



Published specially for the exhibition
隔水看花, 隔帘看月 For a Distance
organised by iPRECATION

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Cover photograph: Guqin Series Burnt Tai' 古琴系列之焦尾, 2015,
140 x 140cm, Pigments and acrylic on canvas (page 30)

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序言

Foreword

Helina Chan

Tay Bak Chiang received formal training in Chinese ink from both Nanyang Academy of Fine Arts Singapore in 1995 and the China Academy of Art in Hangzhou, China, in 1997. Since then, Tay has been boldly experimenting and contemporizing this genre of painting. Merging the spirit of historical Chinese ink painting on canvases creates a significant exploration and breakthrough, as the artist works to produce distinct textures and visuals, marking his attempts to move away from representational forms and introducing new perspectives in the portrayal of nature with minimalistic simplicity through the use of various medium.

Tay's compositions are not about representing minimalistic images or technical skills, but to evoke a sense of poetry and inner emotion, a nod to the values of Chinese literati painting rendered with a contemporary sensibility. Stones, to him, are not lifeless objects, but are bestowed with worldly experiences and personal expressions. Tay first shared his idea to portray guqin in his paintings in early 2015, and these new and invigorating works simply embody this sense of quietness and solitude that enriches the heart and elevates the human spirit.

As a Chinese descendant, I have been interested in contemporary ink works and have the pleasure of working with artists Ju Ming, Cheung Yee, Koo Mei, Irene Chu, Gao Xingjian, Wuolus Wong, Zhang Jian Jun, Tang Dawu, Lee Wen and recently, Gu Wenda. Tay's work to me is bold, refreshing and redefining. The exhibits capture the artist's spirit of consistently reflecting, questioning and experimenting with new grounds within the traditional Chinese painting in today's contemporary art world.



隔帘看月 隔水看花

周雁冰

在新加坡藝術家鄭木彰的筆下，中國畫裡往往扮演著配景角色的園林山石與古琴，被擺到了他布面丙烯色粉繪畫的中間，像肖像畫一樣具有唯一性。

古琴系列是鄭木彰自2015年年中以來醉心研習的題材。他畫中的古琴，讓觀者從古琴的側面或正面注視橫放於桌案之上的琴體輪廓，琴身中空，僅剩幾何線條。作品《本來無一物何處惹塵埃》，桌上甚至沒有了古琴，只有琴被取走以後，塵埃在琴身周圍遺留的痕跡。

古琴流傳至今有3000多年的歷史，早在東漢時期便以陶俑撫琴形象被記錄刻畫。此後，作為“琴棋書畫”文房四藝之首，不斷被歷代文人雅士以詩文，書畫等方式詠誦描繪。

Tay's works are in the permanent collections of The Istana, official residence and office of the President of Singapore, Mandarin Oriental Singapore, Ministry of Foreign Affairs Singapore, Nanyang Academy of Fine Arts Singapore, National Arts Council Singapore, National Gallery Singapore, OCBC Bank, Shangri-La Hotel at The Shard London, Simmons & Simmons Contemporary Art Collection, Singapore Turf Club, SingTel, SC Global Developments, United Overseas Bank, and many private collections in Asia and Europe.

I hope you will enjoy the works Tay specially created for Art Basel Hong Kong 2016.



從南京西善橋南朝墓葬中出土的磚印模畫《竹林七賢與榮啟期圖》中七賢之一的嵇康撫琴圖，唐代詩人李白寫有超過40首與古琴有關之詩文，北宋趙信《聽琴圖》……古琴是安頓心靈、抒情言志的雅器。李白詩“獨抱綠綺琴，夜行青山間”揭示了古代文人身不離琴的生活方式。古琴在歷代水墨畫中亦總與人物及山水自然同在，被彈奏或由仕女書僮隨身攜帶。

然而，聚焦古琴，鄭木彰要說的卻是一種缺憾。隔著歷史時間、國度空間以及受到多重文化的滲透與漂洗以後，一個新加坡藝術家重新擁抱這種傳統形象的方式。

古琴的琴音平和清遠，鄭木彰卻無法醉心於它的古雅淡逸。他更享受以現代人的生活為基礎創作出來的音樂。但是從文學典故與現代武俠小說中，鄭木彰接觸到了一

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05



個古琴與大自然與文人同在的世界。這個世界既熟悉又陌生，即迷人又神秘。

古琴變成了一種時代的、文化的符號。它作為一個畫家生活中與心靈上缺乏的東西，反而促使他將這個符號擺到作品的中間，不斷的去挖掘其中的含義與可能性。

因此，看鄭木彰中空的古琴，僅剩塵埃為證的古琴、僅有桌案沒有人物及山水的古琴，我們或許可以理解為——當代藝術家筆下的古琴，也必須以這樣的極簡形象存在。那是一個以現代人的生活為基調，創作出來的對古琴繪畫語言的重新詮釋。

但是在鄭木彰的筆下，這樣的圖像並不存在悲情。如果說早一代的新加坡水墨藝術家面對華族文化日益勢微的新加坡社會，曾經懷抱某種遠離中國故土、文化根源的心緒繪畫他們的淋漓水鄉或荷花；在建國以後成長的鄭木彰眼中，悲情是屬於過去的事。

也的確如此，在鄭木彰的圖像中，你找不到作品的悲情，更多的是一種隔簾看月、隔水看花，仍能怡然自得地看到另一種美感的自信，一種屬於這個時代的眼光和心境。



古琴是鄭木彰隔著時空距離下筆的時代與文化符號，石頭卻被鄭木彰以融會貫通的方式，在同樣是具有時代與文化符號意味的中國園林石頭中，融入新加坡島國自有的石頭形象，再將之概念化。

鄭木彰筆下的石頭，有的不僅是自2009年年始、研習七年時間的成熟感，更有一種

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因熟悉而自在的精神。中國傳統繪畫對石頭的描繪，是作為山水的一部分，重在筆墨，不專於形似。鄭木彰的石頭雖為突出光暗及體積感的布面丙烯色粉作品，但卻不凸顯石頭的重量，而在似石非石間體現東方對石頭在形態之上的思索。



相較於中國古來愛石之士，可論及奇石天然而至美的品德，更由此產生天人合一的聯想；鄭木彰以現代人的世界觀去看石頭堅硬石頭的紋理可以宛若脆弱的《蟬羽》；可以像是猛虎的背脊，其靈感取自台灣詩人余光中翻譯英國詩人西格夫里·薩鬆的詩句

《心有猛虎細嗅薔薇》；也可以是中國神話故事《開天闢地》中鋪天蓋地而來的飛石；或似某種神秘礦物質的一角，以此隱喻現代科學企圖解密的《潛意識》。

鄭木彰以水墨為其主要創作媒介之一。在繪畫布面丙烯色粉作品時，他把畫布當成絹來使用，像是繪畫無需線條勾勒的沒骨工筆，考慮的元素如佈局、留白、蓋章，以及重複上色的過程，在心思上都與繪畫水墨宣紙如出一撤丙烯和色粉在處理的過程中，與工筆所用的膠礬水及顏料亦有相似之處；為畫布塗上不同底色的步驟，也與絹或宣紙染成色絹、色宣的類似，而丙烯色粉在用色上卻讓畫家有更自由多樣的選擇。雖然宣紙有無法被取代的韻味，但對鄭木彰而言，以石頭、或幾何圖形表現的古琴題材，畫布更能夠承載他層疊處理的著色過程。

畫布上的古琴與石頭，是脫離宣紙以後在媒介上的延伸。但是在精神上，鄭木彰追求的是東方宋代僧人道濤詩中“天地一東籬，萬古一重九”的境界，在片刻與有限之中看到無盡與浩瀚的凝聚。但誰說，它不可以是西方英國詩人勃萊克的“一花一世界，一沙一天國”呢。



了解、報道、評論視覺藝術大小事，是《聯合早報》高級執行記者、《早報報志》藝術編輯周雁冰的工作，也是她的熱情所在。雁冰著有《東南亞現代美術》（郭建超合著，廣西美術出版社）。曾以新加坡美術館策展人身份在國內外美術館策劃多個展覽，包括“時代之遇-新加坡美術館藏東南亞美術精品展”、“第五屆深圳國際水墨畫雙年展-新加坡現代水墨”、“理想主義-曾梵志”、“徐悲鴻在南洋”。是第二屆亞洲美術館館長論壇策劃人之一。曾旅居菲律賓、中國北京及香港。擔任過新加坡電視台時事編導、主持人、新聞主播、專欄作者。她也是2016年新加坡文化獎視覺藝術專家團成員。

From a Distance

Chow Yian Ping

Under Singaporean artist Tay Bak Chiang's brush, gardens, stones, rocks and guqin (the ancient seven-stringed zither), which traditionally play a supporting role in the background in Chinese paintings, have been put in the centre of his acrylic and pigment paintings on canvas and have acquired a uniqueness similar to that of portraits.

Since mid 2015, Tay has been immersed in his exploration of the Guqin series. The guqin portrayed in his paintings provide a side or front view of the outline of the musical instrument on a console table, with the central image of the guqin having been displaced, leaving behind only minimal geometrical lines. In his work entitled *Originally There Was Nothing: Where Can the Dust Settle?* (本来无一物何处惹尘埃?), there is no physical guqin on the console table, only its imprint left in the dust after it has been removed.

The guqin has a history of more than 3000 years. As early as the Eastern Han dynasty, it was represented in a ceramic figurine of a musician playing the instrument. As the first of the four accomplishments proper to a literati, namely guqin, the board game, calligraphy and painting, it has been praised and described by lofty-minded scholars of every generation throughout history.

From the image of Ji Kang, one of the seven sages of the bamboo grove, playing the guqin in the murals on the bricks unearthed from the South Dynasty tombs in Xishanqiao in Nanjing, to the 40 poems and essays of Tang Poet Li Bai, and to the painting by Emperor Huizong (Zhao Ji of the Northern Song) entitled *Listening to the qin*, the guqin is a musical instrument that soothes the soul and expresses inner feelings and ideals. The famous line written by Li Bai, "Alone I carry my green brocade qin, at night walking in the green mountains", further illustrates that the guqin was very much a part of the life of an ancient scholar. Throughout history, in ink and wash paintings the guqin had always been present together with human figures and the natural world, either with someone playing the instrument, or a gentlewoman or pageboy carrying one.



However, with the guqin as the focus, what Tay wants to express is a kind of absence or a metaphor – the artist's way of re-embracing a traditional image across the gap of time and space and through many cultural filtrations and processing.

The sound of the guqin is calm, harmonious, clear and remote, but Tay is not interested in this ancient and remote elegance. From classical literature and modern martial arts novels, he came to know a world in which the guqin, nature and the literati existed side by side. It is a world both familiar and strange, fascinating and mysterious.

The guqin has become a sign of the era and the culture. As a symbol of absence in the artist's life and in his heart, he is ironically compelled to place the guqin in the centre of his works, and to constantly revive its significance and the possibilities contained

The guqin is a sign of the culture and the era as painted by Tay across time and space. Similarly, stones and rocks are symbols of cultural and historical significance, yet this subject matter has been incorporated and conceptualized as unique images of the island nation of Singapore.

Tay's work on stones and rocks shares a maturity encompassing seven years of hard work beginning from 1999, reflecting a sense of freedom that comes from familiarity. In traditional Chinese paintings, stones and rocks usually form a part of the landscape, with the emphasis on the ink and brush work rather than on the exact visual representation of their appearance. The artist's stones and rocks, on the other hand, are works of acrylic on canvas that foreground the arrangement of light and shade and the sense of volume. They do not emphasize the sense of weight, but instead reflect an



the *gugin*, and the *gugin* is simply not an important part of the production system within it. Therefore, looking at Tay's displaced *gugin*, with only the dust and a console table left as evidence of its past presence, with no accompanying human figure or scenery, maybe we can understand that under a contemporary artist's brush, the *gugin* can only exist in simple, minimalist form. It is a reinterpretation of the *gugin* painting discourse created from the prevailing tones and basis of modern life.

There is no sense of sadness in these images. Earlier generations of Singaporean ink and wash artists, when faced with a society in which Chinese culture was becoming weaker every day, painted their homeland of lakes, rivers and lotus flowers with a certain nostalgic complex, feeling far away from their Chinese homeland and far away from their cultural roots. In the eyes of Tay, who grew up after the establishment of the nation of Singapore, feelings of sadness belong to the past.

Indeed, in Tay Bak Chiang's paintings you will not find sadness. Instead, you will find a confidence arising from the enjoyment of beauty and aesthetics, in Chinese literal expressive phrase, "seeing the moon from behind a curtain or flowers through the water" – viewpoints and sentiments that belong to the modern era.

Eastern philosophical speculation beyond the form of the stone or the rock in a state between stone and non-stone.

Traditionally, the Chinese literati loved stones and often viewed them as having a natural beauty associated with the ideal union of heaven and man (天人合一). They explore stones and rocks from a modern viewpoint. The grainy texture of the hard stones can be as fragile as "Cecada Wings"; or it can be as strong as the back of the tiger, inspired by Yu Guangzhong's (Yu Guangzhong's translation of Siegfried Sasson's poetic line, "In me the tiger sniffs the rose"). They can be the stones in the Chinese myth when heaven and earth split open and the world was created; or they can be a corner of a mysterious mineral; or a metaphor of the subconscious that modern science has been trying to decode.

Tay's foundation as an artist is in traditional ink and wash techniques of Chinese painting. When he paints with acrylic and pigments on canvas, he treats the canvas as silk, painting with a meticulous traditional style without outlines. His approach towards composition, negative spaces, the layering of colours and the use of seal stamps on

作品

Works

canvases is similar to that for ink and wash on rice paper. Acrylic and pigments are also treated the same way as alum, water, glue and paint colours. The process of dead colouring on the canvases is also a similar application to that on silk and rice paper, except that acrylic paint and pigments provide the artist with more options in terms of colour choice. Although rice paper has irreplaceable aesthetic elements, the canvases are more adept at sustaining Tay's layered colouring process, illuminating his unique subject matter of stones and *qixin*.

The *guqin* and stones on canvas reflects a development of a medium away from ink on traditional rice paper. In spirit, Tay seeks to create an atmosphere as described by Daoan, a Song Dynasty monk, in his poetic line, "The whole world is one Eastern Zen and eternity is one Double Ninth", thereby viewing infinity and vastness within the momentary and the limited. Yet who can deny that the sentiments are similar to what William Blake has expressed in his poem, "To see a world in a grain of sand, and a heaven in a wild flower?"

Chow Yan Ping is senior art correspondent of Lianhe Zaobao (Singapore) and art editor of ZBBZ (Singapore). Not only is the understanding, reporting, critique of all matters big and small in the field of visual art Yan Ping's profession, it is her absolute passion.

Her published works include "Southeast Asia Modern Art" (co-authored with Kwok Kian Chow, Guangxi Art Publishing House). Formerly a curator at the Singapore Art Museum, she has curated exhibitions in Singapore and overseas. These include: "Encounters - Southeast Asian art in Singapore Art Museum collection", "5th Shenzhen International Ink Biennale - Singapore Modern Ink", "Idealism - Zeng Fanzhi; Xu Beihong in Nanjing". She was also a lead organiser for the 2nd Asian Art Museum Directors' Forum hosted by Singapore and currently sits on the specialist panel of the 2016 Singapore Cultural Medallion Award.

Yan Ping has lived in the Philippines, Beijing and Hong Kong, during which she was a columnist for Lianhe Zaobao and other publications. She has also worked as a producer and anchor of current affairs programmes and as newscaster with MediaCorp Singapore.

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Where Can the Dust Settle | 33/ | 潜意识
Subconscious |
| 17/ | 室雅何须大
Room With A View | 35/ | 蝉羽
Cicada Wing |
| 19/ | 弦外之音
Overtones | 37/ | 金蝉脱壳
Escape |
| 21/ | 笑傲江湖
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Unawakened Dream |
| 23/ | 盛宴过后
After the Feast | 41/ | 岿然不动
High and Mighty |
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本来无一物，何处惹尘埃
Originally There Was Nothing;
Where Can the Dust Settle
2015
100 x 100cm
Pigments and acrylic on canvas

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室雅何须大
Room With A View
2015
100 x 100cm
Pigments and acrylic on canvas

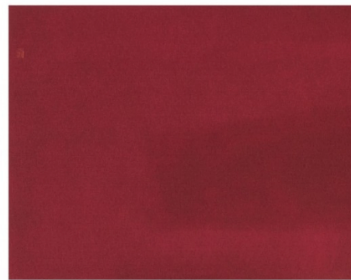
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笑傲江湖
Laughing, Wandering, Swordsman
2015
50 x 160cm
Pigments and acrylic on canvas

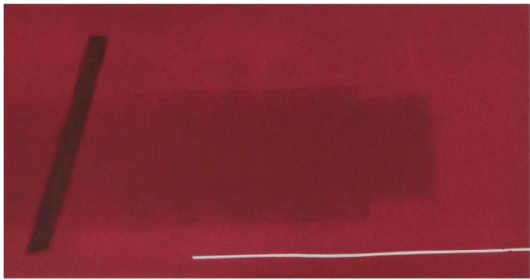


弦外之音
Overtones
2016
100 x 100cm
Pigments and acrylic on canvas

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21





22



23



盛宴过后
After the Feast
2015
140 x 140cm
Pigments and acrylic on canvas

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无弦琴
Stringless Qin
2015
140 x 140cm
Pigments and acrylic on canvas

25



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古琴系列之号钟
Guqin Series Sonorous
2015
140 x 140cm
Pigments and acrylic on canvas

27





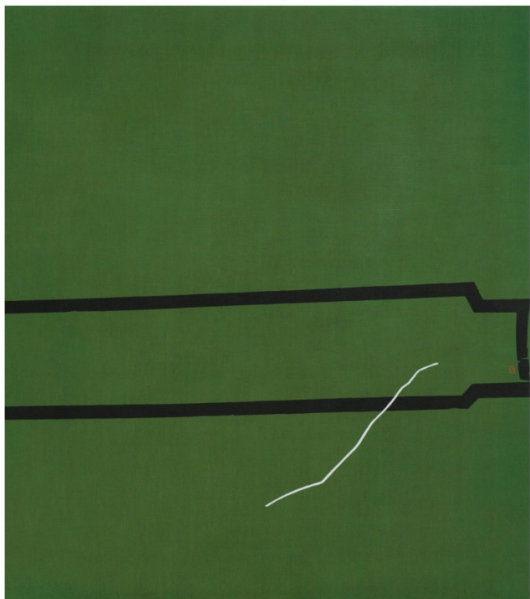
古琴系列之焦尾
Guqin Series Burnt Tail
2015
140 x 140cm
Pigments and acrylic on canvas

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古琴系列之绿绮
Guqin Series Green Silk
2015
140 x 160cm
Pigments and acrylic on canvas

30 31



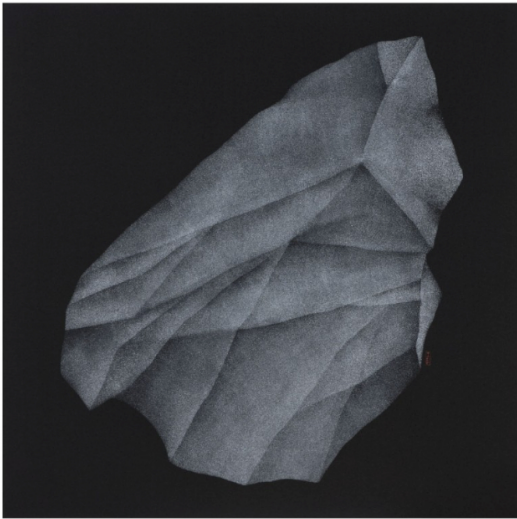
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潜意识
 Subconscious
 2016
 100 x 100cm
 Pigments and acrylic on canvas

蝉羽
 Cicada Wing
 2015
 100 x 100cm
 Pigments and acrylic on canvas

34 35



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金蝉脱壳
 Escape
 2016
 100 x 100cm
 Pigments and acrylic on canvas



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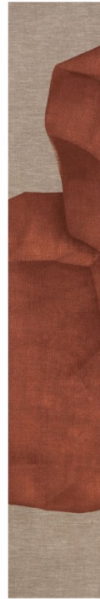


筑梦未醒
Unawakened Dream
2015
140 x 140cm
Pigments and acrylic on canvas

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41

岿然不动
High and Mighty
2015
140 x 140cm
Pigments and acrylic on canvas



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青鸟
Flight of the Messenger
2015
160 x 140cm

古刹闻禅
Awakening
2016
160 x 140cm



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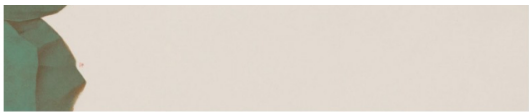
心有猛虎,细嗅蔷薇
In Me The Tiger Sniffs The Rose
2015
160 x 140cm
Pigments and acrylic on canvas

飞龙在天
Wyvern
2015
140 x 160cm
Pigments and acrylic on canvas

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千斤坠
Thousand Pounder
2016
160 x 280cm (Dipych)
Pigments and acrylic on canvas

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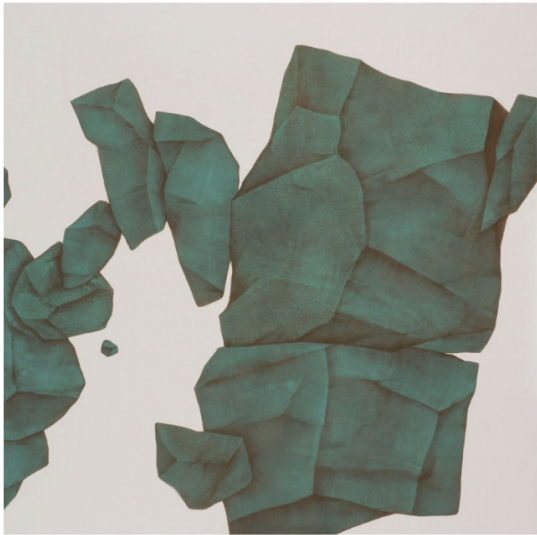
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开天辟地
Genesis
2016
140 x 280cm (Dipych)
Pigments and acrylic on canvas

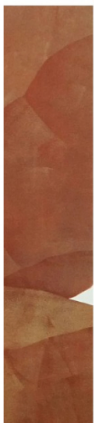
52

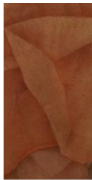
53



54

55





外面的世界
The World Beyond
2016
140 x 140cm
Pigments and acrylic on canvas

铁铮铮
Tough
2015
160 x 140cm
Pigments and acrylic on canvas

56 57



当月光洒下
Moonlit
2015
160 x 140cm
Pigments and acrylic on canvas



60 61



补天
Mending the Sky
2015
100 x 100cm
Pigments and acrylic on canvas

藏机
Under Wraps
2015
100 x 100cm
Pigments and acrylic on canvas

62 63



米雍拜石
Litholstry
2015
70 x 70cm
Pigments and acrylic on canvas

64 65



愚公移山
Where There's A Will There's A Way
2015
70 x 70cm
Pigments and acrylic on canvas

沉睡的星星
Slumbering Star
2016
50 x 50cm
Pigments and acrylic on canvas

66 67

落霞
Rosy Sunset
2016
50 x 50cm
Pigments and acrylic on canvas





68 69

三更
Wee Hours
2016
50 x 50cm
Pigments and acrylic on canvas

试剑石
Sword-testing Stone
2016
50 x 50cm
Pigments and acrylic on canvas



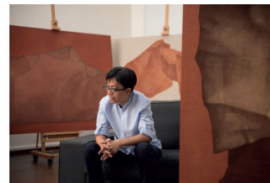
70 71

时间囊
Time Capsule
2016
50 x 50cm
Pigments and acrylic on canvas

宁为玉碎
All or Nothing
2016
50 x 50cm
Pigments and acrylic on canvas



履历 Biography



郑木彰 Tay Bak Chiang (b. 1973)

Education

1997-98 China Academy of Fine Art (People's Republic of China)
1992-95 Diploma in Fine Art, Nanyang Academy of Fine Arts, Singapore

Sole Exhibitions

2015 The Chivalrous Hero by Tay Bak Chiang, Serinda Gallery, Bangkok, Thailand
2015 Blue White Vermilion, Chan Hampe Galleries, Singapore
2014 弄蝶 蝶 Cleavages Fractures Folds, iPreciation Gallery, Singapore
2014 石头记 The Story of the Stone, Art Projects Gallery, Hong Kong
2014 落石 Sentience, Chan Hampe Galleries, Singapore
2013 剑气 The Breath of A Blade, Jendela, Esplanade – Theatres on the Bay, Singapore
2012 且听风吟 Hear the Wind Sing, Art Projects Gallery, Hong Kong
2011 天工 Ingenuity, Chan Hampe Galleries, Singapore
2010 呼吸之间 Between Breaths, Artfolio Gallery, Singapore
2003 法自画生 Fa Zi Hus Sheng, Plum Blossoms Gallery, Singapore

Selected Group Exhibitions

2015 45th Anniversary Exhibition of Siew-Tao Chinese Seal-Carving Calligraphy and Painting Society, Singapore
2015 Portable Art Week, iPreciation Gallery, Singapore
2014 Inkpression, Hakaren Art Gallery, Singapore
2014 Affordable Art Fair, Battersea, London, UK
2014 20/21 International Art Fair, London, UK
2014 Art Southampton, New York, USA
2013 Made in Singapore – Three Quarters of a Century, NAFA Galleries, Nanyang Academy of Fine Arts, Singapore



72 73

2013 A Thing or Two about the Bird, FOST Gallery, Singapore
2013 Cascade – Singapore Redux, iPreciation Gallery, Singapore
2013-14 Affordable Art Fair, Hong Kong
2013 Crisis of Monumentality, Chan Hampe Galleries, Singapore
2012 Cityscapes Unbound, OCBC Centre, Singapore
2012 Poetic Charm 诗琴画艺, Esplanade Recital Studio, Singapore
2012 M0 墨, Jendela, Esplanade – Theatres on the Bay, Singapore
2011 Art for the Heart – Perpetual Spirit, in support of Mercy Relief, Helutrans, Singapore
2011-14 Affordable Art Fair, F1 Pit Building, Singapore
2011 Asia Top Gallery Hotel Art Fair, Grand Hyatt Seoul, Korea
2010 Now and Next – Modern Arts of Korea, Japan, Singapore
2010 National Museum of Gwangju, Korea
2010 Space + Imagination, Korea Singapore Contemporary Art Exchange Exhibition,

Awards

2003 First Prize (Traditional Chinese Medium Category), 22nd UOB Painting of the Year Competition, Singapore
2002 Young Artist Award for Visual Arts (Awarded by National Arts Council, Singapore)
2000 First Prize (Traditional Chinese Medium Category), 19th UOB Painting of the Year Competition, Singapore
1999 & 2002 Distinction, Chinese Painting Category
Dr Tan Tze Chor Art Award, Singapore
1999 First Prize, Singapore Turf Club Art Competition
1995 16th Shell Discovery Art Award, Singapore

Press

Jeollanamdo Okgwa Art Museum, Korea
2010 Celebrating Asian Art, Artfolio Gallery, Singapore
2010 Live Our Dreams Community Paintings, The Arts House, Singapore
2009 Nanyang in Paris, Nanyang Academy of Fine Arts Gallery, Singapore
2009 Nanyang - 70 Years After, Nanyang Academy of Fine Arts Gallery, Singapore
2005 Singapore Art Show, Singapore Management University, Singapore
2005 Singapore Art Fair, Suntec City Convention Hall, Singapore
2005 The Sixth Face, MICA Building Atrium, Singapore
2004 Internationale Cite des Arts, Paris, France
2004 SingArt - A Brush with Lions - public art exhibition, Singapore
2004 Siaw-Tao Chinese Seal-Carving Calligraphy and Painting Society Exhibition, Kuala Lumpur, Malaysia
2003 Singapore Creative Calligraphy and Painting Exhibition, Chengdu and Shanghai, China
2003-09 International Chinese Ink Painting Exhibition, Tokyo, Japan (2003-2009) and Hangzhou, China (2009)
2002-12 Teochew Art Exhibition, Ngie Ann Cultural Centre, Singapore
2002 Urban Artists 2002, MICA Building Atrium, Singapore
2001 Nokia Singapore Art, Singapore
2001 Ten Contemporary Singapore Artists Joint Exhibition, MICA Building Atrium, Singapore
2000 AD2000 Kaohsiung 14th International Art Interchange Exhibition, Taiwan
1999 Nokia Singapore Art, Singapore
1997-2000 Singapore Art Society Annual Art Exhibition, Singapore
1997-2000 NAFA Alumni Association Annual Art Exhibition, Singapore
1995-2013 Siaw-Tao Chinese Seal-Carving Calligraphy and Painting Society Annual Exhibition, Singapore

The Sentence of Form, Cubes Magazine, Aug/Sep 2014
国际大热，我国水墨却后继无人？, Lianhe Zaobao, 18 July 2014
The Art of Sword, Singapore Architect Issue 274
事外远观, Nanyang Arts 39, May 2013
以文化底蕴推动剑气——范永衡的武侠画, Nanyang Arts 39, May 2013
小李飞刀御不逞龙, Lianhe Zaobao, 16 Feb 2013
Martial Arts Novels Inspire Tay Bak Chiang's Chinese Ink Works, Blouin Artinfo, 15 Jan 2013
从心出发 本地艺术家为滨海庆生, Lianhe Zaobao, 25 Sep 2012
艺术无国界 Artistic Journeys, MediaCorp Channel U, Feb 2012
纯粹视觉体验, Lianhe Zaobao, 4 June 2011
几何图形的禅境, Lianhe Zaobao, 25 March 2010
法国美景在南艺-巴黎一线穿, Lianhe Zaobao, 3 Sep 2009
晴窗30：不乏新风貌, Lianhe Zaobao, 16 May 2009
Travelling Palette, Asean Series (Luang Prabang, Laos), Arts Central, 2008
艺重难行, Mediaworks Channel U, Dec 2004
No Turning Back, Cohesion Magazine, Nov-Dec 2004
鱼上鸟下，反常合道, Lianhe Zaobao, 5 Nov 2003
第22届大丰银行全国绘画比赛, Lianhe Zaobao, 23 July 2003 (22nd UOB Painting of the Year)
King of Swing Wins Top Cultural Award, The Straits Times, 9 Oct 2002 (Young Artist Award)
五青年同展艺术甜果, Lianhe Zaobao, 9 Oct 2002 (Young Artist Award)
学成归来献才艺, Lianhe Zaobao, 9 Oct 2002 (Young Artist Award)
Interview, Good Morning Singapore, Mediaworks Channel 8, Oct 2002 (Young Artist Award)
Interview, Mediaworks Radio Capital FM95.8, Oct 2002 (Young Artist Award)
恩惠之间的大道, Lianhe Zaobao, 14 July 2000 (19th UOB Painting of the Year)
Winning with Horses, The Straits Times, 15 Sep 1999 (Singapore Turf Club Art Competition)
马迷人马场也入了画, Lianhe Zaobao, 16 Sep 1999 (Singapore Turf Club Art Competition)



74 75

Collections

The Istana, official residence and office of the President of Singapore
Mandarin Oriental, Singapore
Ministry of Foreign Affairs, Singapore
Nanyang Academy of Fine Arts, Singapore
National Arts Council, Singapore
National Gallery Singapore
OCBC Bank
Shangri-La Hotel at The Shard, London
Simmons & Simmons Contemporary Art Collection
Singapore Turf Club
SingTel
SC Global Developments
United Overseas Bank
Private collectors

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