

中华美术研究会 THE SOCIETY OF CHINESE ARTISTS



南洋風作品集

劉志平 主編

NANYANGism

| 2003

鸣谢

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我会这次出版《南洋风作品集》并举行《南洋风作品展》及座谈会等活动得以顺利展开，承蒙：

- 南洋艺术学院院长朱添寿先生为画展主持开幕及惠赐献词；
- 我会顾问何家良博士惠赐献词；
- 永久名誉会长刘抗先生为作品集封面题字；
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2003 年工作委员会

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南洋風作品集

劉抗年九十回



NANYANG *ism*

| 2003

目录 CONTENTS

献词		MESSAGE
朱添寿先生	6	Mr Choo Thiam Siew
何家良博士	8	Dr Ho Kah Leong
序文		FOREWORD
方良先生	10	Mr Poon Lian
评论		COMMENTARY
“南洋风”的界说 陈世集撰	12	The Definition of Nanyang Style by Tan Tee Chie
南洋风格之美 符致珊撰	18	The Beauty of Nanyang Style by Foo Chee San
画家作品	25	ARTISTS' SHOWCASE
翁享祝	26	Ang Hiong Chioh
张仲少	27	Chang Chong Shaw
曾广纬	28	Chang Kwang Wee
詹静坤	29	Cheam Cheng Koon
朱锦良博士	30	Dr Chew Kim Liong
朱庆光	31	Choo Keng Kwang
蔡逸溪	32	Chua Ek Kay
潘明音	33	Fern Min Eng
符致珊	34	Foo Chee San
吴日莉	35	Goh Jit Lee Leslie
何家良博士	36	Dr Ho Kah Leong
何明亮	37	Ho Ming Leung
何业波	38	Ho Ngai Poh
方金玉	39	Hong Kim Geok Irene
江妙云	40	Kang Mew Hoon
江祥玺	41	Keng Tiang Tee
关小琴	42	Kwan Siu Kam
李福茂	43	Lee Hock Moh
李士心	44	Lee See Sin
李淑芝	45	Lee Soo Chee
李素贞	46	Lee Soo Cheng
梁其栋	47	Leo Hee Tong
梁振康	48	Leong Chun Hong
梁荣基博士	49	Dr Leong Weng Kee
吕福泉	50	Ler Hock Chuan
林银凤	51	Lim Gim Foon
林辉忠	52	Lim Hwee Tiong
林家雄	53	Lim Kay Hiong
林宝来	54	Lim Poh Lai
林秀鸾	55	Lim Sue Luan
林子平	56	Lim Tze Peng
林禄在	57	Lin Lu Zai

刘抗	58	Liu Kang
廖宝强	59	Liu Pau Kiang
刘细妹	60	Low Soi Lah
伍炳耀	61	Ng Peng Yew
黄有福	62	Ng Yew Hock
潘正培	63	Pan Zhengpei
冯庭坤	64	Pang Teng Khoon
潘永强	65	Phang Weng Kiong
傅美珠	66	Poh Bee Choo
潘镜祥	67	Poon Keng Cheong
方良	68	Poon Lian
佐藤定子	69	Sadako Sato
许振庄	70	See Chin Chuang
沈观汉	71	Sim Kwang Hun
沈板亮	72	Sim Pang Liang
薛振传	73	Soon Chin Tuan
陈爱吟	74	Tan Ai Ngin
陈振元	75	Tan Chin Guan
陈清业	76	Tan Ching Yam
陈子凯	77	Tan Choo Kai
陈子权	78	Tan Choo Kuan
陈翠春	79	Tan Chwee Choon
曾纪策	80	Tan Kee Sek
陈建坡	81	Tan Kian Por
陈梅珊	82	Tan Mui San
陈世集	83	Tan Tee Chie
郑淑莲	84	Tay Seok Lian
郑淑芬	85	Tay Shuh Fung
赵振强	86	Teo Chin Keong
张金隆	87	Teo Kim Liong
张栗华	88	Teo Lay Hua
程宝琴	89	Tian Poh King Evelyn
董振狮	90	Tong Chin Sye
黄明宗	91	Wee Beng-Chong
黄建斌	92	Wong Kian Ping
王冬原	93	Wong Tang Juan
姚天佑	94	Yau Tian Yau
任玉兰	95	Yam Yok Lun

画家简历

2002 - 2003 年中华美术研究会组织

2002 - 2003 年度执监委员

致谢词

ARTISTS' BIODATA

122 THE ORGANISATION OF THE SOCIETY OF CHINESE ARTISTS (2002 - 2003)

123 EXECUTIVE AND MANAGEMENT COMMITTEE MEMBERS 2002 - 2003

124 ACKNOWLEDGEMENTS



MR CHOO THIAM SIEW
President
Nanyang Academy of Fine Arts

朱添寿先生
南洋艺术学院院长

献词

早在1938年南洋美术专科学校成立之时，校长林学大便提出了“融汇各族文化风尚”、以及“表现当地热带情调，塑造南洋风格”，这两项高瞻远瞩、影响深远的办学方针。

我国先驱画家如杨曼生、张汝器、林学大、高冲泽、黄葆芳、吴在炎、施香沱，他们几乎都毕业于中国美术专科学校或法国美术学院。40至60年代南来的一批优秀画家如钟澍宾、陈文希、陈宗瑞和刘抗，都尝试以南洋山水、南洋花卉、人物入画。

1952年，刘抗与钟澍宾、陈文希和陈宗瑞一同到峇厘岛和印尼其他岛屿写生。这以后，他们带动了新的画风，以南洋的风景、人物、生活习俗为题材，融合中国水墨以及西方绘画技巧，开创了被本地画坛称为的“南洋风格”绘画。此后，张荔英、李文苑、蔡名智、林木化、朱庆光、符致珊、林友权等也都继承了这种南洋美术的内容与形式。1985年，南洋美术专科学院还主办了一个名为“南洋风格美展”的展览会。

步入90年代至今，跟随着国际上的一股新潮流，后现代主义、装置艺术、行为艺术，大行其道。南洋画派似乎式微，谈论的人不多，从事南洋画风的人也少。这种现象，令人担忧。艺术固然得继续向前发展，与国际接轨，但是，艺术的发展，应先承前，才能启后。在今天，新加坡要实现成为一个世界文化大都会的宏愿，更不应该摒弃我们的先驱画家开拓出来的、属于我们自己的艺术风格。

这次中华美术研究会举办的美展，重新与南洋画风接轨，重新探讨南洋画派在今日画坛上的地位与定位、意义，是一项很及时也很有胆识的行动，我衷心希望，他们能再次燃起我国的艺术工作者，对我国艺术发展路线与方向的讨论、探索及认同。

MESSAGE

When the Nanyang Academy of Fine Arts was established in 1938, its principal Mr Lim Hak Tai had the vision in setting objectives for the school to call for "a fusion of the culture of the various ethnic groups" and "an art form archetypal of the tropics and creation of a Nanyang Style".

Nearly all of our pioneer artists such as Yong Mun Sen, Tchang Ju Chi, Kao Fei Tse, Huang Pao Fang, Wu Tsai Yen and See Hiang To were graduates of China's Fine Art schools or art academies in France. Artists who arrive here later from China, including Cheong Soo Pieng, Chen Wen Hsi, Chen Chong Swee and Liu Kang began to depict the landscape, flora and fauna, and lives of the Nanyang region.

In 1952, Liu Kang, Cheong Soo Pieng, Chen Wen Hsi and Chen Chong Swee took a painting trip to Bali and other islands of Indonesia. Thereafter, they spurred a new art movement which integrated the techniques of Chinese ink painting and Western art to explore the Nanyang identity in pictorial form. This new aesthetic exploration later developed into what is now known as the Nanyang Style Painting. Numerous artists inherited this style both in content and form, among them, Georgette Chen, Lee Boon Wang, Chua Mia Tee, Lim Mu Hue, Choo Keng Kwang, Foo Chee San and Lim Yew Kuan. In 1985, an exhibition titled "Nanyang Style Art Exhibition" was held at the Nanyang Academy of Fine Arts.

Since the 1990s, the local art scene entered a period of international cultural interaction, and many artists turned to Installation Art and Performance Art. The Nanyang Style seemed to have suffered a decline; few talked about it, and fewer still create art in this style. This is of concern to me. It is accepted that as time goes on, art must develop to keep abreast with international trends. But the development of art cannot be without historical and heritage context. Today, as Singapore strives to attain its ambition of becoming a global arts city, we should not discard the fruition of our predecessors, which is an art form entirely of our own.

This art exhibition organized by the Society of Chinese Artists seeks to rekindle the passion in Nanyang Art Style and to re-examine the relevance of this style in the contemporary art world. This is indeed a timely and courageous endeavour. I sincerely hope that this exhibition would revive interest in the discussion, exploration and identification of the direction of the artistic development of our country.

献词



DR HO KAH LEONG

President
Singapore Arts Federation
Adviser to Society of Chinese Artists

何家良博士

新加坡艺术总会会长、本会顾问

林学大在65年前创办南洋美术专科学校时就觉察到南洋一带地处赤道周围，阳光充沛，景色宜人，于是提出美专办校的宗旨之一便是要求发展南洋风格。此后，几位先驱画家都遵循这一含义创作，以本地题材、以灿烂阳光入画，逐渐形成风气。

然因新加坡地处东西要冲，又是开放的社会，在绘画上亦呈百花齐放现象，加以年轻画家多对现代画趋之若鹜，南洋风格的绘画便有式微之势。

综观各国的艺术，都有其民族的特点，让人们一看便能辨识出那是某国或某地的作品。同样的道理，如果我们不要埋没在别人的范畴里，我们就必须有自己的特性。

新加坡的绘画能够胜人一筹的不是现代画，也不是中国画或日本画，依我看来，是具有南洋风格的绘画。油画、水彩、水墨画等都是绘画的工具或手段，我们可以利用来达到我们的创作目的。

中华美术研究会是我国美术界的龙头大哥，在领导我国美术潮流方面应起一定的作用，这次举办以南洋画风为主题的画展正合时宜。希望通过群体的努力，重振南洋画风吧。

MESSAGE

Sixty five years ago when Mr. Lim Hak Tai founded the Nanyang Academy of Fine Art, he already realized that the Nanyang region, being located in the tropics, enjoy ample sunlight and is blessed with scenic views. Hence he proposed, among other objectives of the fine art school, the development of a Nanyang Style. Thereafter, several pioneer artists followed the guidelines by capturing snippets of local life and bright scenes in the landscape, forming a trend in this style.

Yet, because we are located at the cross-roads of the East and the West and Singapore is an open society, diversity is also reflected in the painting scene. With a rising popularity among the young for modern art, the Nanyang Style inevitably suffers a decline.

Looking round, we discover that the arts of many countries feature unique ethnic characteristics so that, at a glance, it is easy to identify their background. For the same reason, if we are not to be overshadowed by others, our artists should preserve our own characteristics.

To me, it seems that only art with an unique Nanyang flavour can carve a niche for Singapore, not modern painting, ink painting or Japanese painting. Oil, watercolour or ink are merely mediums and means of artistic expression, which we can make use of to achieve our creative aims.

The Society of Chinese Artists is a leader in our art history and has made its impact in leading the art trend of Singapore. It is indeed excellent timing for them to organize an art exhibition featuring art of the Nanyang Style. I hope that they would be able to revive the glory of the Nanyang Style through concerted efforts.



MR POON LIAN
President
Society of Chinese Artists

方 良先生

中华美术研究会会长

序

上个世纪的30年代前后，一批华人美术家，夹着他们从中国受训得来的中西绘画技法移民到南洋，在此地播种，生根。他们用发自内心的真情，通过各种媒介，以各自不同的手法，热情地描绘周遭的风土民情，“南洋风格美术”开始萌芽了。1935年，张汝器、杨曼生和陈宗瑞等人，组织了华人美术研究会（中华美术研究会前身）。三年后，美术教育家林学大创立了南洋美专，他提出了具南洋风格的六条教育理念。在这些美术家的倾力培育下，南洋风格健康成长。

洋溢着热情情调，多民族群处的社会环境，东西方交通枢纽，为艺术家提供了丰富多采的创作源泉，是南洋风格艺术的沃土甘泉。南洋风格艺术因此不断壮大。

50年代，钟泗宾、陈宗瑞、陈文希和刘抗四位先驱画家同往峇厘找到了创作新源，更为艺术界打开了另一扇大门。从那时起，新马无数的画家络绎不绝地涌入这充满无穷魅力的艺术乡土。辛勤地把持着各种来自东西方的材料工具，创造出数十年的辉煌，也谱写了物换星移不断线。

那沙地上斜立的椰树，风雨甘榜中似蓑笠翁的亚答屋逐渐消失了，污浊的新加坡河水、摇荡挤碰着舢舨，苦力和跳板也烟消云散过去了。取代的是高质量的建筑和其他一切改变，令深情的画家们惋惜、彷徨。面对时代的快速变迁，科技的突飞猛进，现代艺术思潮和社会现实的冲击，“南洋风”是否因缺乏营养而寿终正寝？！

今天，仍有一批又一批美术工作者，穿梭在峇厘岛和仅存的风水宝地，如饥似渴地寻觅那即将消失的旧风土，追捕那衣着缤纷的峇厘人，流连在那恬静优美的梦乡，却让那些无知者误认为是“捡破烂的”。同时，又一伙又一伙大胆的探索者，把玩崭新的技术工具或材料，向人们倾诉他内心的感受，也不理会观赏者似懂或非懂。这是不是“南洋风”？“南洋风”是什么？是否已走入历史？我们要“亚细安艺术”还是要“狮城风”……

“集合东西古今美术前辈高度技巧的粹精，融汇贯通，从而选取适合南洋现实社会环境所需要的；然后循着教育途径，加以精湛研讨，始能做出南洋独特典型风格……”林学大先辈的教诲和发下的作业，我们完成了吗？

个人的艺术风格是由他个人出身、生活经历、文化教养、思想感情结合艺术形式，慢慢地自然形成的，它会随年龄的增长与修养而改变。流派、地域风格受历史传统辗转延续的影响，也跟着时代文化的演进而改变。“南洋风格艺术”，当初有如几条细水，绕过无数山丘，吸纳无数细流，如今已汇集成河，是否已被这瞬息万变、万花筒般的斑斓色彩所沁染，成为一条多色光的“南洋风长河”？

领风骚、数英雄，还昔日、看今朝。总结“南洋风”的里程，再次为这些迄今没有定论的课题寻求辩解，是这次“南洋风作品展”、出版作品集，以及主办座谈会。为了能容纳更多的会员能参加这项活动，一同来探讨这你和我都不辨菽麦的课题。我们拒绝一些稍许有点“南洋味”的作品。另外，有些会员由于各种原因，未能参加这次的活动。因此，它不能代表全部，但我们已尽力了。倘若因这次的活动而激发更多同道加入共创“新南洋风”的队伍，那就更值得庆幸了。

FOREWORD

In the 1930s, a batch of Chinese artists who brought with them techniques in Chinese and Western paintings, migrated to Nanyang to take root and spread the seeds of art. With great passion, in different styles and various media, they depicted the landscape and people in their background. Thus were sprung the seeds of "Nanyang-Style Art". In 1935, Tchang Ju Chi, Yong Mun Sen, Chen Chong Swee and others founded the Salon Art Society (former body of Society of Chinese Artists). Three years later, art educationist Lim Hak Tai founded Nanyang Academy of Fine Art and proposed six educational principles which feature a strong Nanyang-Style art flavour. Under the concerted efforts of Mr Lim and others, the Nanyang-Style Art grew from strength to strength.

A rich tropical ambience, a multi-racial society and a location as the cross-roads of East and West all combined to nurture the artists and provide the fertile soil on which the artists in this Art Style thrived.

In the 1950s, four pioneer artists Cheong Soo Pieng, Chen Chong Swee, Chen Wen Hsi and Liu Kang traveled to Bali in search of a new source of inspiration; together they opened another door for the art world. Since then, countless numbers of artists from Singapore and Malaysia flocked to this art village with endless charm. Working with media and materials from the East and West, they created a body of glorious work and captured the beauty and eternity of the universe.

In time, the slanting coconut trees on the sandy ground, the atap houses in the kampong which braved rain-and-storm; the murky Singapore River spotted by swaying tongkangs, the coolies and their "spring boards" had all disappeared. In their place are modern high-rise buildings; everything had changed, and the passionate artists couldn't help feeling regretful and displaced. Faced with rapid social changes, the impact of high-tech products, modern art currents and harsh realities, has the "Nanyang-Style" art wither from lack of nutrients?

Today, batch after batch of artists still take to Bali and other remaining "treasured spots"; like thirsty travelers they eagerly seek out the fast-disappearing scenes, track down the colorfully-garbed Balinese, marking the tranquil and scenic dreamland with their foot-prints – only to be teased by the

ignorant as doing the work of a rag-man. At the same time, group after group of explorers, armed with the latest high-tech equipment and material, set up artworks through which they vent their inner feelings to the public, oblivious to their ability to make sense of such works. Can their work be called "Nanyang Style"? What exactly is "Nanyang Style"? Is it a thing of the past? Do we want "Asean Art" or a "Lion City flavour"?

Have we accomplished the admonition of the late pioneer Lim Hak Tai and the assignment he had given us to "Fuse the essence of the art of masters of the East and West, grasp it thoroughly and from it, cull what suits the Nanyang social environment best; study art assiduously by way of education, so as to derive a distinctive Nanyang Style"?

A distinctive art style is formed very gradually and naturally by a mix of one's background, experience, level of culture, thinking and feelings. It may change as one grows older with the deepening of cultural cultivation. Even school, and regional style may, following the influence of history and tradition, change in step to the evolution of the culture of one-times. In the early beginning, the "Nanyang-Style Art" was like tiny rivulets which, after meandering through endless mountains, absorbing countless tiny streams, have converged to become a river. Has this river grown into a multi-hue "River of Nanyang-Style Art" tainted by the touch of the diverse hues of verisimilitude?

Once again I've revived interest in the unresolved issues about Nanyang-Style Art, which provides the motivation for the publication of the collection of works and the organization of the forum. The aim is to open the field to more members to participate in this activity and discuss with us subjects which still puzzle us. We did not reject works that emanate a little Nanyang Flavour. In addition, works of some other members are not exhibited this time for various reasons. Hence this exhibition is not representative. Still, we have tried our best. It will be cause for celebration if this endeavour can attract more fellow artists to join our line of the "New Nanyang-Style Art".

“南洋风”的界说

文：陈世集



雕塑 黄荣庭

“南洋风”与“南洋风格”是没有基本差别的，可以说“南洋风”的含义比较广泛，凡是文化生活中的情调都可以这样说，如：你的衣服花样款式很富南洋风，你的口头谈吐是南洋风格的……类似这样生活中的语言与生活形式，就有别于中国、日本与欧美了。这是“南洋风”来自民间生活中的自然定

义。“南洋风格”除了有“南洋风”含义之外，它也已经有一种样范出现，多是指艺术作品上的样子。如说印象前后派的风格有所不同，就是指出画作的形式样子有差别，样范成为前后两派不同风格。

“南洋风”

可以包括绘画、雕塑、歌舞、音乐、书法、戏剧等等。“南洋”是中国人对南

中国海区域的总称，这些



东海岸小贩 张嘉英

地区包括越南、寮国、柬埔寨、泰国、缅甸、马来西亚、新加坡、印尼、

但一般上指的是比较邻近的国家，如越南、泰国、马来西亚、新加坡、印尼。“南洋”一词，在巫族和印族中是不存在的。新马华族对“南洋”的称呼已经习惯，也成了固有名词。华族在这些地方已经居留了几代，对地方的乡土习俗、文明生活、社会问题等等都已熟悉并认同。

追究起“南洋风”，早在20世纪的30年代初期，许多中国移民已来到马来亚（那时候新加坡尚属于马来亚，受英国殖民地政府管辖）。这些移民当中，也包括许多画家，为了生活加入报界服务，画些插图与刊首画。为了增加地方色彩趣味，他们也画了“南洋风”的作品。这些画家除了画水墨画，有些也画油画、水彩画。突出的画家有新加坡的张汝器、檳城的杨曼生。张汝器是位留法生，画了许多巫族风情人物，风格受后期印象派画家高更的影响，在构图法运用色彩也类似高更，技术很高；杨曼生是水彩画家，画的题材是马来亚各处的蕉风椰影、渔村帆船，两位都是南洋风的先驱画家。杨曼生在1948年到新加坡莱佛士坊的然利实百货公司的二楼开个展，笔者欣赏两次，画幅不太大但作风简练，彩色喜深赤、深蓝、青绿，托出热带情味。当时南洋风最出名的画家，就是这两位。到了1936年，中华美术研究会（前华人美术会）成立后，画家集合起来，出现的南洋风也多了起来。40年代有陈宗瑞、刘抗、陈

人浩、徐晓风、许铁生、钟鸣世、钟白木、林学大；50年代来了钟泗滨、张荔英、陈文希；60年代美专校友有郭一础、许栋梁、林友权、陈世集、符致珊、林木化、赖风美、吕介文、钟正山、黄乃群、许振第、陈楚智、方良；70年代有曾纪策、陈建坡、李文苑、吴承惠、曾昭承、潘再雄、梁其栋。这些美专校友，对南洋风的作品都有所涉及，不论持续或中断，都对南洋风的风行有所贡献。

1953年是南洋风最显明的一次里程碑，四位画家（陈文希、钟泗滨、陈宗瑞、刘抗）于1952年到印尼峇厘岛写生一个月，以岛上的土族生活与岛屿的景致为主题，画了许多作品，并假新加坡英国文化协会展出。南洋风的名称，在报章媒体大量宣传，他们四位可说是南洋风的带头人。回顾40年代后期林学大对南洋美专教育的宗旨发表了六条理念，算是南洋风的教育目的与思路，至今还是南洋艺术学院的教育宗旨与目标，也熏陶了美专校友后来的创作方向。这六条理念是：一、沟通东西方艺术；二、融汇各族文化风尚；三、发挥20世纪科学精神、社会思潮；四、表现当地热带情调；五、反映本邦人民大众需求；六、配合教育意义，社会功能。这六条文辞，不止是美专当时教育的矢言之标，也是仅有的“南洋风格”画作发表的伟大理念，对美术界的影响可说是至深至远的。

1966年美专校友林友权、陈世集、符致珊、朱庆光、许振第、林木化于国家图书馆举行了木刻版画联展，作品主题完全是南洋民情风貌，其中陈世集的作品还描述50年代社会动荡、民间生活困苦的一方。林友权的《劫后》、朱庆光的《街边小贩》、符致珊的《水上人家》、许振第的《归舟》、林木化的《凤凰山俯瞰》等，展示了南方的种种生活与景致，题材专注南洋，可算是南洋风作品汇集展出的典范，为南洋风的第二次里程碑。这也是众所认同的。

四大画家的峇厘油画、彩墨画、水彩画联展，可说是南洋风的纯美优雅风格；六人木刻版画联展是南洋风的纯美悲剧风格，一为美化



晒鱼 陈宗瑞

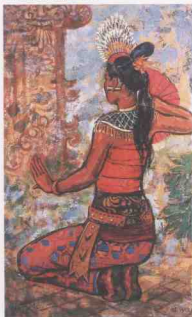
峇厘岛上的民间悠闲生活艺术手法，一为搜集小市民的生活困难与相关的景象描述。同样是南洋风，但思路的创作有异，而美术上的目的却是相同的，就是唤起美感，但情调有别。

1985年南洋美专与马来西亚艺术学院联办亚太区艺术教育会议，并举办“南洋风格美展”，参展画家共有56位，作品媒介有油画、彩墨画、水彩画、木雕等。画题不离南洋景象与民间生活趣味，这确是南洋风的作品联展的第三次，除了新加坡画家之外，还有马来西亚多位画家参与，展出非常热闹，报章电台媒体广泛宣传，引起社会多层次的注意。但也有人唱反调，不同意所谓南洋风的名目，说“什么是南洋风？”的讽刺言论，这是不顾事实的说法。其实马来西亚、台湾、香港、中国、日本的艺术界都认同，不会因一小撮人否认或攻击而消失。文化艺术是来自生活，提炼自生活，从生活中积累而成的，挥之不去，也弃之不去的。南洋风就是如此产生的。

南洋风自80年代末期逐渐式微，但并无消沉，时至90年代有一些人组合到乌敏岛实地写生，领导者为何家良博士。作品多次联展，也振兴风华，支持了南洋风韵味。

2002年中华美术研究会别开生面，开了一次“抽象画02”的画展，中华美术研究会一路来是彩墨画、油画、水彩画的实力美术会，这次用抽象画派系作品展，外内人都表惊讶，主持开幕典礼的朱添寿先生发言时提及南洋风格，并呼吁美术家恢复热爱它。中华美术研究会在这一点认真起来，理事会议决议2003年常年美展定名为“南洋风”展，目的是使南洋风有机会热身，可能的情况下成为南洋风的运动。展望南洋风可在国际艺坛中列一席位，这是大家的心愿。

峇厘舞姬女郎 刘抗





The Waves TAN TEE CHIE



Make-Up LIM MU HUE

The Definition of Nanyang Style

by Tan Tee Chie



Stilt SHUI TIT SING

The meaning of the word "Style" (*feng* or *fengge*) can be a reference to a certain style in the context of culture, for example style of attire, or a style of certain local flavour. The phrase "Nanyang Style" (*Nanyang feng*, *Nanyang fengge*) obviously refers to an art style, a mode in art. Other prominent examples are Impressionist and Post-Impressionist Styles.

In fine arts "Nanyang Style" encompasses painting, sculpture, dance, music, calligraphy, drama and others. The term "Nanyang" is used by mainland Chinese to refer to the expansive region south of the South China Sea, which includes Vietnam, Laos, Cambodia, Thailand, Burma, Malaysia, Singapore, Indonesia, The Philippines, or maybe even Australia. Strictly speaking, it refers to their neighboring countries such as Vietnam, Thailand, Malaysia, Singapore and Indonesia. "Nanyang" does not exist in the vocabulary of the Malays or Indians. It has become a recognized term among the Chinese population of Singapore and Malaysia. The Chinese have settled here for generations and are fully immersed in the customs and practices, social problems and living habits of the native people of this area; there is no question of their being deeply engrossed in the "Nanyang (Life)style".

"Nanyang Style" may be traced back to Malaya in the 1930s. It was an era that saw the flood of immigrants from

mainland China to Malaya (Singapore was then part of Malaya, a British colony). There was no lack of artists among the immigrants who, for the sake of livelihood, worked for the newspapers and occasionally drew illustrations and drawings for special sections of these newspapers. To reflect local interest, they created works that exude a "Nanyang Style". There were some oil and watercolour painters too, chief of them Tchang Ju Chi from Singapore and Yong Mun Sen from Penang. Tchang Ju Chi studied art in France and painted snippets of the Malay community. Tchang's style was influenced by Gauguin, one of the representatives of Post Impressionist Style, particularly in his skilled use of color and composition. Yong Mun Sen, a watercolourist, was fond of painting the ubiquitous cannas and coconut trees, fishing villages and boats. I remember Mun Sen's solo exhibition held in a room on the second floor of John Little in 1948. I went there to view the show twice; the paintings were not large ones but concisely painted and powerful; and the colours of dark brown, dark blue and green gave these pieces a distinct tropical flavour. Tchang and Yong were the best-known Nanyang-Style artists of the time. In 1936 after the founding of the Society of Chinese Artists, the number of "Nanyang Style" artists grew, featuring in the 1940s, Chen Chong Swee, Liu Kang, Chen Jen Hao, Xu Xiaofeng, Shui Tit Sing, Cheong Ming See, Chong Pai Mu, Lim Hak Tai; the 1950s, Cheong Soo Pieng, Georgette Chen Li Ying, Chen Wen Hsi; the 1960s, NAFA alumni such as Guo Yichu, Xu Dongliang, Lim Yew Kuan, Tan Tee Chie, Foo Chee San, Lim Mu Hue, Lai Foong Moi, Lu Jiewen, Chong Cheng San, Wong Nai Kuan, See Cheen Tee, Tan Chor Tee, Poon Lian and the 1970s, Tan Kee Sek, Tan Kian Por, Lee Boon Wan, Gog Sing Hooi, Chan Chiaw Teng, Hua Chai Yong and Leo Hee Tong. They are artists who have worked in the Nanyang Style either for a stint or persistently, and have helped enhance its popularity.

A major landmark in the history of the "Nanyang Style" in the 1950s must be the month-long trip to Bali in 1952 by pioneer artists Liu Kang, Cheong Soo Pieng, Chen Chong

At The Show CHEN WEN HSI



Mending The Net CHEN JEN HAO