


梁
梅
家



海外当代名家画集

梁振康

天津出版传媒集团

 天津人民美术出版社

图书在版编目 (C I P) 数据

海外当代名家画集. 梁振康 / 梁振康绘. — 天津 :
天津人民美术出版社, 2014. 9
ISBN 978-7-5305-6297-0

I. ①海… II. ①梁… III. ①中国画—作品集—中国—现代 IV. ①J222. 7

中国版本图书馆CIP数据核字 (2014) 第221737号

海外当代名家画集·梁振康

出 版 人: 李毅峰

责任编辑: 陈 一

技术编辑: 魏 韬

组稿人员: 李 眉

主 编: 闫永军

摄 影: 刘 岩

版式设计: 北京墨溪画苑设计部

策 划: 北京墨溪画苑国际文化艺术交流中心

封底篆刻: 邓星奇

出版发行: 天津 **人民美术出版社**

地 址: 天津市和平区马场道 150 号

电 话: 022-58352900

邮 编: 300050

网 址: [http // : www.tjrm.cn](http://www.tjrm.cn)

经 销: 全国 **新华书店**

印 刷: 北京成业恒信印刷有限公司

开 本: 889 毫米 × 1194 毫米 1/16

印 张: 10

版 次: 2014 年 9 月第 1 版

印 次: 2014 年 9 月第 1 次印刷

印 数: 1-1500

书 号: ISBN 978-7-5305-6297-0

定 价: 180.00 元

版权所有, 侵权必究

目 录

梁振康自画像（浸满墨海图）	21
巴厘岛印度尼西亚舞者	22
弥勒佛骑狮图	23
游神作（局部图）	24
福泽天降	26
得鱼图	27
达摩渡江图	28
降龙图	29
无量寿佛	30
山中雨霁图	31
天地氤氲 万物化醇	32
雨过苍山润	33
忆黄山行怀古	34
春山访友图	35
葱茏清石象 缭绕出层山	36
张家界森林	37
自由自在之游荡白鸽	38
西藏“小金镇”山景	39
马来西亚胜景	40
韩国雪域山之冬季	41
群峰雪积横坡	42
巴厘岛上之活火山远眺	43
辽宁盘锦之红海滩	44
银霞	45
黄山飞来石	46
雪积峰之白	47
一九八九年写生稿	48
圣淘沙之炮台一览	49
柬埔寨塔哥寺东门写生	50
希腊巴特农神殿	51


小吴哥城中城	52
柬埔寨大吴哥城中区之巴杨寺	53
美国大峡谷	54
缅甸巴干古庙	55
忆黄山	56
瑞士山湖秀色	57
渔村一景	58
苏格兰格拉斯哥学院一景	59
新加坡旧宅	60
马来西亚神山哥答丁加巴鲁	61
云山海客图	62
韩国写生	63
乐园嬉戏之玫瑰塘鹅图四屏	64
荷塘水鸭图	65
桃花水鸭图（指墨）	66
冬暖夏凉（水鸭图）（指墨）	67
企鹅	68
澳洲企鹅岛所见	69
双溪布洛国家公园 热带红树林生态	70
赤林逸趣	71
无忧图	72
顽鼠嬉戏	73
松鹤图	74
一树寒梅待傲雪	75
紫藤	76
松鹤延年	77
孔雀公主	78
九猿进爵列侯封	79
松鹤图（指墨）	80
热炎展翅（黄炎木丛）	81

无忧图	82	太阳花	116
紫藤佳人图	83	和谐共存	117
热带孔雀图	84	婆罗洲(东马)之大犀鸟英姿	118
朝阳振羽衣	85	天地孕育之万物生灵	119
飞翔	86	明月澄澜	120
飞鹰	87	石涛墨荷句	121
天马行空图	88	荷花	122
双虎	89	葡萄	123
忆写乌敏岛荷塘	90	蕉花	124
藕花香冷水风清	91	葵花	125
山中嬉戏图	92	相依偎 永伴侣	126
戏游林间	93	欣欣向荣图	127
印度尼西亚黑猿	94	荷与鹤	128
五猿图	95	新加坡裕廊飞禽公园所见	129
荡秋千	96	亥猪跃龙门	130
五猿图	97	金猿聚春图	131
秋傲金华	98	菊海图	132
秋菊图	99	秋菊满园	133
南国风韵	100	翠鸟听荷图	134
胭脂扣花	101	企鹅	135
嬉戏双鹭	102	胡姬花卉	136
静听	103	金龙献瑞	137
灿烂秋临	104	裕廊飞禽公园之鸚鵡乐园	138
火焰瓶木怒放	105	裕廊飞禽公园之鸚鵡秋鸣	139
松鹰图(指墨)	106	孔雀松柏图	140
双鹰松风	107	白鸽松山	141
碧玉清香图	108	白鸽松霖	142
风雨秋池图	109	狮城飞禽公园记趣	143
仙侣行踪	110	惠风荡寰宇	144
霜白双鹭图	111	飞禽公园记趣	145
十全图	112	春晓鸣翎	146
闲得一日访仙归	113	山水有静避红尘	147
庭院深处之九重葛花	114	雪后轻绕入翠微	148
阳刚之花	115	新加坡飞禽记趣	149

海外当代名家画集

梁振康

天津出版传媒集团

 天津人民美术出版社

艺术简历

梁振康，字妙康，别号建行。现任新加坡美术总会会长。1951 年生于新加坡，祖籍广东新会，早年随陈景昭先生习书画，1974 年毕业于新加坡南洋艺术学院，1980 年毕业于英国诺丁汉大学美术与艺术系，后留学澳大利亚，取得澳大利亚墨尔本皇家理工大学纯艺术硕士学位，先后执教于新加坡南洋艺术学院、新加坡拉萨尔新航艺术学院 22 年，其间在新加坡、中国、日本、印度尼西亚、马来西亚、澳大利亚、新西兰等举办个人画展二十余次。

1970—1971 年获得新加坡全国青年节艺术中国画奖；1987 年获得新加坡交通与新闻部艺术优秀奖；1994 年获得新加坡大华银行全国美术大赛中国画第一名；2003 年获得新加坡“陈之初（博士）艺术奖”；2003 年获得韩国亚细亚美术展大奖。

其作品受到新加坡李氏基金会的高度重视，是近年来东南亚艺术品投资的热门，并广被国内外艺术馆及政府机构、企业财团收藏。

出版：《梁振康六十（1951—2011）甲子作品集》《梁氏兄弟画集》《梁振康书画集》《梁振康艺术作品展》1992—2000 年度。

Resume

Liang Zhenkang, called as Miao Hong and Jian Hang. The Federation of Art societies Singapore. Born in Singapore in 1951, native of Guangdong in Xinhui, Learned painting and calligraphy from Mr Chen Jingzhao. He has graduated from Nanyang Academy of fine Arts in 1974 and graduated from the Art & Design Department of University of Trent Nottingham in 1980. After studying in Australia, He has obtained a master's degree in fine art Melbourne Australia RMIT University. He taught in Nanyang Academy of fine arts, Singapore and Singapore LaSalle College of the Arts (Lasalle College of the Arts) for 22 years, held in Singapore, China, Japan, Indonesia, Malaysia, Australia, New Zealand and other personal exhibition of more than 20 times during this period.

1970/1971 won the Singapore National Youth Art Chinese painting Award; in 1987 won the ministry of Singapore Information & communication & Arts artistic merit award; in 1994 won the Singapore UOB Chinese painting of the year, Chinese painting first prize; in 2003 won the Singapore "Dr Chen Zhichu Art Award"; in 2003 awarded Korea "Asia Invitation Art Exhibition Culture Medallion Award.

His artwork highly valued by the Singapore Lee Foundation, is popular in Southeast Asia art investment in recent years, and widely recognise by domestic and International art galleries and government authorities, enterprises consortium.

Publication: "Liang Zhenkang sixty (1951- 2011) Jia Zi collection", "collection", "Liang's brother album", "The book of Liang Zhenkang paintings", "Liang Zhenkang Art Exhibition" 1992/2000 of the year.



献词

“梁振康艺术演绎的另外一个里程碑”

（新加坡艺术总会会长，前南洋艺术学院院长 何家良博士）

“天高澄远色，秋气入蝉声”，此乃（五代）梁朝薛道衡所撰之诗，借“秋高气爽”的时季，吟诵此句以表“万木迎秋序”之始。转瞬间中秋节又即将莅临，这阵子新加坡艺坛异常热闹，除了一年一度的国庆文娱大汇演外，各区又有其独特的庆祝方式。这几年在我国政府不断的努力推动下，民间艺术的开展欣欣向荣，艺术花朵到处盛开，视觉艺术与表演艺术均各自散发出光芒。如今这股热潮似乎有欲罢不能的趋势，而这个趋势也自国家文化部改组后倡导在各区主办“百盛艺术节”以来，一时显得我国民众也为国家艺术发展尽点绵力。其实，民间的流行与带动异常重要，它必须有条不紊地去进行，以大尝试的周详部署，诚如人民协会艺术推动总策划理事长洪合诚先生，以他今年人协的妆艺大游行（此乃每年春节必将举行之大规模庆祝方式，以吸引游客及搞热闹新年气氛）为例，表演几分钟，但团员演出之训练时间却要花上半年之久，从统筹设计制作等，既要具节庆式亦要富娱乐性。今年美术总会由振康会长带领着八位成员，参加特别队伍之大游行，现场作画让在场观众大饱眼福，甲午马年画“马”，实另有一番风味。我为新加坡美术总会能参与国家庆典活动感到高兴。

今年又恰逢美术总会改选，而梁会长再度蝉联，这也说明振康自2008年领军后新加坡美术总会所参与的节目一年比一年多，且外界予以的评价甚高，振康虽忙，但他始终未停止过对自己艺术的钻研，也像许多画家一样，利用闲暇时间努力不懈地继续创作与研究。今年他也将获得北京荣宝斋艺术馆的特准，在此展出一个中国画特展。荣宝斋乃中国自明清以来首屈一指的艺术殿堂，明清时代以鉴赏收藏历代名作见称，具有三百多年的历史，现已归入国家机构掌控。这说明振康已具备了这些条件，而振康这几年在中国往还的艺术评价不俗，先后在山东、北京、内蒙古举办过个展，也为促进中国与新加坡的艺术交流活动成立了“中新文化艺术交流促进会”，由北京王世震先生领航，于2007年即展开多回与新加坡的艺术交流活动。

在艺术的领域中，振康热爱写生技巧，融会在大自然怀抱中，喜欢周游列国，这开阔了其艺术创作视野。他酷爱以泼笔、泼彩的方式将南洋景物纳入自己的风格里，水墨画的寓意深远，必须要做到“心领神会”的意境才能透视出个中含义，而中画强调“外师造化，中得心源”，要求“意在笔先”。书画本同源，振康年轻时喜临摹碑帖古画，扎实了其艺术造型，多年的磨炼、良师益友的协助、长期在国外艺术大学的修炼，使他从实践中得到灵感，将灵感中的意境发挥在宣纸、棉纸，甚至在吸水的韩国卡纸与日本麻纸上，以大泼墨、大泼彩的方法，用水破除其余留在纸上的色泽，再加之引用水粉加亚克力，使图案颜料渗透，待其中墨干后，再详尽地用线条笔触以正统手法层次描绘，职是之故，在没用破解色彩之前，自

已也无从决定到底是画山水抑或是写花鸟。他在近期作品中更将此法融入其“鹦鹉图”“缅甸古庙群”“东马神山墨行”的实际写生行动中，既有东方亦有西方的神韵，让人爱不释手，浪漫中不失情趣色彩，变化中不流于俗套，两者相得益彰，也正好配合了这两者之间的长处，从而获得了意想不到的艺术效果。我希望他能将新加坡泼墨法、泼彩法之特色进一步发扬，并预祝他在北京画展展出成功，同时也为我国艺术家再做宣传，让异邦人士进一步了解我国艺术，从而为推进新中艺术交流再做贡献。

Congratulatory Message

“Leong Chun Hong: another milestone of art”

**Doctor He Jialiang (Chairman of Singaporean General Assembly
of Art, Former President of Nanyang Academy of Fine Arts)**

Xue Daoheng (AD 540-609, a poet at Southern and Northern Dynasties) once wrote, “The clear sky reflects a distal colour; autumn is accompanied by the sound of cicadas.” On the occasion of autumn, I would like to chant this poem to welcome this great season. The Mid-autumn Festival is around the corner when the art circle in Singapore witnesses a boom. Besides annual entertainment performances of the National Day, every district has its own way of celebration. In recent years, folk art including both visual art and performing art is thriving under the ceaseless efforts of our government. Currently, this upsurge seems to be gaining momentum and at the same time, demonstrates our people’s efforts for national art development when National Department of Culture encourages every district to hold “Passion Arts Festival” after its reorganization. In fact, the development of national art which greatly relies on the popularity and drive from the folk should be steady under the comprehensive deploy. For example, Mr. Hong Hecheng, President of People's Association for Art Promotion Planning, organized a parade of dressing and makeup, which is a large-scale annual celebration to attract tourists and warm up atmosphere of New Year. The performance of a few minutes requires half-year training. In addition, from design to execution, the parade should be festival and recreational as well. Mr. Leong Chun Hong, Chairman of Singaporean General Assembly of Painting, participated in the special team of the parade along with eight members. Mr. Leong Chun Hong drew a painting of a horse on the spot at the Year of Horse, which glugged the eyes of the audience. I feel so pleasant that Singaporean General Assembly of Painting can take part in such a national celebration.

On the occasion of the re-election of Singaporean General Assembly of Painting, Mr. Leong Chun Hong stays on chairman for another tenure, which shows that Mr. Leong has taken part in more and more programs since he led Singaporean General Assembly of Painting in 2008 and he is thought highly of the general public. Mr. Leong is quite busy but he never ceases to explore the art. Like many other painters, he continues his composition and conducts research in spare time. Specially permitted by Beijing Rongbaozhai Gallery, Mr. Leong Chun Hong will hold an exhibition of Chinese painting this year. Rongbaozhai is a top-notch palace of art with a history of more than three hundred years which specializes in appreciation and collection of masterpieces in all ages since Ming and Qing Dynasties. Now, it is under the supervision of national institutions. Thus, it is obvious that Mr. Leong Chun Hong is well qualified. He has held solo exhibitions in Shandong, Beijing and Inner Mongolia successively, and has won tremendous praise. In order to promote the art exchanges between China and Singapore, Mr. Leong establishes China-Singapore Promotion Association for Culture and Art Exchanges which is led by Mr. Wang Shizhen from Beijing and hosted several activities for art exchanges with Singapore in 2007.

In the area of art, Mr. Leong loves sketching since he can be absorbed into nature and travel around, which also broadens his vision for art composition. He is crazy about splash-colour in order to take Singaporean scenery into his painting and style. Wash painting is always profound which requires to know or understand it without being told while Chinese painting emphasizes whatever one wishes to say, his pen follows. Calligraphy

and painting enjoy the same root. When Mr. Leong was young, he loved facsimileing rubbings and paintings, which laid a solid foundation for his skills. Owing to years' efforts, assistance from good teachers and helpful friends and the long-term training from foreign art universities, Mr. Leong gets inspiration from the practice, and shows his artistic concept on rice paper, tissue paper, even bibulous Korean paperboard and Japanese hemp paper with techniques like splash-ink and splash-colour. When the colour and lustre are exploded by the water, Mr. Leong adopts liquid powder and Acrylic to help pigment permeate and dry. Then, he employs linear strokes to show layers in a specific and traditional way. Even Mr. Leong himself is uncertain about painting landscape or flowers and birds before the colours are shown. This technique can be also found in his recent sketching works such as "The Painting of Parrots", "Sulamani Complex" and "An Ink Journey to Kinabalu", which boast both eastern and western romantic charm, bringing out the best in each other adorable and resulting in an amazing art effect, romantic, exotic and changeable at the same time. I hope that he can further develop the technique of Singaporean splash-ink and splash-colour. I also wish a complete success of his art exhibition in Beijing, which is expected to popularize our artists and arts meanwhile to foreigners, and make further contributions to the art exchanges between Singapore and China.

穿越大洋的文脉

——新加坡画家梁振康的艺术追求与审美精神

沉沙

波涛汹涌的太平洋让中国和新加坡相隔遥远，蓝色美丽的太平洋又将中国和新加坡连接在一起。

人们习惯把世界文化简单地分为东、西方文化。20 世纪初欧美人类学家还把世界区分为西方文化圈（拉丁文化圈）、东亚文化圈（汉字文化圈）、伊斯兰文化圈（阿拉伯文化圈）、印度文化圈（南亚文化圈）和东欧文化圈（斯拉夫文化圈）五大文明区。汉字文化圈，代表儒学文化和后来的佛教文化，包括中国、日本、朝鲜等国，以及以华语作为民族语言之一的新加坡，表现在东亚文化圈的共同特色有汉字、儒家思想、中国书画艺术等。有着共同文化根基的东亚文化区域表现出强大的内聚力，从世界历史来看，汉字文化圈既是中国的，又是亚洲的，既是东方的，又是世界的，它源远流长，影响深远。

不久前“心灵对话——吴为山、克罗德·阿巴吉雕塑展”在巴黎举行，东西方两位艺术家各自根植于自己民族文化土壤又超越了本民族文化，在达到人类精神的同一高度上描绘着人类的心灵和命运。法国雕塑家克罗德·阿巴吉与比他年轻 32 岁的中国雕塑家吴为山在芸芸众生中的相遇、相识，缘于克罗德·阿巴吉在中国旅行时偶然看到吴为山的雕塑作品，并对之赞叹不已，此后两人结下了友谊，促成了这次展览。与法国雕塑大师克罗德·阿巴吉在大千世界芸芸众生中发现了与他心灵相通的中国艺术家不同，新加坡画家梁振康发现的是整个中华文化，是艺术世界中的中华元素、中华意境、中华文脉、中华境界，并与西方现代形式美感有机结合，融会贯通地进行诗书画印的研究和创作，数十年孜孜不倦践行着他的新加坡梦、艺术梦，从而形成了生动鲜明的南洋艺术气韵和审美品格，以其作品独特的思想性、艺术性和观赏性，包前孕后、文脉传承，在东南亚和中国大陆及港澳台艺术界产生极大影响。

新加坡地处中西枢纽，是一个具备多元文化的现代国家，新加坡艺术局面的开展，与中国艺术界人士移居南洋有十分密切的关系。出生于 20 世纪 50 年代的梁振康自幼在新加坡多元文化语境中熏陶、成长，60 年代中期，梁振康同时接受中国画和儒家文化与西方绘画的启蒙教育。他的授业恩师陈景昭出身金石书画世家，早年负笈上海，深得谢公展、黄宾虹、叶恭绰等名师指授，其中国画以花鸟为主，尤以菊花见长，书法各体皆精。陈景昭 1949 年到新加坡，从事教育工作之余，融情于书画，热心参与新加坡的艺术活动。梁振康在南洋艺术专科学校学习西洋绘画时的老师许振第、施香沱、陈文希等，和陈景昭一样都是新加坡第一代南洋画派的开拓者和先驱。梁振康发现和接受中国画与儒家文化的青少年时代正值中国大陆“破四旧”毁坏传统文化之时，但他不改初衷，义无反顾，探索儒家文化源头，梳理传统文脉，寻找中国绘画形式的文化精神。1976 年，梁振康从南洋艺术学院毕业两年后，与弟弟梁振建一起赴英进入英伦诺定咸丹茵士大学艺术设计系深造。西方艺术大师凡·高、毕加索、马蒂斯和美国艺术大家吉生保罗（Joon Pollo）

等人的艺术思想让梁振康理解了西方的绘画体系，他分析、掌握了野兽派、立体派等艺术流派的精华，提高了自己的西画技艺。此后，梁振康在雕塑家玛那丽修士（Brother Joseph Menally）在新加坡创办的拉萨新航艺术学院执教11年，2000年，他再度前往澳大利亚墨尔本皇家理工大学就读纯艺术硕士学位。这次留学，西方多元媒体的混合交相引用使他大开眼界，让他看到了一个更广阔的绘画世界。

然而，作为生于新加坡的华裔族画家和第三代南洋画坛的领军人物之一，梁振康的艺术世界及其美学价值始终和儒家文化分不开，他的独特性在于他全然拒绝了西方艺术的正典，他从新加坡的土地上，从东亚儒家文明中寻找源生泉流，为时代而歌，为他所关心和成长的世界造像，为水墨艺术拓展了新的地理空间和美学疆界。梁振康的艺术创作囊括了诗书画印各种艺术样式，诗书画印总称“四绝”，诗书画印的结合是文人画的基本体式，具有长久的生命力，并成为文人画家一生的追求。梁振康从小就喜好唐诗宋词，他大量的书画作品图文并茂，临场一挥而就的诗文，既令画面生辉，又表达了“诗言志”的情怀。梁振康的书法以创意书法为特色，用现代画的理念去透视汉字艺术，对甲骨文、大篆等进行深入研习，感悟汉字的奥秘，把古文字的文义加以演绎，对其形状进行创造性组合，字字给人以美感，幅幅作品仿佛掷地有声，形成独特的笔墨文脉。他书写的“龙”字，把《易经》中的“神龙在天”的意涵演绎出来，并为作品进行必要的装饰，使作品形成别有趣味的文化内涵。篆刻是一门微观艺术，梁振康在方寸之间研究篆刻，他的雕刻在用料和雕刻刀法上既尊重传统，又不拘泥于古法；既敢于突破陈规，又不失法度，在方寸之间感受到他的刻刀下对书法笔墨厚度以及对精神境界的追求。

梁振康读万卷书，行万里路，足迹遍及亚、欧、美许多国家，又时常跨海越洋在中国大陆神州万里行，瞻万物而思纷，得自然之灵气。他的新水墨山水画的创作，将西学东用，让西方理论、技法、观念与东方精神相融汇，注重静中有动的自然爆发力，以山水造境，着力于“天地氤氲，万物化醇”的效果。他以胶彩破墨写云水，所得景象，淋漓苍茫，自然天籁。他常以大破墨、大破彩方式表达内心世界。他开创了山水意境新范式，采用褶皱法、纸印法、墨染法、布印法和色与墨的冲击法、倒流法，展开想象力在日本卡纸、中国宣纸上一次次探索破墨、破彩效果，按照自己的创新理念，淋漓尽致地挥洒，使有限的画面尽显宇宙气象，其一幅幅精品佳构，洋溢着东方意蕴和南洋精神，跳动着时代的脉搏和韵律。

梁振康指墨是他的又一受到广泛赞誉的创新之作。指墨以指代笔，蘸墨作画。指墨艺术是中国画中的一朵奇葩，从唐代张璪“手摸绢素”到清代高其佩开宗立派，源远流长。梁振康先生对指墨艺术进行了一次新的诠释，他追寻的是指墨墨韵的厚重、笔画的精简。作为指墨的传承者，梁振康在表现题材上也较前人更丰富。他在传统指墨的基础上，把创作题材拓宽至南洋风景，或花鸟山水结合等形式。指墨虽没有毛笔的平、圆、留、重、变等特性，但手指落墨时会产生毛笔难以达到的稚拙、朴实、挺健的独特韵味。指墨运用点、擦、勾、压等用指方法，做到使指如使笔，使指如使意，其线条如屋漏痕似断非断、似直非直的指触墨迹，线条中的飞白也使指墨苍劲老辣之态超脱了笔画的表现能力。指墨足以检验梁振康作为一个创新型画家的综合艺术修养与专业品质。

梁振康的人物、花鸟更有别样情趣，于重墨浓彩中编织出地域风情之美，给人以清新之感。梁振康说：“我用最朴实的语言表现新加坡风格和特色，既不是中国也不是西方，但又是东方和西方的融合。”他画过梅花、菊花等传统中国题材，但笔下出现更多的是南洋常见的鹦鹉、鹭鸶、白鹭、凤凰木等。他喜欢用最简单的笔触把飞鸟勾勒在河滩草丛中，掩映在茂盛林木中，不仅让画面变得灵动活泼，也通过笔墨描绘，动静对比，带出大自然上演的飞翔嬉戏，把观众带入此时无声胜有声的风情画卷中。梁振康经常在新加坡双溪布洛湿地、植物园、飞禽公园等地写生，也到印度尼西亚巴厘岛、柬埔寨吴哥窟等周边国家写生。他的一系列柬埔寨荷塘作品，呈现出柬埔寨旱季骄阳似火的景象，荷塘层层叠叠的荷叶仿佛晒焦了似的，深深浅浅的青色、黄色和枯黄的柬埔寨的荷花比中国西湖的荷花还要鲜亮、丰盈、清雅，带着一种坚定和倔强。梁振康强调现场作画，有当下的笔触、笔锋和情绪，光影变幻不拘，画面有真实感，富有鲜活的生命力。

中国画由技入道，以道御艺，它是从自然中化育出的人文载体，是赞天地之化育的艺术形式，具有相对的独立性和自然美，包含着深刻的审美思想和人文性，成为一代代画家文心所系的文化符号。梁振康敬慕东方文化，与中国画结缘无怨无悔、殚精竭虑、孜孜以求。他心中仰慕八大、石涛等巨匠，取法叶恭绰、谢公展、黄宾虹、张大千等大家。“外师造化，中得心源。”在他看来，中国画不只是从技巧层面理解如何用笔用墨，更重要的是在传达一种精神和境界、一种哲学意蕴和人类情怀。他从儒家几千年文明史和悠久的绘画史中真正洞见了中国画笔墨“技进乎道”的光芒。

“忽闻海外有仙山，山在虚无缥缈间。”（李白）南洋对于古人而言曾是一个烟波浩渺、极其遥远、不易达至的世界，而在今天全球化的“地球村”时代，南洋则很像是邻家池塘的一侧了。以往及现在，成千上万华夏子孙走到了海外，步履所至，中华文脉也随之而至。今天，梁振康像他的前辈一样回望传统，从中华优秀传统文化之中吸取丰富养料，把传统当作一支必须握在手里的接力棒，在传承和发展的践行中彰显出继往开来的新加坡智慧和独特的南洋艺术精神。

现在，人们越来越认识到世界是一个整体，文化总是在不断传播和相互影响。俯仰古今，环视全球，无论是世界五大文化圈还是东、西方文明，从来都是一条道上跑的车。“文律运周，日新其业。”（刘勰）中华文脉婉转曲折，如今，她越过大陆和海洋，春水漫溢，与日俱新。

（作者系著名诗人、学者，现为世界汉诗协会副会长，香港散文诗学会顾问）

2014年7月22日写于北京

Cultural Texture Crossing Oceans

--On Leong Chun Hong's Artistic Pursuit and Aesthetic Spirit

Chen Sha

China and Singapore are separated from each other and connected by the surfy and yet beautiful Pacific Ocean.

People are used to categorizing the world cultures simply into the oriental culture and the western circles. In early 20th century, anthropologists in Europe and America categorized the world cultures into five cultures, namely, Western cultural circle (Latin culture circle), East Asia culture circle (Chinese character cultural circle), Islamic cultural circle (Arabian cultural circle), Indian culture circle (South Asia cultural circle) and East Europe cultural circle (Slavic cultural circle). The Chinese character cultural circle is represented by Confucianism and Buddhism, including China, Japan, Korea as well as Singapore that takes Chinese as one of the national languages. The common features of East Asian cultural circle are Chinese character, Confucianism and Chinese calligraphy. The East Asian cultural circle sharing the same cultural root shows a strong cohesive force. Seen from the historical perspectives of the world, Chinese character culture circle is both Chinese and Asian, oriental and international, boasting a long history and profound influence.

Conversation of Soul: the Sculpture Exhibition of Wu Weishan and Claude Abeille was recently held in Paris. Claude Abeille, an western artist, and Wu Weishan, a Chinese artist, sharing the same human spirit, incarnated their understanding of human soul and destiny in their sculptures on the basis of and even beyond their own national cultures. Their friendship began with an occasion when Claude saw the sculptures of Wu Weishan, a sculptor 32 years younger than him, and was greatly impressed during his travel in China. And with their joint efforts, this Exhibition came into being. Claude finds his soul mate, a Chinese artist in this infinite universe, however, what the Singapore artist Leong Chun Hong has found is the entire Chinese culture: the Chinese elements, atmosphere, cultural heritage and realm in the world of art. He brings all these together with modern western aesthetic sense of form and carries out research on and creation of poetry, calligraphy, painting and seal cutting. In the decades-long tireless pursuit of his Singapore dream and art dream, he has formed a unique Southeast Asia artistic conception and aesthetic character. He is very influential in Southeast Asia, mainland China as well as Hong Kong, Macao and Taiwan in terms of art for his works featuring unique thought, artistry and ornamental characteristics bear the past heritage and bury seeds for future generations.

As the hub between the West and the East, Singapore is a modern multicultural country. Its art development is closely related with Chinese artists' immigration to Southeast Asia. Born in the 1950s, Leong Chun Hong has been exposed to Singapore's multicultural atmosphere. In mid 1960s, he received initial education of traditional Chinese painting, Confucian culture and the western painting at the same time. His tutor Chen Jingzhao, who came from a painting and calligraphy family and got instructions from masters such as Xie Gongzhan, Huang Binhong and Ye Gongchuo while studying in Shanghai, centered on flowers and birds in his traditional Chinese painting and was especially good at drawing chrysanthemum and all types of calligraphy. Since Chen's arrival in Singapore in 1949, he ardently participated in the art activities there in his spare time while engaging in education work. During his time in the Nanyang Academy of Fine Arts, Leong Chun Hong learned western painting from Xu Zhendi, Shi Xiangtuo and Chen Wenxi, who were all pioneers of the first-generation Southeast Asia painting in Singapore. When Leong received his education of traditional

Chinese painting and the Confucian culture, mainland China was engaged in “breaking the Four Olds” (breaking away from the old thoughts, cultures, customs and habits). However, he determinedly went on to exploit the origin of the Confucian culture, analyze the traditional Chinese culture and strive to find the cultural spirit in the form of Chinese paintings. In 1976, two years after he graduated from Nanyang Academy of Fine Arts, he furthered his study in the art design college of the Nottingham Trent University in Britain together with his brother Leong Chun Jian. From the artistic ideas of western masters Van Gogh, Picasso, Matisse and American artistic master Jaoon Pollo, Leong understood the western painting system. He analyzed and mastered the quintessence of several art schools such as fauvism and Cubism and had his techniques of western paintings improved. Later, he had been a teacher in the Lasalle-Sia College of the Arts established by Brother Joseph Menally for 11 years. In 2000, again he went to the Royal Melbourne Institute of Technology University in Australia to pursue a master’s degree in art. It was in this overseas studying that the mixture of multimedia in the West significantly opened his horizon and rendered him a broader world of painting.

Nevertheless, as a Chinese-Singaporean painter and a leading figure of the third-generation artists of the artists in Southeast Asia, Leong’s art and aesthetic value of his works are inseparable from Confucianism. His uniqueness lies right in his thorough rejection to the cannon of Western art. On the land of Singapore, from the Confucius culture in South Asia, he digs out inspiration to eulogize our time and depict the world where he lives and cares for. He has explored a new space for ink paintings both geologically and aesthetically. Leong’s domain of art covers poetry, calligraphy, painting and seal cutting, generally known as the “four wonders”. It’s a basic form of artistic paintings to integrate four wonders, which endows art with lasting vitality and remains artists’ lifelong pursuit. He has kept an interest in Chinese poetry since childhood, and a large number of his works combine poems and paintings vividly. The poems written at one stretch makes his paintings more perfect and on the other hand embodies his ambition. Leong Chun Hong’s calligraphy features in creativity. He analyses Chinese characters in the concept of modern art and studies on some ancient styles in depth, such as oracle bone script and big-seal style. After mastering their secrets, he reshapes them in his own way. Therefore, his works of calligraphy have a sense of unique beauty and always bring impressive amazement. Take the character “Long” (which means “dragon”) for example. In his writing the character looks so lively as if a real dragon was hovering in the sky. After adding some necessary decoration, he makes it an interesting work rich in culture connotations.

Leong not only reads a lot, but also travels a lot. He has been to many countries in Asia, Europe and America, and also journeys in Chinese Mainland occasionally, from which he benefits greatly and acquires epiphany. He harmonizes the theories, techniques and concepts of western art with Oriental spirit and applies it into Chinese ink paintings, and he also focuses on the power of nature, which is static exteriorly but energetic inwardly, so as to reach sublimation. Leong initiates a new style of painting natural sceneries and concentrates the infinite world on the limited painting papers through his creative imagination to the utter most and innovative techniques such as large ink-breaking and color-breaking. He also establishes a new paradigm of creating landscape paintings by means of wrinkling, paper staining, ink dyeing, cloth staining as well as color-ink impacting and back-flowing. He flies his imagination freely on Japanese card paper and Chinese rice paper and his works come out with a special ink-breaking and color-breaking effect. With his innovations and vividly brushing, he always successfully creates spectacular paintings in a limited space. Each of his work, embodying the Oriental charm as well as the soul of Southeast Asia, beats the pulse of our time rhythmically.

Leong Chun Hong’s finger painting is another innovative work winning worldwide acclaim. The so-called finger painting is to paint by ink-stained fingers instead of brushes and it is a wonder in Chinese art, which took initial shape in the Tang Dynasty when Zhang Zao tried finger painting on silk and was established as a school by Gao Qipei in the Qing Dynasty. Leong reinterprets this type of art in his pursuit of heavy ink and concise