence in the art development. He tried to employ an ink painting technique and abstract concept instead of the realistic tradition. Different techniques of light ink strokes, ink splashing, splashing colors and rub could be used through his dynamic forms in his new paintings. The original concept was inspired from a profound nature and constantly changing and variable seasons. Recently, water lily which has a strong representation of eastern characteristics and flavors that has to be chosen in his paintings; a revelation of great beauty of Chinese water painting spirit, and a poetic romance and passion can be seen through these paintings. Obviously, a refresh of new painting spirit and technique, are a kind of good combinations of the east meets west.

Experienced years of impressive development, Fan Shao Hua finally received a high level of respect and achievement. We are impressive by his assiduous and sedulous pursuit spirit. We are sincerely wished for his great prospect and future!

Wang Huangsheng
Director of Guangdong Museum of Art

能同时以外地人与本地人的身份观察新加坡，让范少华赢得本地最具规模的大华银行全国美术比赛2000年大奖。他的作品《他们》，突出展现了祖孙三代之间日趋扩大的鸿沟：画中孩子的视线引导观众望向前行渐远的祖父母；西装革履，手提公事包，携文件夹的父母分别站在两旁，与孩子没有任何沟通。这幅作品充分展现了在经济迅速发展的今天，新加坡家庭成员之间越来越冷漠的亲情关系。

范少华原为广东的美术教授。《他们》这幅作品是他在新加坡居住了八年之后所创作的。艺术家表示，绘画是展现他对新环境的理解与感悟的一种方式。他那精湛的绘画写实技巧在其中起了举足轻重的作用。而他独特的构思，个性化的视角，精选的课题和人物，以色系将物体并置或组成并带出情感厚度的表现方式。一方面是艺术家以一个新加坡人的身份，向同胞做出对局外的解读；另一方面，作为外国人的身份，又让范少华得以拥有独特的观察视角和思维方式。

在日常生活及使用广东话的语言习惯上，新加坡的部分地区与广州有着共同之处，这让范少华产生家的感觉；然而两地在社会结构、体系，和更为宽广的文化景观上却截然不同。这让艺术家无所适从，感觉被边缘化，也促使他对艺术产生更大的热情，并通过学术研究，加深了对新环境的探索和理解。

范少华对艺术的热忱也让他超越具象艺术，通过中国水墨写意抒情的基础，以及油画媒介去寻找新的艺术表现方式。范少华的艺术之旅与新加坡现代艺术史当中的许多美学发展的轨迹相呼应，同上海、广州、厦门，以及西方的现代性有它的联系。像是里德对早期现代性艺术语言探索的兴趣，范少华的美学之旅也让艺术家更为关心具有普世及人文意义的课题，超越日常及社会当中的琐碎，以万古常青的荷花主题、笔墨及表现主义来窥探人类的精神世界。

在此，我对范少华先生在广东美术馆个人艺术展的开幕表示诚挚的祝贺。范少华的艺术之旅已从他生活和居住的地方的文化向更为宽广的环境拓展，并在这种文化交流融合中，更清晰地洞察社会的问题。

郭建超

新加坡美术馆馆长

Message(I)

It was looking at Singapore both as an outsider and an insider that helped Fan Shachua win the most established art award in Singapore -- the UOB Painting of the Year, in 2000. His entry entitled "They" captured the widening gap between the grandparents, parents and a child, who in the foreground of the painting directs the viewer to look, as she did, in the direction of the grandparents walking away from her. She is also flanked by the mother and the father on the two sides, who in office attire and holding briefcase and files had zero eye contact with the child and by extension the viewer. The psychological state of withdrawnness captured in the work reminded Singaporeans of the distancing relations among family members in the light of economic progress.

At the point of painting "They," Fan, an art professor from Guangdong, had lived in Singapore for eight years. As indicated by the artist, painting was a means for him to learn about and to make sense of his new environment. His superb technical virtuosity in realism certainly helped. But the psychologically charged compositions, personalized perspectives, choice of subjects and objects, and the way they are juxtaposed and creating montages incorporating color schemes which themselves also manifested emotive depths, were the artist's readings of Singapore in ways that spoke to Singaporeans as an insider, aided by his keen sense of observation because he was also an outsider.

Fan's experience of Singapore is concurrently homely and familiar, in that the sights, sounds and spoken Cantonese in pockets of Singapore were common to Guangzhou, and at the same time unaccustomed and alienated, in the different social structure, systems and the broader cultural landscape. This led to his even greater enthusiasm in art, supported by research in libraries and archives, so as to further explore and understand this new environment.

His aesthetic interest also led him to go beyond representational art to explore new expressive possibilities through abstraction and lyricism based on Chinese ink painting, albeit with oil as the chosen medium. Fan's journey in art echoed many of the aesthetic concerns in modern art history of Singapore, which had linkages with modernity in Shanghai, Guangzhou, Xiamen and the West. Almost like a rekindled interest to earlier explorations, Fan's aesthetic journey brought him towards more universal and humanistic concerns, transcending the everyday and the social, in his current explorations into the timeless themes of lobes, brushwork and expressionism that represent the human spirit.

My heartiest congratulation to Fan Shao Hua on his solo exhibition at the Guangdong Museum of Art. Fan's journey has been one that moved towards greater cultural depth of places he had lived in, and the inner self that may in turn reveal the social even more lucidly, guided by the artist's personal experiences in the confluences of cultures.

Kwok Kian Chow

Director, Singapore Art Museum

献

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二

范少华先生不仅是一名艺术家，还是新加坡丹戎巴葛俱乐部的美术教师。在他的教导下，许多学生从他那感性、饱满而美妙的唯美笔触中获益良多。他的作品为那些我们熟悉的题材带来新的生命，并呈现新鲜的观察视角；也经常在新加坡的艺术展览中展出。

范少华先生能被邀请在中国广州举办艺术展览，我感到非常开心！在此，我衷心祝愿他马到成功！

顾景衡

新加坡国防部政务部长

Message(II)

MR Fan Shao Hua is an artist and art teacher in the Tanjong Pagar Community Club of Singapore. Under his guidance, many students have learnt and benefited from MR Fan's unique brush strokes which are passionate, bold and definitive. His work brings new life and throws fresh perspective on many familiar subjects. His work has appeared regularly in Arts Exhibitions in Singapore.

I am happy that MR Fan has been invited to hold an Art Exhibition in Guangzhou, China. I wish him success.

Koo Tsai Kee

Minister of State, Singapore

Ministry of Defence, Singapore

创意绽放：范少华的荷花三系列

陈永晨

范少华作为一位成功连续变换风格的画家，已决意接受某种巨大的艺术挑战。这一点，在他近期以广受画家青睐的荷花为主题的绘画系列上，有充分的体现。就此形象而言，艺术史上曾有两位大师树立了令人敬畏的榜样：毕加索是在经历蓝色和玫瑰时期、立体主义时期，以及影响后世深远的《亚维农少女》等晚期的创作阶段以后，才创作出雷打不动的《格尔尼卡》。马蒂斯以万分热情探索各种可能的艺术形态，在潜心于精细的人体线条画、静物创作，将野兽派艺术以及装饰的重新定向以后，才一头栽入了为数四件的浮世作品系列《戏》。这个令人无限惊叹的作品系列，最终地显现了艺术抽象化的过程。

中国水墨画放恣肆的笔墨技法具有生气灵动的特点，开创了历代画家的想象空间。范少华为数不少的荷画，无非取法于此，却又有别于前古相授的典型水墨画样式。画家在这里全无人之见，而是在灵光一闪之下，在毫无防备的瞬间中，必须面对并攻克一项无可抗拒的挑战，重塑传统及当代水墨画一直都心有所好的传统荷画。

在范少华开始创作其三个荷画系列的第一系列之时，他的绘画经历已成难以窥见全面。他不但能像现实与理想的严正战士，也能转而以象征式的社会写实主义风格作画，从而顺应中国迅速剧变的时势。此外，他还在不断加宽，扩展画面对工作中未加挑战的勇气，其抽象绘画系列，则又体现出自己对抽象艺术表现形式的一种天分。

范少华从《荷花系列》开始追求还原新思想元素，将中西艺术观念和画法相互融合。这样的融合对全世界非当代中国水墨画的人来说，是魅力无穷。范少华以此策略改造了自己的抽象画中心，也为观众注入了更多活力，毅然使一些关键元素焕然一新——加宽空间的表现以及黑色阴影的强力视觉效果——来展现一种自信和不断的新生机。

处于中国古老文明辉煌时期的宋代艺术大师早在数百年前就已经显示了一点：善于将超精神的艺术巧心能透透无垠的视觉语言，深入层层画轴与精微之妙处，从而创造出精美动人的艺术佳作，时至今日依然依然。在《荷花系列II》中，范少华一改第一系列排山倒海的气势，完成了一次艺术反转。他运用简练的语言，开始探索抽象像像空间的种种可能。他的画里褪去大块的用色，随游的形体和一两千里构图，转而呈现精微明净的动态空间。霎时间，他直接感受到洁白的无边耐力，看出它也能随偶然化身为神念，为画作注入灵动的能量、明晰之感以及全新的活力。范少华此时的眼睛有疲倦之意，又总是率性地继续游荡，为这系列的荷画带来天地生长的意蕴。

历代画家长久以来都热衷于画荷花，而范少华是不畏困难，别有意味地一心要尝试打破荷花的新天地。继上两个系列之后的《荷花系列III》，正是他进一步尝试的极致所在。这个系列出乎意料地明澈呈现了一股动态艺术能量，在很大程度上颠覆了画家本人以往的框框，首次揭露出艺术潜藏精采的多面性。可说是继往上两个系列，作为一个创造艺术家，范少华必须在追求卓越艺术的过程中，与刚刚的时代变迁互融；第三系列正体现了他这方面的诸多益处——他能够在挑战中精进，能够在某一艺术领域的浩瀚天地中开垦不易地进行探索，并且能在画面而思：创造过程及艺术图像等各种层面上，捕捉其色彩精神。

《荷花系列III》吸引入胜之处，在于范少华出人意料地将现代与传统合为一体。他在持续运用当代元素的同时，也成为赋予中国传统水墨画技法和美学精神的生命力。这些技法和美学永不过时，因为它们总能一直启发，成为保持潜质的创作动力，而应现代环境。范少华的特殊造诣，就在于他能够以流畅自如的笔力将传统注入创作之中，才情横溢，妙不可言。

范少华所做的，是对中国艺术史上一个象征意义浓厚的重要艺术主题加以重新创造。其难度可想而知。他因此进行复杂艺术尝试，成果是意义重大的。这一段难忘的历程，足以让范少华做好准备，在艺术上的创新高峰。

（陈永晨，画家兼新加坡国家博物馆前艺术策展人）

Blossoming Creations Fan Shao Hua's 3 Series of Lotus Paintings

W. Y. Choy

Fan Shao Hua's recent series of paintings focused on the revered theme of the lotus epitomizes the phenomenon in artist endeavor in which the artist having successfully moved through one distinctive chapter of his oeuvre after another aspired to an ambitious artistic challenge of towering dimension. Two great artists in the history of art have set stunning benchmarks: Picasso after successive intriguing phases—including his Blue and Rose Periods, his Cubism and the influential *Les Femmes d'Alger*—created the powerful *Guernica*; Matisse explored, with utter passion, every conceivable form of artistic endeavor—exquisite line drawings of the human form, still-life studies, Fauvism, sculptural reorientations before he plunged into his awe-inspiring series of 'Four Backs' in sculptural reliefs, an authoritative vision on the artistic process of abstraction.

The artistic repertoire of traditional Chinese ink painting—whose audacious brush and ink techniques, characterized by its agility and resilience which have captivated the imagination of generations of practitioners—is the basis of Fan's extensive series of lotus paintings. But they are not the characteristics game of Chinese ink painting passed on from mentor to disciple. Seized by a flash of insight, without preconception, Fan was unexpectedly prompted to confront an irresistible challenge—the reinvention of the traditional version of the lotus paintings which continues to be a magnet to the traditionalists and the contemporary artists in this fascinating realm of painting.

By the time Fan began the first of his three Lotus series his experiences and achievements in painting were already encompassing wide-ranging: the stringent techniques of his realistic portraits, his ability to rise up to the swiftly changing times of awe-inspiring magnitude in China by switching to symbolic social realism in his artistic practice; his courage to migrate to Singapore facing unfamiliar challenges in his work; his flair for abstraction in art expression as reflected in his abstract series.

The element of reinvention which Fan passionately embraced right from the Lotus I Series comes in the form of fusion between eastern and western artistic concepts and practices—an inspiration which contemporary Chinese ink painting exponents across the world find so mesmerizing! With this strategy, he transforms his pictorial language by infusing it with invigoration, sweepingly revitalizing several crucial elements such as spatial articulation and the compelling power of the fluid masses as an audacious visual force of instinctive agility and resilience.

Centuries ago, the art masters of China's Song Dynasty—a high

point in China's enduring civilization—showed that innovative artistic ingenuity penetrating into the layers, depths and nuances of the boundless pictorial language could bring about masterworks of stunning exquisite qualities which continue to captivate the contemporary mind. In his Lotus II Series Fan negotiated a sharp shift in his ongoing artistic endeavor moving towards a different direction from the turbulent works of the Lotus I Series. With the strategy of economy of language he began to explore the possibilities embedded in the abstract pictorial spaces. Reckless coolers, random forms and surging composition gave way to dynamic spaces characterized by the elements of simplicity, clarity and a clear vision. All of a sudden, he was seized by the boundless potential of the white pictorial spaces and how it could sweepingly transform an otherwise mundane work into extraordinary artwork saturated with atmospheric energy, sensations of light renewed with invigoration. Titillating ink marks—instinctive touches often the outcome of chance encounters—would suggest the breathing of life and nature into the lotus painting.

The third of three sustained sequences, the Lotus III Series was the culmination of Fan's single-minded attempt to take on the daunting, if intriguing, challenge of reinvention of an artistic phenomenon which has captivated the imagination of generations of practitioners—the imaging of the lotus in painting. The unexpected outcome of the series was that it had emerged, in no uncertain terms, as a dynamic force which outpaced the earlier series, which liberated significantly the bounds of Fan's art and which ushered in a number of exciting facets of potential in his art. The series also revealed his much strength as a creative artist restlessly wrestling with today's ferocious changes in his pursuit towards artistic excellence; his ability to grow with his challenges; his resilience in the exploitation of a boundless artistic niche and his inventiveness in diverse dimensions, such as visual conception, the creative process and artistic imagines.

What will seize the viewer's imagination? In the Lotus III Series—will be a number of captivating visual elements in the paintings which will emerge as tantalizing visual surprises—elements which possessed the capacity to explode into painterly forces of consequence, eventually driving Fan's art to greater heights. Explorative brushworks infused with heightened eloquence; a new synthesis in the articulation of pictorial space from the eastern and western practices and the enhanced role of instincts and impulses in visual expression—these are future's irresistible promises.

山·那么沉静

林琳

每次看范少华的画，我总得去静静自己的情绪，而后才能面对他的沉静。

他的画泛着一种静态的美。而且静得相当完善，相当完整。如果说感情是丝，理念是纬的话，那么，他长年以来静静地编织着他的艺术，这些丝是这么地细腻、绵密、沉实。我不敢说只有静才是好艺术，但我对他的把自己的气质一静，执着而细腻地注入艺术，从而使艺术形式透出性灵的光芒的这—追求与实践，是十分地赞赏的。

艺术上成熟的标志，往往不在于技术的新颖与理念的惊世，更不在于对过往的娴熟与对现存的小觑。那标志，只在于艺术家自身的气质，坦诚地融入了艺术，并在艺术表现的过程，有了飞到另一高层次的完善，这就是成熟的标志。自然，也还有持艺术不需成熟的论调的人在，而我，是坚持必须有成熟的这历程，才能达到飞升的完美，才有美的来临的。

范少华尽管有过信念的徘徊，有过题材的偏爱，但贯穿他艺术足迹的是对于写实手法的运用，不论画水彩，他都采用写实手法，并且运用得相当熟练。看来，这正如他自己说的，“还是传统手法适合自己”。我以为，这“适合”二字是很重要的，也许正是适合，才有自如的运用。他有过对光与色的错综，有过对转写的惊奇，有过对静物的沉思，有过对哲理的思索，有过对神秘的灵感……而这一切都用写实的手法来实践，这毕竟使他靠近了人生，贴近了人群。

范少华的感情是真诚的，他极少故作伟大，假装崇高，这在对假话麻木的氛围中，显得格外地明净。也许他不热烈激越，但人生并不能老唱高调的。我想，滴水观海，一叶思秋，细微所在，也并不都无关大义。

看山，看苍苍的山，看高远的山，看平凡的山，都静，但，这静，不更包涵着许多吗？

范少华的艺术品味，就有这味道。他画面那静态的魅力，犹如静静的山那般包含着另外的深意。

山，那么沉静。

So static, The mountains

Lin Yong

Every time before I appreciate the painting of Fan Shaohua, I should always smooth my feeling at first. Then I could feel his placidity.

His painting reflects static beauty, which is displayed in quite a comprehensive and complete way. If compare one's emotion to longitude and idea to latitude, then the art that he have been weaving quietly these years is just like a fine work which have such delicate and careful lines. I dare not to say that only those arts of static are good, but I do appreciate his pursuits and practices of injecting his temperament - static into his art, which makes the artistic form shine with spiritual brilliancy.

The symbol of the maturity of art, does not lie in innovative technologies and astonishing ideas, nor in the familiarity with past and the underestimation of the existing arts. The symbol of the maturity of art, only lies in the combination of the artist's temperament and art and in the rapid improvement to another high-level during the process of art expression. Surely, there must be an argument that there is no need for art to be mature. Yet I insist that to achieve the rapid improvement and to meet the final perfection, this process should be essential.

Fan Shaohua, who used to hesitate with different beliefs and be fond of certain subjects, insists on applying realistic painting to art whether in oil painting or watercolor painting which takes on his artistic tracks. As his own saying, "the traditional skills suit me better." I think that "suitable" is very important. It is perhaps only being suitable brings easy application. He uses the realistic style to express his combination of the light and color, his astonishment of features, his meditation of the still life, his thinking of philosophy, his dazzled feeling of mystery, which draws him come close to life and people.

Fan Shaohua is sincere. He never pretend to be great. In the atmosphere that everyone is numb to lies, he is extraordinarily clear. He might not be heroic and loud, but life is not sounding old. From a drop of water we can see the whole sea, from a leave we can feel the autumn. Therefore, even minor things can tell us something significantly.

See the mountain - green, lofty and ordinary. All of them are static. Yet, can't you feel something else profoundly implied in this placidity?

Fan Shaohua's taste in art is similar. The static charm of his paintings, just like the static mountains, implies additional great significance.

So static, the mountains.

世界是平的

卢延光

眨眼间，我也快花甲了，人到了这个年纪才知道岁月如野马过隙，过得飞快。到了这个岁月才更明白于事理，才更知道尊老的意义。

新加坡华裔画家范少华的作品摆在我的眼前，才知道自己真的老了。而范少华也年纪不小了，一忽儿又一代人。二十六岁的时候，我那时更比范少华年轻多了。那年月，我在慈湾区少年宫教了三年少儿美术班的课。范少华那时还是小学四年级，九岁大，一直把他们教到小学毕业。过后，又一直互相相见于江湖。偶尔，很偶然的见见面而互相尊重。到了今天，一班三十多个同学，就三人成材。范少华在新加坡画油画，叶华在澳大利亚教学兼画国画，陈美妍在广州也画油画。三人各个有成就，绘画有个性，都个个小有名气了。这令我分外开心，令我为他们在艺术领域得到社会尊重，成长为一位有社会贡献的“精神贵族”而特别得意。然而回想起他们那一班同学时由我带出的三十多位同学各做他方，想想成材率和淘汰率，也是令自己有些愕然和遗憾的，个人也很无奈。

广州出生的范少华美院毕业后到了新加坡十七年，如鱼得水。凭着他的学院派的视觉和艺术根基，凭着他的勤奋和拼搏，更凭着他的修养、文化和智慧，不断地取得突破博得当地艺坛的欢迎。他是获奖专业户：韩国国际文化大展“功勋章”；新加坡青年美展东方书画组优秀奖；大华银行全国美术展大奖，成就之大各有目睹。到了今天，中国书画家们在亚洲完全可以领军，与俄罗斯比，他们不敢轻视。这就是范少华艺术能引起异地如此珍爱、称赞的意义。

细细浏览范少华所获奖的各类作品，我就感到作品中他的基本功力注定在新加坡是一种强项。从画面诉求的诸多色彩、素描、人体、构图、透视，他的画在广州就很优秀，惊诧新加坡了。这也恰好是广州美术学院在建五十多年的教学成就和他在亚太地区的学术地位；中国书画的快速进步和魅力，成就之大各有目睹。到了今天，中国书画家们在亚洲完全可以领军，与俄罗斯比，他们不敢轻视。这就是范少华艺术能引起异地如此珍爱、称赞的意义。

范少华的作品另一意义是跟得上世界的步伐，有全球眼光。近期他的一批作品对中西文化的研求和融合都有看很多的探讨。最近国内有本畅销书《世界是平的》，也由此引伸于中西文化和艺术，也是平的、平等的、平和的等等；我们大可以从中西文化角度融会贯通，相互交融，用中国水墨的技法创作画面，范少华近期的抽象系列试图就往“世界是平的”意念去做，去玩，去变“魔术”。我感到，《永恒的刹那》的艺术试验不少是成功的。他的画，画得很随意，很自由！想想中国文人画也是很随意，很随性，很自由，再想想西方西洋文人也是很浪漫，很随画，也很自由，中西那些精神贵族们其实统理理念一致，世界是平的！同样，全人类的价值观都是一致的。这就是全人类艺术家追求的自由世界。

这次回到广东美术馆的展览，范少华的“国画系列”是一次新尝试。不用动画布，平头笔而改用宣纸和毛笔，画的又全是荷花，我看画面的组合很有想象力，有新意的。这是画家不断自我突破的胆识和本能。他还在那里心领万有，有看充沛的创意，我祝他。

2009年6月9日 草业见山堂

（卢延光，广东省美术家协会副主席，广州市美术家协会主席）

The World is Flat

Lu Yangang

I am going to be 60, and all that comes within a blink of eyes. It is until in their 60s that people will not realize or understand that time runs as fast as coltish horses, nor will they find out the rules of the world, or appreciate and respect the meaning of being old.

When the works of Fan Shaohua — a China born Singaporean painter — were displayed in front of me, they tell me that I am getting old. As a matter of fact, Fan is not the child he used to be either. When I was 26 years old, even younger than Fan now, I had been teaching in children's art class at Li Wan Children's Palace for three years, and Fan, at that time, was in 4th grade, 9 years old, I was teaching him until he graduated from preliminary school. Since then, we were apart. Occasionally our paths came across, but there were only brief greetings. Today, only three out of the thirty students in my class have great achievement in art field. Fan is pursuing his painting career in Singapore; Ye Hua is a Chinese Ink Painting teacher in Australia; Chen Meiyun is painting in Guangzhou. The three have developed different characteristics in their paintings; each is loaded with a great deal of fame. I am glad to see their success in art field, and also delighted by their becoming as "nobles of spirit". But whenever I am reminded that the rest of the class were in other walks of life, thinking about their success and failure, I couldn't help but feel stuck by a force of helplessness.

After graduated in Guangdong Academy of Fine Art, Fan had lived and worked in Singapore for 17 years. He was welcomed and had been constantly making breakthrough in art field owing to his diligence, braveness, gracefulness, knowledge and wisdom, and his years' accumulated art sense and experience in academism. He is an "award collector": "Award for Contribution" from Korea International Culture Exhibition; Award for Excellence in Singapore Art Exhibition of young artists in oriental painting and choreography section; United Overseas Bank National Art Exhibition; Philip Morris Singapore INC. Art Exhibition, etc. Every time there was an exhibition national wide, he was about to come back with one or more trophies. He was so successful that his stories and pictures were seen frequently in local newspapers and magazines both Chinese and English.

Scrutinizing his works, I was almost for sure that his solid techniques aided him to climb to the peak of success. Judging from different aspects of painting, whatever it is in coloring, sketches, human feature painting, composition or perspective, he had already built up his reputation in Guangzhou, which I assume would not be hard in Singapore. This could also mirror the teaching tradition as well as the academic status of Guangzhou Academy of Fine Art in Asia-Pacific region. The progress of Chinese painting, especially in the past 30 years has been marvelous. Today, Chinese painters could be proud to take the lead in Asia, together with their Russian counterparts.

Another meaning of Fan's works is that they have reflected a global insight and followed the steps of the changing world. Some of his recent paintings have conveyed us his understanding of culture shock and fusion. Lately there is a best seller named *The World is Flat*, in which the author wants to tell us that Oriental and Occidental art are flat, or in other words, equal and shareable. To paint with Chinese ink painting's techniques, Fan's series of Abstraction is a good example to implant the "Flat" concept into paintings. I think many of the artistic experiments in *Lasting Moment* are great. His painting is unbound and liberal. If you think about how Chinese ink painters practice their works, smoothly, unrestrictedly, together with that of the Western painters, romantically, freely, yes, both Chinese and Western "nobles of spirit" share this same idea: *The World is Flat!* Likewise, all the citizens of this world share this value, and that's what the artists have been pursuing for.

This exhibition — Fan Shaohua's Chinese Painting Series — is held by Guangdong Museum of Art, which should be a shot: Rice paper and brush/pen instead of canvas and painting brush, with all content lotuses. I like the structure, for its imagination and originality. To break through, this is the artist's obligation and insist on it. I can tell he is still young to be ambitious, to be bursting with ideas, thusly I give him all my blessing.

June 9th, 2007 Cao Ye Jie Shan Mansion

范少华之作品世界

姜信雄

本人初识范少华先生是通过 2006年 7月1日在韩国首尔举办的“第 40回 国际文化艺术大展”。作为主办者的本人接到范先生给此展发来之非凡的作品，本人就有直觉此人是位天赋的画家。

此后本人就邀他作为新加坡代表之一出品参加“2007 亚细亚美术招待展”，还邀他参展“2007 国际文化 Art Pair 个人展”。这样就能进一步领略到了他的作品世界。

果然他是位多才多艺的画家。他看上去是感性温和、纯朴、端正。但其内在作品世界却是轰轰烈烈的另一种世界。他是一位虔诚似地全身心只投入到自己作品世界的画家。所以他的每一幅作品无不凝结他的汗血的。正因此他的创作作品都是可称之为与众不同的，正言之就带有他个人独特的“艺魂”。

面对范先生的佳作就能体会到“阳春和气”般的境界，看它那笔致呢，就像春风中的杨柳般“生气能动”。在其中，又看它那笔势呢，就充分反映出他那诚实的画意。另外他那无不过激而适切的的一个笔划就能领略出画家多年所磨练出的“中庸之道”。

本人深信画家，范少华先生将来必能成为一个“艺”与“学”兼融的大有可为的画家。

但愿他的前程会是更为光彩夺目！

2007年 7月 7日

在大韩民国 首尔