

THE PAINTINGS OF CHEN CHONG SWEE



陳宗瑞彩墨畫集

壬戌年
八二夏
馮康庚

士女君碧鄭妻愛故已給獻集畫此以謹

To My Beloved Late Wife Tay Peck Koon

陳宗瑞彩墨畫集

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封面題字：馮康侯

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陳宗瑞近照

Recent Photograph of Chen Chong Swee

自序

余馳於藝壇，逾半世紀矣，自慚駑下，不能大有作為，此畫集之所以付梓，蓋紀念先室鄭氏碧君也。

碧君秉性賢淑溫順，生前待余無不曲盡綢繆。余得游刃咫尺間數十載，碧君助者多矣。猶憶當年習畫，途多困阻。余蒙童時，奉命讀聖賢書，然性喜塗抹，每於課餘模影自娛，立志於筆端。先嚴則戒余應志在讀書從商，以爲繪畫乃雕蟲小技，不足成大器，故中學畢業後，即送余來星習商。余性不羈，安能久事於街陌催賬之煩俗？乃私返汕頭，轉赴上海入美專。唯事多拂逆，家中以斷資給迫余返鄉，無奈入友聯，猶攻藝術科。時遇碧君，志趣相投，爲求深造，乃相約再入上海美專。無幾即遭無妄之災，蓋家中與校中某主任早爲余另作婚姻安排，余不從，二度離美專。碧君知余醉心畫事，爲成全余夙願，毅然輟學，返汕執教，供余轉學上海新華藝專，至畢業始相隨買棹南來。碧君知愛之隆，余感而不朽。

余與碧君，結褵數十載，相敬如賓，未嘗寸步分離，家中諸事，教兒育女，盡得其分勞，余乃安於教學，樂於繪事。進而得以與諸同好，結伴遠行；或蒐集畫材，或實地寫生，得償平生夙願。

乙卯年，余不幸染疾，入院留醫兩月，碧君朝夕相伴，詳錄病癥，遍尋名醫診治，使余迅速復原，余則無以回報，迄今思之，不勝惆悵。斯時，碧君嘗謂余曰：「待君病癒，爲編一畫集。」蓋余於藝術創作，涉獵諸多，或國畫，或水彩，或油畫，或素描；碧君知余無意於舉行個人畫展，故有編印畫冊之議。余因病後，尚待復原，難寄筆端以抒胸臆，刊印畫冊，可了心願，乃欣然和之。詎料人生朝露，碧君竟於戊午年倏然長逝。昔日親同形影，竟成永訣，余頓失所依，常於燈昏漏轉時，黯然神傷。

碧君棄世，屈指四載，刊印畫冊，猶杳然無期，幸得兒女搜集余戰後作品，成此畫集，聊慰碧君在天之靈，並教正於諸同好。

題宗瑞先生畫集

潘 受

水彩精能水墨工東西水乳妙交融
人富饗後所見孤注先陰一觀中

畫集收水彩畫及設色水墨畫各半 其恬澹簡點傷然
畫外自少而壯而老學畫作畫教畫收藏畫不為其變愛
力焉故自我要求之作畫條條心寫老壯丹之不知老將
於我如浮雲之轉直無異為片寫照也

人物溪山入畫清炎洲筆一見殊為喜

其門戶羞依傍獨謝不隨事寫生

君漁小姑壁立所依畫筆寫生意近慘澹不屑苟為摹擬
雖中國傳統技法之水墨畫亦然居南洋久矣特多熱帶題材

問俗端為訪畫材好風光好懷開平

生而無寧，名後水，山水相映。

其每有遠行，必為畫中國印度以及東南亞各洲之
名山後水俱不之若也。

賈子之飛躍，如魚鳥，新筆，何殊祖述。

課相，以源，東後，先，后，四十年。

元三六五之元年，共與余共，於新加坡道南學校，其時中
國抗日戰爭，前星期，中日軍常機，新加坡以及東南亞各
地，其夕，東後，課乃，法作家都德所著，短篇小說，篇名有
胡適中文譯本，當時，心為，校中，為，年級，之，教材。

亦價，四首，奉，題。

宗瑞先生，為，集。

一九二九年，歲次，辛酉，之秋，潘，文。



介紹宗瑞先生的繪畫

瑪 戈

繪畫學派與主義繁多的今日，畫家們頗多喜愛標新立異，或以筆致發揮其氣派，或新創樣式以誇張其非凡，其中欲求能充分尊重自然、着意於現實的景物，憑一己的觀點而切實施繪的，實在爲數不多，而著名我國藝壇數十年的陳宗瑞先生，可以說是其中卓卓者之一人。

宗瑞先生號楷，一九一〇年誕生於南中國，幼時隨其先大人南來，曾在新加坡渡過一時的童年生活。其後回返故鄉，在汕頭受了中學教育之後，由於天性的愛好，乃負笈滬上，進新華藝術學院專攻美術，在名師的指導之下，自己又能認真努力，遂奠定了中西繪畫的深厚基礎。一九三一年畢業後，他重又南來，以美術教學獻身於社會，先後歷任各華校中小學及南洋美專的美術教師。他在這時期裏，潛心研習，不斷進修，是一回事；聯同藝術界同人倡組中華美術研究會，致力藝術活動，又是一回事；而教學的認真，樂於鼓勵後輩，更是重要的一回事。在星馬美術的啓蒙運動上，他的切實貢獻及功績，是不可磨滅的。

宗瑞之於藝術，從不附和任何既成的學派或著名的畫家，也從不作形式的誇張與自己才華的炫耀，總憑眼之所見的自然，以一己的見地觀照和筆調，表現自然的意境和生活的情趣，意態自然，一點也不誇張，一點也不造作。

他曾於一九五二年，與劉抗、陳文希、鍾泗濱等畫家，到爪哇峇厘旅行，從事採擷畫材，其後也接三連四地偕同其他畫友旅行西馬東海岸，作同樣的活動，對於當地題材的發掘與自然景物的觀察，可以說是不遺餘力。

旅行與作畫的關係，原是很重要的，董其昌所說的「讀萬卷書，行萬里路」既早成爲畫

人的座右銘，但對於一個重視現實的畫家來說，却是更顯見其重要。因為他絕不願閉門造車，置現實於不顧。

事實上，宗瑞是常到野外寫生的一個畫家，如新加坡的一些馬來甘榜、柔佛的笨珍龜咯以及其他的許多地方，都是他足跡常至之處。至於中國、台灣、印度、尼泊爾，則更不必說了。這麼的結果，當然使他畫材增加了廣泛性，但最吸引他拿起畫筆的動機的，還是馬來亞的村景，馬來人的生活風貌，以及當地的景色和花卉等等。這些不但是他經常接觸的事物，也賦有鄉土意味的感情。尤其是西馬東海岸的漁民生活水彩畫幅，其篤實自然之處，不但是現實的寫照，也呈現了純樸的生活氣味和一派明媚的風光。

他不但擅長水彩畫，更是以當地景色及馬來人生活風貌描入中國畫幅的妙手。這在以前是未見有嘗試之者，但經他揭竿示範之後，後起的畫人，才有繼續發揮的可能，且孕育蟬蛻，竟把中國繪畫在馬來亞達到新生的狀態。他於這方面的先驅功績，更是不可埋沒。

像宗瑞這麼着眼於現實的自然而獨具自己見地的畫家，倒使我們不禁想起康士塔布爾的一生和晚年的忒納來。他們都是英國十九世紀的風景大畫家。前者安分守己，以描繪故鄉的實景為滿足，於樸實可喜之中，竟成為第一個達到別人隱約窺見而從未明白把握的目標。後者雖然過分炫耀鋪張，氣派橫溢，但看他晚年的水彩畫作品，却是一洗過去的氣習，歸真返樸而臻達斂約含蓄的格調了。他們不但被公認為後來印象派的先驅人物，而且時至今日，也還於「師古人之心」的見地上，受到了重視。

宗瑞先生曾主持過多次的展覽會，也參加過國內外無數次的藝術作品展覽會，但却從未舉行過自己的個展。而這畫集的出版，不但是一周至的補償，而且是超越時間與地點限制的補償呀！

忘我的藝術家陳宗瑞

駱 拓

新加坡美術界的繁榮、百花盛開是有她自己的歷史淵源。遠自康有爲、梁啓超變法失敗亡命海外之後，就爲南洋羣島的文化、藝術播下了肥沃的良種，後來又由於民國以來中國的大動蕩，許多文化藝術界人士紛紛南渡重洋，定居於南洋各地，更把康、梁播下的種子發展壯大成爲今天很有影響力的東南亞新文化。加上歐美文化的東西交匯，使這一帶的文藝事業像熱帶的百花一樣，越開越茂盛。新加坡在這一地區顯得最爲活躍和突出，這因爲除了上述的歷史因素之外，有許多定居在新加坡的老一代藝術家對該地文藝發展的貢獻，也是一個十分重要的因素。

陳宗瑞先生是奠定星洲藝術園地最早的辛勤園丁之一。早在四十多年前，他就開始與他同道者排除了重重困難，付出巨大的努力，共同耕耘了新加坡的藝術天地。陳先生不但是辛勤實踐的純樸藝術家，而且也是一位忘我的美術事業活動家。新加坡人譽之爲：「對當地美術事業的貢獻，居功至偉！」遠在一九三五年，陳先生已獲得了新加坡紀念英皇喬治五世銀禧美術展覽獎金。一九六五年，新加坡政府爲了表彰陳先生對該國文化事業的傑出貢獻，特別由總統爲他頒發了「公共服務星章」。這是該國贈與藝術家的崇高榮譽。也是他個人勤奮的藝術勞動開出的美麗花朵。

一九三五年陳宗瑞先生與張汝器、盧衡、莊友釗、賴文基、徐君濂、李魁士、張伯河、蔡竹貞等人發起組織「沙龍藝術研究會」，這個研究會在新加坡藝壇一直在發揮着積極的作用，她推動新加坡美術的壯大和發展。後來「沙龍藝術研究會」改爲「中華美術研究會」，陳宗瑞先生先後擔任該會副會長和正會長，爲新加坡的早期藝術的開拓，作出了不可磨滅的貢獻。

陳宗瑞先生字楷，又字式華，生於一九一〇年，家鄉是廣東汕頭市鮀浦村，統稱爲潮州人。潮州畫家清代以來人才輩出，產生了許多很有影響力的藝術家，對中國和南洋羣島的藝

壇產生了很廣泛的影響。陳宗瑞先生自幼就隨其先人先後到過潮州人聚居的泰國，後又來到了新加坡。遠在幾十年前，華人來去中國大陸（南洋人稱爲唐山）和南洋羣島之間，進進出出都很隨便，絕沒有像近三十年來那麼困難。陳先生也和其他華人一樣，時而返家鄉汕頭，來來去去。在汕頭讀完中學之後，他北上至上海，入上海美術專科學校攻讀美術，後又轉入上海新華藝專，先後與新加坡美術界前輩陳文希先生、劉抗先生等人同學。

新加坡的藝術發展，就是在他們和鍾泗濱先生等的影響之下前進的，所以始終保持紮實的道路，沒有受到西方許多光怪陸離、奇形怪狀的新奇藝術的浸淫；在這一方面，這批老藝術家是起了中流砥柱的作用的。他們的影響遠；不止在新加坡，而且在星、馬、泰、印尼都有不同程度的影響。

每個國家，每個地區都有他們自己獨特的歷史和客觀的環境，形成了他們自己的風俗和傳統。使傳統不割斷的繼續和發展，是每個國家各個部門的共同責任，而文化、藝術所處的地位是更爲集中和突出。當一個國家或地區有某種人爲的衝擊和阻力時，特別是遭到權力的強制，便會造成國家文化的紊亂和中斷，這種經驗對我們來說是很深刻的；但星馬的情形恰恰相反，它從另一面給我們提供了珍貴的經驗，因爲在星馬，尤其在星洲，它是在延續和發展新加坡固有的傳統文化的基礎上，不斷以東西文化交流的接觸來豐富自己的。新加坡藝壇的一派興旺景象，除了藝術家的努力之外，更重要的是國家對待文化藝術的政策。這一點可謂是一個國家文化藝術成功與失敗的關鍵。當國家採取鼓勵、贊助，事業就會順利前進；反之如果限制、否定，事業就會停滯或倒退，世界各國的實際狀況概莫能外。寫陳宗瑞先生的貢獻，思路開了小差，但這個離了題的思路，畢竟還能說明今天新加坡藝術天地的盛況是絕非偶然的事。

陳宗瑞先生於一九三一年畢業於上海新華藝大。他學成了一身技藝，南下新加坡，並長期定居於這美麗的島國，爲新加坡的美術教育事業和美術事業的發展，作出了不懈的努力，四十多年如一日，貫徹始終。他先後在端蒙中學、中正中學、華僑中學、師資訓練學院、南洋美專任教，培養了新加坡、馬來西亞許多新的藝術人才；同時他不遺餘力地對新加坡的公

衆美術活動作出貢獻。陳宗瑞先生是個藝術事業的實幹家——不折不扣的藝術事業的衛士。如果沒有這樣忠心耿耿的實幹家，一個團體，一個地區或一個國家的事業是搞不興旺的。因此我們對陳宗瑞先生的推崇應當認爲他的社會貢獻比起別的方面更爲成功和突出。美術事業的推動和發展正需要這樣熱心腸而又內行的實幹家。由於新加坡有這麼一批老前輩，所以才造成該國藝術的繁茂。

陳先生除了上面所說擔任過新加坡中華美術研究會的正副會長之外，還出任新加坡藝術協會副會長和委員。同時還是水彩畫會的會長和財政。新加坡的美術展覽、美術比賽陳先生是當然衆望所歸的評選委員。尤其是設立於歐南園的「美術中心」，陳先生事無大小，必親自過問和妥善處理，爲公而忘私，往往犧牲自己作畫的時間去爲新加坡的美術事業絞盡心思，費盡心血，艱苦經營，使得美術中心從小到大，從弱到壯地發展起來。一九七五年陳先生病倒住醫院，病勢頗重，曾陷入半昏迷狀態十多天，這對年高的陳宗瑞先生的健康是一次很大的衝擊。當他渡過危險期，轉危爲安後，他首先詢問陳人浩先生的事，就是關於中華美術研究會四十週年大慶出版紀念刊的事。在醫院的病床上，他還親自動筆寫了慶祝四十週年的文章。他這種爲公忘私的崇高精神，是深受大衆欽佩的，是新加坡藝術事業興旺的不可少的贊助人。他倡議的「美術中心」的發展和他一向的爲人精神，感動了許多同道畫家、收藏家及星馬各界，中華書局爲了支持這個事業，舉辦了名畫複製品展覽會；馬來西亞的美術界也熱烈贊助，專程由馬來星舉行畫展。爲了美術中心能壯大發展，陳宗瑞先生還取得了南洋大學、南洋商報的協力合作。

我認爲陳先生這段文字很深刻地代表了他的爲人和個性：「我反對一味泛濫個人感情，只求自我表現。我也痛惡功利主義者把藝術囚禁在藝術之塔之下，藝術是人生旅程中的甘露，藝術宜有自由的天地。在今日交通極度發達的時代，東西洋的文化應該促進其交流的作用，從而互相吸收融會。藝術正好駕凌世界各族的藩籬，促成人與人之間的了解，多作這樣的工作，比較折冲樽俎，坐在聯合國大廈中明爭暗鬥，不是有意義得多嗎？」他把自己的主張見諸行動，不斷努力地貫徹始終，所以他能腳踏實地爲藝術事業做出傑出的貢獻。

陳宗瑞先生對畫壇的忘我精神，表現在他的繪畫上也是高度的一致，他一向主張正道反對歪道，現摘錄一段他在一九六七年爲新加坡五人畫展所寫的主張，他指出：「主張主觀表現的信徒們，以爲用色彩、線條表現個人的感覺幻想，取得新鮮美妙愉快的視覺感應，便是繪畫的使命了。竟不知這種淺薄的滿足，就是把繪畫美術淪爲狹義的裝飾美術；這種繪畫，充其量只成一束高貴的飾壁花紙，只成豪富人家作爲眩耀財富的物品。這一類的藝術品，終將逃不了時間的淘汰。由於標榜『新藝術』的誘惑，多少素養尚淺的青年，趨之若鶩，剪布、貼紙、釘鐵片，多挺奇招，弄新花樣，竟不自覺今日之新，即是明日之舊，新的越誇越好，舊的越敗得慘，這種邏輯，無異是宣佈只有蓋棺前的一張作品是好的！偉大的藝術品之永恆不朽，竟視爲時裝般之新舊循環更替。連年所見展覽會，多屬競新趨時之作品，而作爲繪畫基礎之力作，反被目爲陳舊落伍，這種現象，對我們這個新興國家而言，殊非健康現象，如何矯正這種偏差，我以爲不只是藝術界同道應有反省；輿論界，領導機構，都應該起來匡正這種不良的風尚！」

由於陳宗瑞先生和新加坡老一代藝術家的身體力行，以身作則，所以才能帶動和影響星馬這一帶整個藝術領域的傾向性。我曾在「鍾泗濱的藝術道路」一文中談到了鍾泗濱先生「對新加坡年青一代的藝術家，具有方向性的影響力。」新加坡老一代藝術家確實起了這樣巨大的作用。

陳宗瑞先生的畫如其爲人，不論是西畫或中畫均是見畫如見人，每幅畫都是鄉土味十足，既淳樸敦厚又規規矩矩。陳先生的畫面色彩是明朗溫暖的；筆法是筆筆認真，絕不追求新奇和夢幻般的景色；他的構圖處理也充分體現了這種厚重的結構。陳先生認爲「藝術是人與人溝通思想、情感的橋樑，充滿生活氣息的作品，……才是人民大眾能夠接受的藝術。」他數十年如一日，一筆一劃地刻在作品上。他的藝術脚印是深沉地留在新加坡這塊土地上，隨着他年事的提高而更爲廣泛更爲突出。

Communicable Imagery

A view of works by Chen Chong Swee

T. K. Sabapathy

Regarding the character of the medium in art and the methods by which they are transformed, Chinese Ink-brush techniques and watercolours share congenial and even compatible properties. Chen Chong Swee, who is facile in both, is also conscious of the possibilities suggested by such relationships, and interprets them in ways that are generative for his practice. Watercolour, for him, allows for a commingling of traditional Chinese and Western conceptions as well as techniques of painting. He identifies the potency of this medium in the following manner: "... watercolour has a flexibility and spontaneity akin to Chinese brush techniques."

Flexibility and spontaneity are indeed hallmarks of his productions. But, with a difference. Customarily, these are identified and secured as properties intrinsic to the medium as such, and characterised by the individual hand. In these respects, they are amply evident in his works. More importantly, for Chen Chong Swee, they are means for the provision of what may be termed as *communicable imagery*. It will be useful to dwell on this issue because it is a suggestive lead to the core of his aesthetic position.

In a statement published in 1967, Chen Chong Swee makes what may well be the most resolute declaration by any artist in Singapore. It is a plea for making content, and the technical devices used in a work of art, legibly and to transmit a message. It is also a rejection of what he perceives to be the obscurantism perpetrated by artists with expressionist leanings.

"Surely there is no excuse for a piece of art to be incomprehensible!
Art is not just for self-expression or self-gratification.

Among the sane, there is neither literature written for oneself, nor painting painted for oneself. Though a piece of art may be an expression of sorrow or pain, it contains a trace of pleading for help or sympathy. Another piece of art may portray a scene of persecution.

What is the artist's message then? It is to enlist sympathy for the downtrodden. Still another piece of art may portray joy and happiness; again, it contains an invitation to rejoice with the artist.

Hence all works of art are created with another person in mind, that is, the reader, the listener or the viewer.

If it is agreed that all artistic works are not meant for the self but for the potential readers, listeners or viewers, you will agree that meaningless paintings are a waste of time and effort.

Therefore, the works of the so-called expressionists, being incomprehensible, are treated merely as decorative art. They at most adorn the parlours of the rich. It is unavoidable that such works will be eliminated and destroyed by the passage of time."

Such a passionate, ideological pronouncement by a Singapore artist is rare and extraordinary. The position espoused is, undeniably, arguable, most especially in relation to the fluid values that govern the art-world today. However, this is not the occasion to enter into a detailed discussion of its implications.

Specifically, the statement reveals Chen Chong Swee's commitment to a humanistic basis for art activity. And it is for this reason that he rejects expressionistic trends, because he views them as capable of producing only self-indulgent and therefore meaningless and ephemeral works — all of which signal the dehumanization of artistic values.

The humanism advocated by Chen Chong Swee is not shaped by traditional iconographic prescriptions or symbolic values. On the contrary, it is a humanism nurtured by sympathetic attitudes towards actions, presences and situations. The images in his pictures are imbued by this condition, and vitalized by constantly renewed observations. They are selected and arranged with the intention of producing picturesque compositions that engage the viewer with undiminished empathy.

What are the sources for these images? An answer to this question requires some discussion of the historical circumstances that influenced his career.

Born in Swatow, China, in 1910, Chen Chong Swee enrolled in Hsin Hua Art Academy (Shanghai) in 1929. Established in 1925, this Academy was for a brief period an important agency for the propagation of the new art in China. This included the renovation of the acquired conventions of traditional Chinese painting as well as the interpretation of modern tendencies based on styles identifiable with the School of Paris. In these respects, Shanghai assumed the leadership in cultural activities in China during the first three decades of this century.

New premises for art activity emerged. Prominence was now given to the individual reading and transformation of available traditions, the synthesis of conceptions and techniques, and processes anchored in the freshness of observation. Furthermore, the status of the artist was not necessarily determined by stratified, social norms. It is in relation to such a context that Chen Chong Swee's achievement can be better appreciated. The probing quest for means adequate for the transcription of visual stimuli instigated by the new atmosphere (in Southeast Asia) is linked to this context. And in this connection he is not alone. For the artists who migrated to Singapore from China in the 30's and immediately after the Second World War, were educated in Shanghai institutions and also exposed to that city's artistic milieu. Not surprisingly, they share a kinship in conviction, perspective and practice.

Arriving here in 1931, Chen Chong Swee began teaching art in secondary schools. In 1951 he was appointed to the staff of the Nanyang Academy of Fine Art and stayed until retirement in 1972. With a handful of colleagues with like-minded aims, he secured for the Academy a prominent position in the Fifties and the Sixties.

A view of Chen Chong Swee's pictures suggest two directions. One is based on the hanging scroll format featuring landscape, in which he provides fresh interpretations to acquired motifs and pictorial structure. The other focuses on representational schemas allied to the practise of easel painting. The two directions do intersect, and some of the more remarkable innovations are a consequence of this feature. Common

to these approaches is the character of the images. These are abstracted from the environment and selected and composed with a view towards their suitability as pictorial themes. Painting the nature of the Southern Seas required reformations of acquired conventions and structures in order to accommodate the vivacity of the images. It is in recognition of the quality of the images that Michael Sullivan, an art historian, makes the following remark:

"Chen Chong Swee is the only one who has attempted at all successfully to translate into the traditional medium the beauty of Malaya with its endless vistas of attap villages and palm-trees bending over long white beaches." (Note)

This may not be the most satisfactory way of stating it; nevertheless, the remark highlights a prominent concern in his works.

In 1952 Chen Chong Swee travelled to Bali (with Chen Wen Hsi, Cheong Soo Pieng and Liu Kang). The choice of Bali is significant for it beckoned as the one context in Southeast Asia in which art and life appeared to be inextricably enmeshed, and which promised the extension of pictorial motifs and subject matter. It was also an occasion to consolidate procedures rooted in the representational mode. Watercolour is eminently suitable for the realisation of such purposes. It allows for the transcription of observed phenomena with immediacy. Such productions are usually valued for qualities such as the spontaneity of execution and the vivid nature of the images, all of which are clearly etched in the pictures by Chen Chong Swee. The range of mood and intention is considerable — from the pathos of *Mending Nets*, 1973 (Pl. 110), to the lyricism of *Under the Frangipani Tree* 1972 (Pl. 130) and the tectonic of form in the still life compositions.

The works produced from the fifties onwards exemplify a much sought-after and laboured condition in the life of an artist, when perceptual methods, medium, technique and images cohere into a harmonious entity. Chen Chong Swee's insistence on the transparency and legibility of meaning and purpose in works of art is entrenched in resolutions effected by him in his own productions. "If art", he iterates, "is merely the development of a personal style, then it becomes meaningless and even worthless." One is truly in the eye of *communicable imagery*.

Note

Chinese Art in the Twentieth Century, London, 1961, P.60.

作者履歷

一九一〇年出生於中國。
一九二九年畢業於汕頭市友聯中學高中藝術科。
一九三一年畢業於上海新華藝專。
一九三五年獲新加坡紀念英皇喬治五世銀禧美術展覽獎金。
一九六五年獲新加坡總統頒賜公共服務星章。
歷任端蒙中學、中正中學、華僑中學、師資訓練學院及南洋美術專科學校教席。
從事中西繪畫五十餘年。作品曾參加國內外國際美展。
新加坡中華美術研究會及新加坡水彩畫會發起人之一。
歷任新加坡中華美術研究會、新加坡藝術協會及新加坡水彩畫會正副會長多年。
歷任新加坡國慶美展評選委員。
現任南洋美術專科學院顧問。
現任新加坡更生美術研究會顧問。
現任三一指畫會顧問。
現任新加坡教師美術與手工藝協會顧問。
現任新加坡水彩畫會名譽會長。

Biographical Notes

Born in China, 1910.
Graduated from Union High School, Swatow China in 1929.
Graduated from Hsin Hua Art Academy, Shanghai, China in 1931.
Cash Award, Art Exhibition in Commemoration of the Silver Jubilee of King George V held in Singapore, 1935.
Award the Meritorious Public Service Star of the Republic of Singapore in 1965.
Art Lecturer —
 Tuan Mong High School, Singapore.
 Chung Cheng High School, Singapore.
 Teachers' Training College, Singapore.
 Nanyang Academy of Fine Arts, Singapore.
Founder member —
 Singapore Society of Chinese Artists.
 Singapore Water Colour Society.
Participated in various art exhibitions held locally and abroad and actively involved in the promotion of Eastern and Western arts in Singapore.
Past President, Vice President —
 Singapore Society of Chinese Artists.
 Singapore Water Colour Society.
 Singapore Art Society.
Past member of the Selection Committee of the Annual Singapore National Day Art Exhibition.
Currently, serving as
 Adviser, Nanyang Academy of Fine Arts, Singapore.
 Adviser, Life Arts Society, Singapore.
 Adviser, San Yi Finger Painting Society, Singapore.
 Adviser, Singapore Teachers Art And Crafts Association.
 Honorary President Singapore Water Colour Society.