

察名智畫集 CHUA MIA TEE

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序

何家良 交通與新聞部高級政務次長

我愛蔡名智的畫,打從學生時代開始。那是三十多年前的事了。給我印象最深刻的一幅畫是那幅描繪一位夜歸的三輪車夫,在夜闌人靜時馳車經過一條暗淡街燈照明的舊街道。他用寫實的手法,灰暗的調子,三輪車夫與車夫修長的影子,營造了一個肅穆以至近乎凄凉的氣氛,因此也感染了我,使我永不忘記。我想這也許是藝術的魅力在作祟吧。

藝術魅力是一幅好畫應具有的最基本條件,然而並不是唯一的條件。有些畫魅力有餘而韵味不足,不耐看,流于華而不實之類。旣有魅力又有韵味的畫,往往使人百看不厭,越看越有味道。藝術魅力和韵味的構成,與畫家的藝術修養,技法的造詣大有關係。

名智的畫大體都具備了魅力和韵味。他的寫實技巧已臻爐火純青的地步。他用色準確而調和,幾乎已經達到多一筆嫌太多少一筆嫌不足的境地。他熱愛生活,觀察入微,往往把物與物之間的關係處理得非常適當,空氣感濃厚。他早期從事一些有情節性的油畫創作,近期多畫風景,新加坡河與牛車水街景等更常作為他的繪畫題材,自然在技法上也更加成熟,然而,不論是早期或近期的作品,名智的每幅畫幾乎都能把你帶入一個引人入勝的三度空間,使人精神無比舒暢,對生活更加熱愛,對鄉土產生濃厚的感情。

藝術和自然最大的分野在于藝術作品是經過藝術家心靈蓄意營造的結果,否則目前照相術這麼發達,技術這麼先進,光用相片就可以代替繪畫了。因此藝術並非是自然的簡單再現,而是藝術家苦心經營的結晶。藝術家要做到心到手到,將自己的思想與感情表達出來,就非要有深厚的基礎和熟練的技法不可。名智在好多年前就已經達到了這種藝術造詣的地步。

我想我是衆多醉心于看名智的畫的觀衆之一,這倒不是 因為在五十年代他和我有過一段師生的關係而我從他的教語 中獲益不淺的緣故。他在這些年來擧行過的個展聯展我都不 曾錯過。每次畫展的畫風沒有改變,但技巧却有顯著的進步 。毫無疑問,他已經建立了自己獨特的風格。

新加坡是個自由開放的社會,在藝術方面亦是如此。不 論是寫實派、印象派、浪漫派或現代派的畫家都在成長中。 在衆多畫家中,執寫實派牛耳的,非蔡名智莫屬。

他的畫作,毫無疑問,豐富了我國藝術的寶藏。這本畫 集的出版,可以讓愛看名智的畫的觀衆,有一個在家逸閒地 欣賞他的作品的機會。當然,方便流傳自不在話下。

讓我們衷心期待名智給我國畫壇帶來大豐收。

一九八六年三月十七日

PREFACE

Mr Ho Kah Leong

THE SENIOR PARLIAMENTARY SECRETARY MINISTRY OF COMMUNICATIONS AND INFORMATION SINGAPORE

My love for Chua Mia Tee's paintings dates back to my school days more than 30 years ago. One of his paintings has left an indelible impression on me. It depicts a trishaw-rider pedalling home along a dimly-lit street in the dead of night. The realistic rendition and the subdued coloured tone, with the trishaw and its rider casting a long shadow, give the painting a sombre, desolate air. I find it most touching and unforgettable. I cannot attribute this to factors other than the captivating power of art.

Such power is a crucial element of a good painting, though not the only one. Some paintings may look attractive but lack what may be called "lingering charm". When this exquisite value and the captivating power merge, a superb work of art is born. To be able to impart both artistic qualities requires self-cultivation, great skill and talent.

Mia Tee's paintings in general display these twin features. As a member of the realistic school, he has reached the stage of near-perfection, in skill and technique,. His adept use of colour and strokes sets him apart as a celebrated artist. He has a great zest for life and is a meticulous observer of people and nature. He is able to place different elements in their proper perspective.

His early works are mostly about people and therefore thematic. His recent works focus more on local scenes and display greater maturity. The Singapore River and China Town are among his favourite themes. His works, past or present, possess a three-dimensional quality so realistic that the viewer often finds himself transported into the scene portrayed. They are a pleasure to look at. They arouse

one's zeal for life and generate a deep affection for one's motherland.

The most striking difference between art and nature is that the former is an inspired creation. Otherwise, there would be no place for art in today's world of advanced photography.

Art is not merely a reproduction of nature; it is a crystallisation of the artist's creative efforts. To express his thought and emotion well, he must have a strong foundation and well-versed techniques. Years ago, Mia Tee already attained this level of achievement.

I am one of his many admirers, not so much because of our master-student relations in the 1950s, but more, because I have benefitted a great deal from his guidance. All these years I have not missed even a single exhibition by him. While his style has remained the same throughout, his skill has improved remarkably. Without a doubt, he has established a unique style of his own.

Singapore is a free and open society for artists as well. All schools of art — be they realists, impressionists, romanticists or modernists — are flourishing. Among his contemporaries in Singapore, Mia Tee is at the head of the school of realism.

His works have enriched our country's art treasures. With the publication of this art album, more people can now appreciate his works at leisure.

May he scale still greater heights and help bring about bumper harvests in the field of art in Singapore.

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蔡李文彥女士肖像

MY WIFE (1980) 80 x 110cm oil on canvas





剛強勇猛











