

黄昏上山

EVENING CLIMB

THE LATER
STYLE OF
LIM TZE PENG
林子平晚期风格



Published on the occasion of the exhibition

**Evening Climb:
The Later Style Of Lim Tze Peng**

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Calligraphy, circa 2000. S2015-0005-007-0, Ink and colour on paper, 106 x 106cm, Gift of Linda Neo in honour of Lim Tze Peng

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FROM THE CURATOR 策展引言

CHANG YUEH SIANG 张越翔

This exhibition centres on one specific point in the long career of the artist Lim Tze Peng: the turning point of his career, when he begins to move away from his signature landscape paintings of early Singaporean kampungs (villages), street scenes of Chinatown, and the Singapore River, and begins to experiment with abstract calligraphy and paintings on a magnified scale.

The turn is in a sense a coming of full-cycle in the artist's practice: in his earlier years, he brought the ink brush out of the “scholar's studio” onto the streets and into the countryside. Around the turn of the millennium, the artist returned the brush to the studio, and began to explore how ink might be able to be expressed differently. For the artist, the brush-line is the thread that runs through the long years of his practice. After an early start in the oil medium, he began to paint landscapes with ink, “I sought to represent the calligraphic line, and lines became primary in my work.”¹ The employing of perspectival and observational representation in life drawing and landscape sketches belongs more to the Western art canon than it does to Chinese ink painting traditions. It does exist as well in Chinese ink practice though, as

这项展览专注于林子平先生漫长的艺术生涯里一个重要的转折点：也就是他把视线从早期户外写生创作出的新加坡乡村、牛车水及新加坡河的情景，转移至对大型抽象书法及绘画的实验的时期。

这个转折也可以被视为画家实践过程走向完整的一个循环：林先生在早期在户外写生时把笔墨从“文房”里带到乡下、街道上。在2000年左右，画家又把笔墨带回画室内，开始对笔墨的用法重新尝试，寻找新的表现方式。对画家来说，笔墨线条是把他一生不同创作阶段连接起来的一条主线。虽然当初开始作画写生是以油画媒介创作，很快地就改变以水墨为主要媒介来作画：“画画时就尽量表现出书法、表现线条……把书和画很自然地结合起来。”以实写生，运用透视与光线的原则来画景，属于西画的技术，与东方传统水墨追求的意境有些差异。这也不表示在东方传统水墨里不存在观察、描绘：“白描”就是用笔墨绘写的技术。画家通过笔墨写生，以西画的透视及光线原则完成户外写生创作。而“线条”如何可以变得更加理想、更有艺术性；如何把画带进书法线条、如何把笔墨带进画：这些问题成为把林先生推向不断探索、实验的动力。“我就是一直在尝试。”在这不断“尝试”的过程中，画室也成为了“实验室”。

the technique of *baimiao* (白描，line sketching). Here is where the artist combines his calligraphic foundation in wielding the brush and ink to achieve tone and depth in his landscape drawings. How the “line” may be made more artistic and conceptual, how one might bring imagery into calligraphy, and the calligraphic line into the image, became questions that propelled the artist towards experimentation: “All I have done is only to make attempts.”² In the “making of attempts”, the studio once again became the lieu of experimentation.

In moving away from traditional genres of ink painting, modern and contemporary artists often state that ink is only a medium: contemporary artist Zhang Yu calls for the distinction between ink as a medium, and ink painting as a genre;³ Wu Guanzhong famously pronounced: “Ink and brush amount to nothing”, later clarifying it to explain that for him, ink and brush were nothing more than tools at the service of the artist, they should not become the only substance by which a painting should be evaluated. Not so for Lim Tze Peng: for him, ink and brush is the form, the substance of his art. Ink is not merely a medium or tool for Mr Lim: the brush-line forms the substance of his art of his later

许多当代及现代艺术家在远离国画传统的当儿，经常把水墨定义为“只是媒介”：当代艺术家张羽强调在“水墨媒介”与“水墨国画”之间必须要分区别。吴冠中声称“笔墨等于零”，释为笔墨只是再艺术家手中的用具，没有内涵的意义，不应该成为衡量艺术价值的尺度。但对于林子平来说，笔墨就是形式，就是他的艺术创作的实质：笔墨并非媒介工具而已：笔法墨韵就是他后期创作的实体，书法线条就是画的基础；画也成为了书法布局的根底。

这次展览展出的作品包括近期被捐赠给国大的作品、中正中学总校林子平艺术馆藏及私人收藏品。展品阐述了笔墨、线条在林子平先生的艺术生涯里的演变：从早期作品不同的墨法运用（《留的残荷听雨声》、《等待出发》），至油画作品的笔划，都看得出书法线条的运用。《五号书法》及《满江红》等书法作品表示了笔墨法开始变大、变抽象的那一刻。从《石雕》与《无题（抽象书法）》看的出艺术家对金石学的兴趣，表达于画与书法线条所制造成的立体感。最终，画与书法融合为一，无论是彩色书法或树的枝杆，“画树，和写糊涂字，笔法都是一样的。”

¹ See conversation with Ho Chee Lick, produced on p.17

² Curator's conversation with the artist, 8 July 2016

³ Zhang Yu, from the transcript of “Modern Chinese Ink Painting: From a “Dooming” Future to its Extermination -- A Dialogue between Zhang Yu and Zhijian Qian”, 9. http://zhangyu.artron.net/news_detail_246181, Last retrieved 14 November 2016

period, with calligraphic lines the basis of his imagery, and then, imagery as the basis of his composition and application of calligraphic lines.

The works selected for this exhibition include works recently donated to NUS Museum and those borrowed from the Lim Tze Peng Gallery at Chung Cheng High School, and other private collectors. The selection reflects the development of the brush line in the course of Mr Lim’s long practice as an artist: fine calligraphic lines and the application of the differing tones of ink wash are seen in earlier examples of traditional ink paintings (1. *The Weather-beaten Lotus in the Rain*) and landscapes (2. *Awaiting Departure*, 1982; 3. *Untitled [Aerial view of Chinatown]*, 1976.) Even in the oil paintings (4. *Singapore River*; 5. *Abstract Painting*, 2012) may we detect the influence of the Chinese brush-strokes in the application of the pigments. Transitionally, the abstract and monumental turn in the artist’s calligraphy is reflected in *Calligraphy No. 5* (see page 9), and (6. *Abstract Calligraphy [The River Runs Red]*). Mr Lim’s interest in stone carvings and weathered stone textures are depicted in a rendition of the Indianised sculptural surface of a temple (7. *Stone Carving*); at the same time, the three-dimensionality makes its way into the artist’s abstract colour calligraphy (8. *Untitled [Abstract Calligraphy]*).

Eventually image and calligraphy merge, and in the end, we are not asked to decipher calligraphy from colour, or make out the distinctive branches of a tree: “The brush lines are one and the same.”⁴



(1) *Weather-beaten Lotus in the Rain* (undated), Chinese ink and colour on paper, 87.5cm x 45cm; Lim Tze Peng Gallery, Chung Cheng High School Main



(2) *Awaiting Departure* (1982), Chinese ink and colour on paper, 95.5 cm x 62.5cm. Lim Tze Peng Gallery, Chung Cheng High School Main



(3) *Untitled (Aerial View of Chinatown)* (1976), Chinese ink and colour on paper, 95 x 70cm; Collection of Benny and Rosemary Oh



(4) *Singapore River* (1960s) Oil on canvas, 73 x 97.5cm; S1980-0811-001-0 Gift of the artist



(5) *Abstract Painting* (2012) Oil on canvas, 63.5cm x 81.5cm; On loan from Lim Tze Peng Art Gallery, Chung Cheng High School Main



(6) *Abstract Calligraphy (The River Runs Red, attr. Yue Fei)* Undated, Chinese ink on paper, 175cm x 200cm; On loan from Lim Tze Peng Art Gallery, Chung Cheng High School Main



(7) *Stone Carving*, Undated Chinese ink and colour on paper 101 x 105cm; On loan from Lim Tze Peng Art Gallery Chung Cheng High School Main



(8) *Untitled (Abstract Calligraphy)*, undated, Ink and colour on paper, 99 x 101cm; Collection of the artist



Calligraphy
S2015-0005-005-0
Ink and colour on paper
106 x 106cm
Gift of Linda Neo in honour of Lim Tze Peng

⁴ Conversation with Ho Chee Lick, p. 22

VIEW ON THE HILL 峰景： LIM TZE PENG’S EVENING CLIMB 林子平黄昏上山 TEO HAN WUE 张夏帋

Lim Tze Peng, whose journey in art began seven decades ago, reached significant milestones of his long career only very late in life.

He had never held any solo exhibition until 1998 at the age of 77! Formal recognition for his artistic achievement came only when he was awarded the Cultural Medallion five years later when he was already 82! By then he was entering a new phase of his practice highlighted by a groundbreaking exhibition of experimental ink works in 2008. The show proved so successful that it travelled to three more destinations including Beijing and Shanghai the following year.

Life for the 96-year-old has got a lot busier this year especially since he was conferred the Meritorious Service Medal and held the first ever retrospective by selecting about 50 of his own favorites to share with the public. The current exhibition at the National University of Singapore Museum is his second major show to be organized in a year, opening barely two months after the retrospective, which will have a year-long run at ArtSafe in Changi South. It has appropriately chosen to focus on the artist’s more recent works from various collections. However, both these two shows were not organized in connection with the award; preparations were already well under way when the National Day Awards were announced in August.

The focus of the exhibition at NUS is timely because the artist has during the past decade developed further in a completely new phase of creativity, which represents a significant shift of direction in his ink art characterized by bold experimentation, exceptionally large format and abstract expressionist gestures. This is a phase that saw the nonagenarian pushing the boundaries of

林子平的绘画生涯虽始于70年前，抵达一生最重要的里程碑，却都是他已进入晚年的时候。

他于1998年举行第一次个展时，已经77岁了！五年后他的艺术成就才 得到正式肯定，获颁新加坡文化奖章时已达88岁高龄。就在那个时期他的艺术正转入一个全新的阶段，于2008年举行的一次突破性的个展，展示他实验性的水墨，深获好评，结果还受邀前往另三个地方展出。

今年，96岁的画家格外忙碌，尤其获颁新加坡国庆卓越功勋奖之后，积极筹备他生来第一次回顾展，亲自挑选他自己最满意的作品来与大家分享。新加坡国立大学博物馆此次展出，是他今年第二次展览，紧接着两个月前在樟宜南刚开幕、为期一年的回顾展。 这两次展出并非应获奖而举办，而原来在8月间卓越功勋奖消息公布之前，就已筹备多时了。

新加坡国立大学这次的展出很恰当地选择了画家新近作品为重点。此重点也极合时宜，因为画家在过去的10年里，一直沿着2006年开始的新方向持续发展。这个新阶段的创作表现出他水墨画大胆的尝试，尤其富有巨大篇幅与抽象表现笔触的特色。我们可以形容这90多岁的画家在努力开拓水墨疆域的作品为“晚期风格”。这类晚期风格作品对于我们熟悉他向来峇厘、新加坡河、牛车水、老街旧巷题材的人来说，是特别有意思的。

看他绘画生涯进入第70个具有创意及丰富的年头的新作，我们不禁会思考艺术家的年纪，以及他的年龄与其作品之间的关系。有人说：艺术家晚年会创作出与以前迥然有异的风格。在这个课题上虽然 学术界曾有不少议论，但学者对各种艺术形式的晚期风格，到底该如何定义却莫衷一是，似无定论。

西方艺术杰出代表如作曲家贝多芬（1770 – 1827）、

his ink practice in what could be regarded as his “late style”. These late works are particularly interesting for most of us who are more familiar with his paintings of Bali, Singapore River, and Singapore’s fast disappearing scenes like old streets, lanes and villages.

Looking at Lim’s late works from the seventh decade of his creative and prolific life one is naturally led to ponder the question about the artist’s age and his works from this very mature stage of his life.

Artists, as it is often said, develop late in their lives a style, which usually distinguishes their works from those of their earlier period in a special way. There have been various discussions on this subject from time to time without scholars agreeing completely on what late style in different art forms means precisely.

Prominent figures from Western arts such as composers Ludwig von Beethoven (1770-1827) and Giuseppe Verdi (1813-1901), painters J M W Turner (1775-1851), Claude Monet (1840-1926) and Picasso (1881-1973), and writers William Shakespeare (1564-1616) and John Keats (1795-1821), are known for late works that may be regarded as “going against the grain”.

Similarly studies have also been done on the late style of Asian luminaries such as Wen Zhengming (1470-1559), Dong Qichang (1555-1636), Qi Baishi (1864-1957), Chang Daqian (1899-1983), Rabindranath Tagore (1861-1941), Satyajit Ray (1921-1992), Akira Kurosawa (1910-1998).

What is significant about an artist’s works in his later years? Critic Edward Said (1935-2003) in his book *On Late Style* asks, “Does one grow wiser with age, and

威尔第（1813-1901）、画家透纳（1775-1851）、莫奈（1840 – 1926）、毕加索（1881 – 1973），作家莎士比亚（1564 – 1616）与济慈（1790 – 1821）等，晚期作品有人说犹如“一反常态、逆道而行”。亚洲方面也有类似的论述，涉及杰出人物如画家文征明（1470 – 1559）、董其昌（1555 – 1636）、齐白石（1864 – 1957）、张大千（1899 – 1983）诗人泰戈尔（1861 – 1941）、电影导演雷伊（1921 – 1992）、黑泽明（1910 – 1998）等。

艺术家晚年所作有何特殊意义呢？著名评论家爱德华·赛义德（1935 – 2003）在遗作《关于晚期风格》里提出这样的问题：“一个人是否越年长越有智慧？ 在艺术家事业的晚期中，是否会因年龄而产生独特的觉知品质与形式？”他认为有些晚期作品常带有“一种特别的成熟，一种前所未有协调、宁静的精神，表现于由平常的现实转化成奇迹般的容光焕发的境界。” 可是，他同时也指出晚年艺术并未必是进入和谐、舒释意境，而是不妥协、艰难以及矛盾未解决的情境，来质疑晚年宁静状态的说法。

也许，我们不妨就以赛义德对艺术晚期风格所提的问题来理解林子平晚年的作品。

自2000年后，林子平刚步入80岁高龄，不便像往年频频往外国游历写生，开始减少在区域，特别是到峇厘去绘画的活动。但是他旺盛的创作量并未因此降低。由于写生对作品篇幅的局限，他在直落古楼家中利用画室空间，制作尺寸特大的巨型作品。从此， 他在画室里，搜索记忆，从旧时的图像中寻找新的灵感，挥洒于比往常大上三、四倍的纸张上。

的确，这新的灵感成为他创作的新方向，脱离多年来的绘画风格而大异其趣。林子平专注于使用深厚书法基础上的丰富笔法来实验。他1940年代就读于中正中学的时代，早就已经打下坚实根底 – 当时美术与书

are there unique qualities of perception and form that artists acquire as a result of age in the late phase of their career?” He thinks some late works possess “a special maturity, a new spirit of reconciliation and serenity often expressed in terms of a miraculous transfiguration of common reality.” And yet he questions the idea of late serenity by referring to artistic lateness not as harmony and resolution but as intransigence, difficulty, and unresolved contradiction.

One could perhaps consider Lim Tze Peng’s late works in the light of questions Said raises about artistic lateness. Into the new millennium, Lim had just turned 80 and become much less active painting outdoors than previously when he travelled frequently in the region particularly Bali. But he remained as prolific. Instead of painting plein air where the size of his picture would be restricted, he kept within his studio in his Telok Kurau home where he was able to work on much larger format. It was here that he began to search his memory to retrieve old images for new inspirations and express them on sheets of paper three or four times bigger than before.

Indeed, inspirations for a new direction that signals a major departure from his earlier practice. Lim turned to his extensive repertoire of brush strokes from a staunch calligraphic foundation. Such a foundation was laid from the time when Lim Tze Peng was a student at Chung Cheng High School, which was part of the Chinese school system where the curriculum offered art and calligraphy during the 1940s. He kept up the rigours of writing with the brush even when he was painting in oil during the early years of his practice not to mention after he turned increasingly towards ink work from mid-1970s.

It is therefore easy to see why Lim though an accomplished painter is often quick to stress that he actually considers himself better at the art of writing instead especially when discussing his late works. Perhaps he is finding it important to acknowledge his debt to calligraphy, which underpins the bold *kuang cao* (wild cursive) brush strokes in ink works of exceptional sizes measuring up to three by five metres. “Without a

法在教育制度的华文学校里都极受重视，并列入课程内。中学毕业后，专心作油画的同时还坚持临池习字不懈，1970年代中渐转向水墨画后就更不用说了。他对碑学的研习尤有心得。

就因如此，我们可以理解林先生为何总爱再三强调，尤其在谈论到后期作品时，自己的书法比绘画更好的缘故。他意识到特大尺寸绘画里强劲的笔触，必须靠书法里的运笔的力度，尤其当他处理大至5乘2米的篇幅的时候。“若没有深厚的书法基础，根本无法经营这么大的画面，” 是一句他近来常挂在嘴边的话。

林先生未曾受过正规美术教育，完全通过勤奋自学掌握水墨书法的技巧，能力达到让他于1970年代可以毫不费力地从油画转向水墨画，直至后期得以发挥出近似抽象表现主义的遒劲笔格。

2006年，林子平有五幅新作联合七位新加坡水墨画家作品，代表新加坡参加于中国深圳关山月美术馆举行的国际水墨双年展。同年较早时，他在新加坡泰勒版画院曾举办过题为《求索》的个展，呈献新画作。这两个展览为林子平晚期风格首次公开出现，让众人有机会观赏。

倘若熟悉林子平向来画风的人不确定对他的新作该如何反应，画家自己对观众的评价更无把握。但无论如何，他坚持跟着自己的感觉走，勇往向前不断探索，哪怕观众也许觉得难于接受。

他在笔墨可能性方面的探讨成为另一次个展，即2008年由我策展的《心向：林子平新水墨》，呈献一批全新作品，首次完整地体现画家对现代水墨创作的心得，让熟悉他以前峇厘、牛车水、老街陋巷等题材的人深感意外。

这个在好藏之私人美术馆举行的个展，呈献他2006年以来的新作品，其中大约半数为书法。画家戏称其中部分极度狂草的作品为“糊涂字”。至于绘画的部分，几乎全是以树木为题材，反映出画家对树木的偏爱。

林子平2008年的个展是他绘画生涯里一个极重要的里程碑。当他转入画室里创作之后，作风更自由、大胆、冒险。新系列的绘画当中，树木几乎都以恣意疾速笔触画出，犹如用粗大毛笔作狂草书法一般。他感

strong calligraphic foundation I couldn’t have tackled these pieces,” he is known to have said so frequently referring to paintings he completed in the past few years.

Despite his lack of formal art education, Lim who is completely self-taught acquired through diligent self-study such a formidable command in ink art that enabled him to switch effortlessly from oil to ink painting in the 1970s and later launch into bold gestural style reminiscent of abstract expressionism.

In 2006 five pieces of his new works were among those by seven other Singapore artists in the International Ink Painting Biennial at the Guan Shanyue Art Museum in Shenzhen, China. This happened soon after a solo exhibition *Infinite Gestures* featuring his recent paintings earlier the same year at the Singapore Tyler Print Institute. The two exhibitions within that same year represented the first occasions when works from his late period were introduced to the public. If followers of his art were not sure what to make of the change, the artist himself felt somewhat even less certain how it would go down with them. Nonetheless he trusted his instincts and continued to forge ahead in his explorations despite fears of adverse reaction.

As he discovered new gestural possibilities with the brush, his venture culminated in another exhibition *Inroads: Lim Tze Peng’s New Ink Work*, which I curated in 2008. This was when he presented for the first time a comprehensive selection of new ink works much to the surprise to those familiar with his paintings of Bali, old villages and street scenes.

The exhibition held at Art Retreat, a private museum, featured Lim’s works since 2006 with almost half of them devoted to calligraphy, which he describes as *hutuzi* (muddled writing). The paintings, many of which in large format, were almost exclusively of trees and woods. The artist had always found trees fascinating and often painted them in his landscapes.

This 2008 exhibition, was a most critical milestone in the artist’s ink practice. Since he turned indoors to paint, he became freer, bolder and more adventurous. In this



Untitled (Colour Calligraphy); undated, Ink and colour on paper, 1030mm (H) x 1030mm (L) (artwork size), Collection of Kwok Kian Woon

觉到已不必再受到面对现场实景的拘束，可以将他历年来在各地写生，所留存于脑海里深刻的图像记忆、印象、感受，都成为他任意汲取的创作泉源。

他如今更能随意挥洒以狂草奔放的笔墨画树木，为了以恣意纵情的笔墨作画，树木枝干的苍劲、盘缠纠结，成为他绘画最好的题材。由于如此作画，画面必须有够大的尺寸，所以需要将三、四屏纸张拼凑起来，才有足够让笔墨驰骋的面积。

在书法创作方面，林先生孜孜不倦的实验，尽量开扩及超越这种具有严格传统形式的局限，寻求新的表现形式，尤其努力超越文本的易读性与内容。这实验结果让书法与绘画更加接近。所谓“糊涂字”抗拒甚至挑战书法的传统，淡化书法和绘画之间的界线，尤其两者的笔墨都带有抽象表现主义风格的特色。

显然，林先生的所谓老年变法并不是一种通过和谐、舒怀来抒发安于晚年淡泊宁静的心境。他反而抓紧机会来体现长久以来所持信念：优秀的水墨艺术必须建立在深厚的书法基础上。“我觉得其中有无数的可能，” 是林先生最近常挂在口边的一句话。

series of paintings, trees are painted in swift bold strokes much like writing calligraphy in “wild” cursive style (*kuang cao*) with a big brush. He felt no longer restricted by the images he was looking at on the actual location relying rather on recollections, impressions and feelings of these images indelibly etched in his mind from his many travels over the decades.

He now showed greater liberty in applying his wild cursive calligraphic strokes more boldly in his paintings. To do that, trees became the best choice as subject for his broad gestures especially with huge brushes on sheets of paper pieced together with a few panels so that they were large enough to give reins to his expressions.

At the same time Lim also experimented vigorously with calligraphy pushing the boundaries of the demanding traditional art form in search of a new expressions especially in terms of transcending textual legibility and contents. The experiment inevitably led to calligraphy and painting becoming more akin to each other. Dubbed “muddled writing”, Lim’s experimental calligraphy pieces defy classical conventions and blur the line between writing and painting especially when both are characterized by gestural expressionistic brush strokes.

Clearly, Lim’s change of style in old age does not in any way suggest late serenity expressed with harmony and resolution through his works. Instead he seized the moment as an opportunity to demonstrate a long-time conviction that a good ink practice should rest squarely on calligraphic virtuosity. “I find the possibilities boundless” is what he says repeatedly.

The years 2008 and 2009 saw Lim’s late works winning praise and appreciation at home and abroad. After its successful run at Art Retreat, the exhibition *Inroads* went to the Nanyang Technological University before it travelled to Beijing and Shanghai the following year. By now the warm reception he had got for his works must have dispelled whatever doubts and fears he might still have towards his new style.

In the following years Lim became a highly popular artist whose works began to be keenly sought by collectors



Calligraphy No. 5 (2008), Ink on paper, 137 x 71cm, Collection of the artist.

leading to frequent exhibitions in various galleries in town. His growing fame teased out many of his earlier ink paintings of Bali, old street scenes and rustic villages as these seem to have a more immediate appeal than his new bold experimental pieces. Besides, there was also an increasing demand for his new calligraphy works presumably due to his emphasis on the art.

Lim continued with his “muddled writing” which he now produced by adding colour as background to calligraphy in black ink. Such pieces of “colour calligraphy”, as they are called, appeal to popular taste particularly among those who would like to see calligraphy more than just “black brush writing on white paper”.

For a while, it was quite common to see his works with calligraphy on a layer of colour painted as background. But Lim developed the idea of colour calligraphy further as he experimented more deeply with some very interesting results. If the line between calligraphy and painting had become less clear previously in the 2008 exhibition, now the artist was working with abstract expressionist gestures from calligraphic forms entirely organically integrated with painterly brushwork. What emerged is a completely abstract painting whose calligraphic elements may be discernible only upon closer scrutiny.

These new calligraphy-inspired abstract paintings may be viewed as complete abstraction where the written character or text is totally “dissolved”. His “muddled writing”, which may be described as abstract expressionist work, might occasionally still distract the viewer especially one literate in Chinese, with vaguely recognizable characters.

In order to exploit the possibilities of bold calligraphic gestures, Lim began to revisit old subjects such as Singapore River, old houses, streets and lanes and painted them in an extraordinary format measuring up to five by two metres. Earlier on he had had to piece several panels together for the desired size, now to his delight he was able to obtain whole single sheets of rice paper, which he used to great advantage.

尽管起初林先生对晚期的实验有些疑虑，但是他在2008与2009年两年国内外得到相当的肯定与成功。《心向》在好藏之结束以后转到南洋理工大学，接着于翌年到北京与上海展出。此后，他当初对新风格的担忧已一扫而空。

接着下来的几年内，林先生在新加坡成为一位极受欢迎的画家，收藏者与画廊纷纷争取的对象。他的知名度在市面上引出了许多他早期以峇厘、乡村、街景为题所作的水墨画。看来，在市场上这些旧作比起具有强烈实验性质的新作更吸引人。与此同时，也许是由于他常强调书法的重要，人们对他的书法作品也开始产生兴趣。

原来，林先生继“糊涂字”之后，试验将颜色加入书法里。这批所谓“彩色书法”，对一部份认为白纸黑字的作品因缺乏色彩而难欣赏的人来说，相对悦目讨好了。那个阶段，人们常见林先生的书法都是多添了一层色彩的。但是，林先生不甘停留这样一种近于机械的结合，在彩色书法的概念上作深一层的探索，获得了引人入胜的效果。如果说：书法与绘画的分野于2008年的展览时已开始模糊，画家此时运用书法中抽象表现风格的笔触与绘画笔墨线条完全有机的结合，结果呈现出的是彻底抽象的绘画，其中书法元素更是抽象至几乎无法辨认。

这类由书法演化出来的抽象绘画可以说是一种完整的抽象化，在其过程中书写的文字完全“分解”，融入画中。他以前的“糊涂字”虽也很接近抽象表现主义，但偶尔还会保留有残余的字形或文本，特别对谙汉字的观赏者来说，免不了会引起分心的作用。

为了要淋漓精致地挥洒遒劲的书法笔墨，林子平也实验重新回到那些新加坡河、甘榜、老街等的旧题材，画在大约二米高五米宽的特大张纸上。在这之前，他需要将几张纸凑成一张，现在他很高兴可以找到单张尺寸更大的纸，正好派上用场。

这一系列作品尺寸之大对于画家体力上的挑战肯定不小，更何况他是个90多岁的老人家。在艺术上，他也很想借此测探笔墨的潜质与极限。他晚期这批特大幅旧题材的作品就是在这种实验性的意义上，反映出他唯有在晚年的情况下可以实现的美学思想。当他继续

The sheer size of paintings in this series must have proven physically challenging to the artist at a time when the he was well into his 90s. Artistically Lim was keen to explore the potential of his brushwork to see how he could push it to the limits. It is in this sense that these late works of Lim's are experimental and reflect some aesthetic ideas, which he was only able to realize more fully now under very different circumstances from before. As he went on handling bigger and yet bigger pieces of work he became all the more convinced how he would not have been able to do this physically without a staunch foundation in calligraphy.

We are really grateful that Mr. Lim has been able to live long and remain not only healthy and strong enough but also irrepressibly creative and valiantly determined to experiment to discover new possibilities of ink art.

This phase in Lim Tze Peng's journey reminds me of the late theatre artist Kuo Pao Kun's play *Evening Climb*, in which the main characters in their old age go up a hill in search of a mysterious bird. It is a modern parable about quest for the meaning of life.

The day is not done and this fearless, elderly climber has reached heights that would have defeated many much younger ones attempting the same ascent. While there is still light, the view up there must be magnificent with the sky illuminated by the sun's golden rays. No matter if one finds what one is looking for, the climb itself must have been rewarding enough.

In his late style Lim Tze Peng has through an indefatigable spirit of exploration and innovation created many remarkable works that offer fresh insights and perspectives showing us not only how good contemporary ink art can be but also that age is not necessarily an obstacle in the pursuit of artistic heights.

For that he deserves our highest admiration and respect.

4th November 2016



Trees, Undated, Chinese ink on paper, 101 x 105cm
On Loan from Lim Tze Peng Gallery

作超大幅画时，他越坚信他若非有深厚书法基础，绝对做不到这样尺寸的篇幅。

我们很庆幸林先生如此高龄，不但能保持健康强壮，还表现出压抑不了的创意，不折不扣的决心，去实验、发掘水墨艺术的可能与新意境。

林子平晚期的历程令我联想起新加坡已故戏剧家郭宝昆先生的一出戏：《黄昏上山》，戏里主要的人物是几个老人，上山寻找一只神秘的大鸟。这是一则关于思索生命意义的现代寓言。

夜晚尚未降临，这位无畏的老登山者比其他年轻得多的登山者都攀得更高。趁天还亮，看山峰上夕阳金色的余晖在天上空照出一幅绚丽的景观，至于是否找着上山要寻找的已不重要了，仅仅攀登的本身已是足够的回报。

林子平晚期以坚韧不拔的探索、创新精神，完成不少重要的作品，提供了他新颖的见解与视角，不但向我们说明当代水墨是可以做得这么好的，还证明了年龄未必妨碍艺术高峰的攀登。

我们谨此向林子平先生致以最高的礼赞与敬意！

2006年11月4日



Calligraphy (circa. 2000);
S2015-0005-003-0
Ink and colour on paper
106 x 106 cm
Gift of Linda Neo in honour of Lim Tze Peng

BRUSH LINES 笔墨～线条：
CONVERSATION BETWEEN LIM TZE PENG
AND HO CHEE LICK 林子平与何自力对话

Ho: I have known you for twenty-six years now, since the time of my return from the US in 1990. Between then and now, I can see great developments in your practice. You began your journey as an artist in your twenties, but in the last thirty years, you have shown greater courage in seeking breakthroughs, than might be said of your younger days. I'm interested to understand, what the key factors were, that stimulated the changes in your practice. I seem to remember that before your exhibition at Art Retreat and in Beijing¹, there was a period of time where you had the use of a huge studio space², which gave you the room to experiment with larger brush and paper, and you had the entire floor space with which to make your calligraphy.

Lim: I had wanted to develop my calligraphy, and I was looking for a larger space. That studio was larger, and therefore it was easier to experiment freely. As for why my calligraphy became abstract: this is mainly because, while I practice calligraphy, I also paint, and I wanted to see how the two practices can fuse together. Therefore whenever I practiced my calligraphy, I would be considering how I might introduce an element of imagery into the calligraphy, to attempt to create a new artistic form.

何： 我认识你已经是二十六年了：我从美国回来那是90年，到今年正好是二十六年。在这一段时间我记得你有很大很大的发展。你二十几岁已经在这条路上走，不过近三十年来，你的突破的勇气真是比年轻时大很多。我比较有兴趣的是，有什么比较关键的事情，激发你改变你的做法？ 我记得，大概是你为好藏之和北京的展览¹ 以前，有一段时期， 有一个大画室，给了你一个很大的空间²，有很大的笔、很大的纸、 让你可以在很大的地面上写字？



Lim Tze Peng (right) executing large calligraphies in the studio of Wong Keen (left) and Choy Weng Yang (centre). Photograph courtesy of Mr Ong Teng Huat.

林： 那是因为我要写书法，需要一个比较大的地方，那个地方空间比较大，比较容易发挥。至于为什么字会变成那么抽象呢，最主要是：我是写字也画画，就是想要把这两个融汇在一起。当我写字的时候就会想怎么把图画加入，试试看把它变成一种艺术。

Ho: That is, through the usage of calligraphic lines as the lines for drawing and painting; therefore in terms of composition, you are no longer 'writing' or 'transcribing' a poem, but rather using the brush lines to form an image.

Lim: And then when I paint, I would attempt to represent calligraphy and brush lines, and incorporate calligraphic lines in my paintings. It is very natural to combine calligraphy and painting when you are experienced in both forms. The more one paints and practices calligraphy, the more one will see changes in the calligraphic lines. One needs to make all sorts of attempts if one wishes to see transformation. That is what I have been doing all the while: making attempts.

Ho: Do you think that this period when your work scaled up in size presented you with a very good stimulation and opportunity? Because if you had continued to practice calligraphy at conventional sizes, while that can still be turned into an image, "going big" seems to have also expanded the possibilities in your artmaking. I think I saw the photograph of you painting in that large studio, in a catalogue of your works dating to around 2002.³ The conditions were conducive for your experimentations in larger strokes, and thereafter the exhibitions of Art Retreat and in Beijing contained very large paintings.

何： 就是把写字的线条当成是画画的线条，在构图各方面，就不只是在写那首诗，是用笔墨来构成一副用线条画出来的画。

林： 那画画时就尽量表现出书法、表现线条，把线条掺进去。把书和画很自然地结合起来。画多了、写多了，线条就会变；想要变就要尝试。我就是一直在尝试。

何： 你觉得那个篇幅扩大的那一阵子，是不是也给你一个很好的冲动、一个很好的机会？因为如果你还是写小字，虽然你小字还是可以变成画，但是因为那个“大”，就让你好像突然间觉得无穷的发挥；大概是2002年左右，有一本林子平画册³，就有一张照片看到那个很大的画室，所以因为那样的条件让你突然的可以充分地发挥，之后好藏之地作品全部都大起来了、书法也大起来；这个向“大”方面发展也是一个很重要的笔业。所以好藏之2008／9年的展览就有非常大的作品了，然后2009年去到北京。 在新加坡也有很多人在画水墨画，但是并不是每个人都一样重视笔墨。

¹ "Inroads: Lim Tze Peng's New Ink Work", Art Retreat, 2008; "Inroads: The Ink Journey of Lim Tze Peng," National Art Museum of China, Beijing, 2009.

² Possibly Choy Weng Yang and Wong Keen's studio in Ubi Industrial Estate. Lim Tze Peng clarifies that the use of this space was occasional, as he had his own studio at home that also allowed him to create larger scale works.

¹ 2008年 – “心向- 林子平新水墨”，好藏之美术馆； 2009年 – “林子平水墨历程”，北京中国美术馆。

² 应该是蔡荣恩与王瑾在乌美的工作室。林子平指出他只是偶尔去拜访两位艺术家，他在家里的画室也允许他可以创作大幅的作品。

³ "Tze Peng", Singapore Art Museum, 2003

³ 新加坡美术馆2003年出版的展览图录《子平》。

There are many other artists in Singapore who make ink paintings, but not everyone pays attention to ink and brush.

Lim: With regards to ink and brush, I feel that there are three things important for a successful painting: the first, is the use of ink and brush; the second is composition, and the third, is the application of colours. For me, ink and brush, the calligraphic line is the most important. If a painting is deficient in its applications of ink and the brush line, it is very difficult to attain and convey its conceptual expression.

Ho: This is what I have come to know about you as well: anybody can go to paint kampung life, anybody can paint Chinatown, but for you, the brushline is the foundation of your painting, and this comes from your calligraphic technique.

Lim: I have laid a good foundation in calligraphy, which makes painting an ease.

Ho: I understand, it is your foundation in calligraphy, that strengthens your painting. Eventually, even calligraphy becomes painting, it does not merely ‘enhance’ painting. Your later calligraphies adopt “bold strokes”, the trees that you paint are also painted with bold strokes, applying monumental strokes to a large painting. In the “Trees” of recent years, you can see the lines of calligraphies, and then in your calligraphies, you can see the compositions of trees. These recent developments are truly sublime: calligraphy and painting giving mutual impetus to each other. A large tree painting gives more power to the developments of the ink and brush line: if it were not the development of larger paintings, and if your calligraphy had remained on the conventional scale, your development would have been limited. Calligraphy and painting eventually meld into one, and it may seem like a painting we are looking at, yet it is entirely composed of calligraphic lines.

Lim: As I am practicing calligraphy, I am composing an image in my mind at the same time; the principles of this composition are along the principles of Western art. Yet, when I paint, what comes to my mind is the calligraphy of the East. In terms of colour, I reference the

林：关于笔墨，我认为一张画就是有三样要点，第一是笔墨、第二是构图、第三是色彩。最主要是这三点，对我本人最重要的是注重线条这方面。一张画如果笔墨不好，很难达到意境。

何：我对你的认识的就是这一点，因为，谁都可以去甘榜写生、谁都可以画同样的牛车水，但是你最重视的是笔墨线条，也就是你的书法功夫。

林：我书法的基础打得很好，所以很容易得心应手。

何：我明白，是你的书法的功底，加强了你的绘画。到后来，连书法也变成了绘画，不只是加强绘画。后来的书法都是很“大笔”，那些树也是很“大笔”，一大张画的笔非常的雄伟的。就是近期的《树》里面看到书法的线条，在书法里又看得到树的构图，觉得这个期间的发展非常的微妙。书法与绘画，两者都是互相推动的：画大树让笔墨发展得更加有力，如果不是画大画，书法又只限于中等的篇幅，就会有局限，所以书法和画两者到最后好像是溶成一体，看上去虽然是一幅画，但全都是笔划。

林：我在写字的时候，就想到构图，就是西方的构图。但在画画时，又想到东方的书法。在色彩方面，我就参考一点峇迪 [注：batik；蜡染]，给它南洋一点。我又想到我们是亚洲人，有我们老祖宗留下的传统，我们应该要吸收下来。这个传统就在书法、诗词

colours of batik, to inject an element of the Nanyang. I do think that as Asians, we do have traditions left to us by our ancestors, which we ought to imbibe. This tradition is in calligraphy, in the texts of poetry.

Another consideration that I had, was that a large work would be more attractive to an audience in an exhibition space, and so I make works larger in scale. Ultimately, all I am doing is to keep trying something new.

Ho: Achieving monumental calligraphy must be different from practicing calligraphy with a brush held in the hand: you need the momentum of the movement of the entire body to achieve the work. Do you think this had an impact in the development of your painting?

Lim: Of course: one requires bodily strength in order to achieve a larger calligraphy.

Ho: And the calligraphy is accomplished in one breath? It is easy to complete regular calligraphy in one attempt, to do so when attempting large calligraphies pushes you to an elevation in your technique.

Lim: Yes.

Ho: You used to buy art books to study: were there more books of Western art or Asian art?

Lim: I paid attention to both, and that is why my art is Asian and Western at the same time.

Ho: If I recall correctly, when you painted the outdoors in your youth, you first started painting oils on canvases more than you used ink. Did calligraphy come before or after you painted in oils?

Lim: I started to do calligraphy from young, but when I first painted landscapes and life paintings, I did so in oils. It was later that I used ink and brush to paint. Back then, I was very attracted to paintings in the Impressionist style, and I paid particular attention to the effects of sunlight and the effects of colour under the sun. Later, when I painted with Chinese ink, my colours became more muted, and I sought to represent the calligraphic line, and lines became primary in my work. I did also

里。我有时也想到，在展览会场上，画大，会比较醒目、吸引观众上前看，所以就画得篇幅大一点。始终也只是尝试。

何：大书法和以前握在手里的毛笔不一样，要靠全身来作画，你觉得这个对你的作画有没有进一步的推动？

林：当然，写大字，你一定要有充分的体力才可以。

何：而且也是一气呵成的对吗？写小字一气呵成容易，写大字要一气呵成也提高了你的技术。

林：是。

何：你以前也买画册、看画册，是看西画的画册多，还是东方的画册多？

林：我两方面都注意。所以就变成又中又西。

何：我如果没有记错，你在比较年轻的时候，一开始出去，当时是画油画多过水墨。是画油画前就学书法还是后来才学书法？

林：从小就学书法，但是先以油画写生，后来才以书法。那时候常看到印象派的画很吸引我，那个时候我是喜欢注意阳光，在阳光之下就产生很多色彩，后来进入中国画的时候，色彩就慢慢减少了，改为表现线条，以线条为主。当时也有考虑到，大家都用油画来画，不然就尝试用书法的线条、用毛笔，来写生，与众不同。



Singapore River, 2014, S2015-0005-010-0, Ink and colour on paper, 241 x 490 cm
 Gift of Linda Neo in honour of Lim Tze Peng

consider then, that since everybody else seemed to be painting with oils, why don't I use calligraphic lines and the Chinese brush to paint life paintings, this would distinguish me from other artists.

Ho: When you first started to paint the kampung, was that in oil, or with Chinese ink?

Lim: It was later that I used ink, when I first started, it was with Western techniques. In fact at the very beginning I painted in watercolours, but not for long. Afterwards, I saw a volume of the works of the artist Li Keran, and decided that I would try to paint with Chinese ink. I was fairly pleased with the results, so I began to paint the kampung with Chinese ink, then the Singapore River and Chinatown, and that's how i continued. Back then I also paid attention to themes with a Nanyang elements, using batik colours as my palette; when I painted outdoors, I paid attention to chiaroscuro. I was somewhat 'Impressionistic' in my style, a bit of fusion between the East and the West, even though some might say that my works are neither East nor West, neither a Chinese ink painting, nor a Western oil painting.

There was an exhibition in London⁴ that Cheong Soo Pieng encouraged me to participate in. He helped me choose a work to exhibit, but the local selection committee here in Singapore did not select it, because it was neither Asian nor Western. Cheong Soo Pieng insisted that it was important to give Lim Tze Peng a chance, and so the committee accepted to have the work exhibited. Who would have thought that I would receive a telephone call from a doctor here, asking if I had a work exhibited in an exhibition in London? I said yes; and he told me that this painting had won a prize in London, and that was a pleasant surprise, that a work that was "neither East nor West" had won a prize for precisely that reason: it won a prize because it stood out for being different.

In my early days, I painted the Singapore River and Chinatown because I felt that an artist needed to be familiar with his own land, to paint the landscapes that

何：最初在甘榜画画, 开始是用油画还是水墨？

林：水墨是后来才画，开始时是用西画。最早开始是以水彩画，但是时间不长，后来是看到了一本李可染的画册，就决定尝试以水墨作画，也对结果相当满意，就到甘榜去画水墨，接下来就到新加坡河、牛车水去画，就是这样画下去。那时也就注意画南洋的题材，颜色的色调就根据 batik、在外头写生就注意光暗、画风就有点像印象派，就有点“又中又西”，虽然有些人会说我的画“不中不西”，既不象中国画，也不象西洋画。

当年要去参加伦敦展览⁴ 的时候，是钟泗宾叫我参加，他帮我选了一张画，当时在星马筹备时，委员会没有选，因为觉得“不中不西”。钟泗宾坚持一定要给林子平一个机会，后来就参展了，想不到一个月后在伦敦展览，有一天一位本地医生一早打电话给我，问我是不是有一张画在伦敦参展？我说有，他竟然告诉我这幅画在伦敦得奖，令我很意外，竟然就是因为“不中不西”，人家看了比较特别，才得奖。

早期时开始写生的时候画新加坡河、牛车水是因为认为一个画家要对自己的乡土熟悉，在我们自己的国土、乡土天天看到，比较熟悉，容易入画。一个画家

we were familiar with, that made it easier to enter as a subject matter. An artist must become familiar with his own terrain, otherwise he would resemble a tree without roots, water without its source. It is therefore more important to paint that which is familiar. I began to paint kampungs, the Singapore River, Chinatown; I painted them in the thousands, because I was familiar with the subject matter, and that made it easier to paint. Once i became familiar with the subject matter, I thought that these paintings could also become sketches, for reference later; which I did when I expanded on the scale of my paintings later.

Ho: But even in the early years, after you began to use the Chinese brush, you continued to paint with oils, and you never completely gave the medium up.

Lim: Yes, i continued in both media, even though I was moving progressively towards using ink and brush more. When I used ink, the colours I employed became more muted, because I felt that an ink work that was too colourful distracted from its artistic expression. An ink painting needed to present the different tones of ink, therefore I relied less on colour.

Ho: It is not merely your painting and calligraphy that shows mutual influence: do you feel that your ink works and works in oil also have a mutual influence? and how so?

Lim: The two techniques blend into each other into a fusion.

Ho: When you paint in oils, even though you are neither using the Chinese brush nor ink, you still pay attention to the brush stroke. The "brush line" can still be seen in your oil paintings, and when we compare with other artists' oil paintings, colour and forms dominate more than the strokes.

Lim: Yes, my emphasis is still on the use of the calligraphic line. My preference is for the long-tipped brush, because this allows the lines to be drawn longer, and allows for more flexibility; it also carries more ink, which allows for some variation in tones to be applied.

应该对自己的乡土熟悉，不然好像一棵没有根的树，好比无源的水。所以画自己熟悉的东西更要紧。我开始画甘榜、新加坡河、牛车水，画了上千张，因为对题材熟悉，所以画得容易上手。一旦对题材熟悉以后，以后这些作品也可以做画稿。后期画大张的时候可以拿来做参考。

何：但是当年你有时还是以油画来画，没有一样完全放下。

林：对，两样都有，不过慢慢偏向水墨。用水墨时，色彩就没有那么出色，因为觉得水墨太多彩色，意境就没有那么好。主要是要表现墨韵：水墨画就是要表现墨韵，色彩就减少了。

何：不单是你的画和字互相影响，你觉得你的水墨画和油画有没有互相影响？怎么个影响法？

林：两方面都互相融汇。

何：你在画油画的时候，虽然不是毛笔、不是墨，但你还是很注意笔法，所以你的油画里还是有很多笔法；和其他人的油画比起来，他人的色彩、形状比较多。

林：对，就是还是强调书法笔法。我喜欢长毫，因为线条可以拉得长一点，比较容易发挥；而且含墨可以多一点，产生一些墨韵。

⁴ Commonwealth Art Exhibition, 1977, London, UK.

⁴ 1977年英联邦伦敦美展

Ho: Many of your larger calligraphies make use of poetic texts; these are not very long, and you are probably very familiar with them. Would you be consciously thinking of each character, or looking at every single character when you work?

Lim: I usually use some of my favourite poems, so I know them very well. When practicing calligraphy one can't be expected to refer to each verse one by one and repeat them line by line: there is no continuity, and you won't be able to complete the calligraphy in one uninterrupted flow. It needs to be something that comes from memory, from the heart, and only then can a piece of calligraphy be achieved.

Ho: When the same poem is repeated in a new work, to demonstrate your calligraphic abilities, does the meaning of the poem still matter?

Lim: The meaning no longer matters: all that matters is how has ink and brush been applied. The meaning of the poem is no longer important: what is important is how do you express yourself artistically, what artistic effect can you achieve from the different tones of ink when you are applying wash or dry brush, whether your composition is loose or compact, and so on.

Ho: As you move towards the Abstract, did you also notice developments in Japanese and Korean art? Were you making reference to other artistic movements?

Lim: The only reference I make is through flipping through art books, but when you actually paint, you don't actually think of what you've seen. It may be subconscious, but an artist must still paint according to his own intentions.

Ho: Your large paintings of trees are abstract, your large calligraphies are also abstract: what are the differences between these two genres?

Lim: Whether in my painting of a tree, or in my "muddled calligraphy", the brush lines are one and the same.

何：你很多大幅的书法都是写一些短诗、不会很长，这些诗应该很熟，不必去一个个字地想、一个个字地看吧？

林：都是选一些自己喜欢的诗词，所以很熟悉。在写字时不可能一边写一边看这个诗词、看了一句来写一句，这样不能连贯，更不能一气呵成，一定是要背念出来。诗要已经在内，才能够写出来一副书法。

何：同一首诗，用在不同的作品来表现你的书法的特长的时候，诗的意思重要吗？

林：已经不重要了，重点是笔墨如何发挥。诗的含意已经不重要，主要就是表达好的意境，还有笔墨干湿、疏密的效果。

何：你的书法越来越抽象的时候，当时有没有注意到日本、韩国等这方面的发展？有没有参考？

林：参考也就是平时翻翻书，看看他们的作品，不过当你作画的时候你不会想起，可能是潜意识的酝酿，你要按照自己的意思来画。

何：你的大树也很抽象，大的书法也很抽象，你觉得这两者有什么不同？

林：画树，和写糊涂字，笔法都是一样的。

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Untitled (Colour Calligraphy); undated
Ink and colour on paper
103cm x 103cm
Collection of Kwok Kian Woon



Calligraphy
S2015-0005-005-0
Ink and colour on paper
106cm x 106cm
Gift of Linda Neo in honour of Lim Tze Peng



Untitled (Abstract Calligraphy), undated,
Ink and colour on paper,
99cm x 101cm;
Collection of the artist



Calligraphy, circa 2000
S2015-0005-007-0
Ink on paper
106cm x 106cm
Gift of Linda Neo in honour of Lim Tze Peng



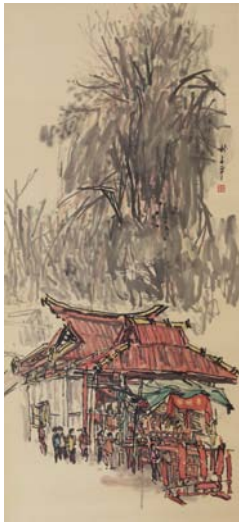
Singapore River 1960s
Oil on canvas,
73cm x 97.5cm;
S1980-0811-001-0
Gift of the artist



Calligraphy (circa. 2000);
S2015-0005-003-0
Ink and colour on paper
106cm x 106cm
Gift of Linda Neo in honour of Lim Tze Peng



Singapore River, 2014, S2015-0005-010-0, Ink and colour on paper, 241cm x 490cm
Gift of Linda Neo in honour of Lim Tze Peng



Untitled (Chinese temple);
c. 1980s
Ink and colour on paper
151cm (H) x 65cm (L)
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Evergreen Trees
Ink and Colour on paper
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Untitled, 2009
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140cm (H) x 70cm (L)
Collection of Mr Brian Lim Song Hong



Calligraphy No. 5 (2008)
Ink on paper
137cm x 71cm
Collection of the artist.



Calligraphy (undated)
S2015-0005-002-0
Ink on paper
138cm x 69cm
Gift of Linda Neo in honour of Lim Tze Peng



Abstract Painting 2012
Oil on canvas,
63.5cm x 81.5cm;
On loan from Lim Tze
Peng Gallery,
Chung Cheng High
School Main



Complication, 2014
Chinese ink and colour on paper
97cm x 219.5cm
On Loan from Lim Tze Peng Gallery
Chung Cheng High School Main



Untitled; c. 1980s
Ink and Colour on paper
83cm (H) x75cm (L)
Collection of Benny and
Rosemary Oh



Untitled (Aerial View of
Chinatown) (1976) Chinese
ink and colour on paper,
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Weather-beaten Lotus
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Awaiting Departure
(1982), Chinese ink and
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School Main



Abstract Calligraphy (The River Runs Red, attr. Yue Fei) Undated,
Chinese ink on paper, 175cm x 200cm; On loan from Lim Tze Peng Art Gallery,
Chung Cheng High School Main



Trees, Undated
Chinese ink on paper
101cm x 105cm
On Loan from
Lim Tze Peng Gallery,
Chung Cheng High
School Main



Stone Carving, Undated
Chinese ink and colour
on paper, 101cm x 105cm;
On loan from Lim Tze Peng
Art Gallery, Chung Cheng
High School Main



Trees, 2014 S2015-0005-009-0
Ink and colour on paper, 192cm x 490cm
Gift of Linda Neo in honour of Lim Tze Peng

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NUS Museum is a comprehensive Museum for teaching and research. It focuses on Asian regional art and culture, and seeks to create an enriching experience through its collections and exhibitions. The Museum has over 8,000 artefacts and artworks divided across four collections. The **Lee Kong Chian Collection** consists of a wide representation of Chinese materials from ancient to contemporary art, the **South and Southeast Asian Collection** holds a range of works from Indian classical sculptures to modern pieces; and the **Ng Eng Teng Collection** is a donation from the late Singapore sculptor and Cultural Medallion recipient of over 1,000 artworks. A fourth collection, the **Straits Chinese Collection**, is located at NUS Baba House at 157 Neil Road.

