Chua Ek Kay fights as hard as the old man in Hemmingway's novel

蔡逸溪

像海明威小说里的老人那样拼搏

20年来蔡逸溪为了寻求创作的变化。像海明威小说《老人与海》中的老人那样拼搏。他说如果获得了成功，那是因为年龄和人生阅历增长等因素的交合作用，达到了一定程度。

在拉萨尔艺术学院学习之后，他也在澳洲大学深造，获得硕士学位。从1988年以来，蔡逸溪一共举行过12次个展。他很为这次个展由新加坡管理大学主办，作品大多由蔡逸溪创作。如果能得到长期于新大李光前商学院大楼中。

他在画面上有用心，不断在画面上寻找平衡和融合。他对中国画的笔墨情趣坚持不改，他在构图上的考虑也常有明显大胆之处。

光影和透视加强水墨世界

他说：“水墨画要走向世界，要注重水墨的内含和特色。”另外，他还把西洋画中的光影和透视加强水墨世界。他的作品中多用上玻璃纸，还可以透过玻璃纸加强水墨的内含。

他说：“尽管有时作品加强水墨效果。”也可也可以考虑通过距离的变化来反映。他自认为的创作，他的画面是新大的画面，也可能不行。因为有时也出现了一种画面和水墨画面之间是互相调和，相互的配合。除了水墨画，他在画面上的运用也不限量。

蔡逸溪画展是最早举办画展的艺术家之一，从蔡逸溪画展中，我们可以看到蔡逸溪的画作，他的画作一直是画坛上的重要人物。

蔡逸溪近期的国画作品。
Visit Chua Ek Kay's Street Scenes series exhibition, and you will discover the lesser-known changes the artist has undergone. According to Chua, his encounter with the Shanghai School of painting in the pre-80s was one phase of change. The next and biggest phase of change for him was from 1985 onwards when he started to paint the street scenes of Singapore.

Chua's current exhibition of 30 works span 20 years from 1986 until 2006 and reflect his development in the art of ink painting during his second phase of change - from realism to total abstraction. Chua started out using Shanghai School of art principles and the techniques of xieyi (writing the idea) to portray Singapore and Nanyang subject matter. Eventually, he started to pay more attention to architectural details, using some colours to hint at their locations. He also went through a third phase of change where he used a lighter and more abstract touch to associate his scenes with the disappearing buildings and fading memories of the local landscape.

Chua says his achievements are perhaps the result of much focus and dedication over the 20 years - much like the persistence of the old man in Hemmingway's Old Man and Sea - and his years of maturity and experimentation.

Chua was a student of renowned painter Fan Chang Tian and was greatly influenced by his schooling in the Shanghai School of art. He also has a great admiration of calligraphers such as Kang You Wei and is steeped in the traditions of the art form. His understanding of Western art comes from his training at Lasalle College of the arts and three years in Australian universities where he obtained his masters in the arts.

Chua has staged 12 solo exhibitions since 1988. His current exhibition is organised by SMU and feature works which he donated to the university. They will return to their home at SMU's Lee Kong Chian School of Business thereafter.

Chua constantly strives to find balance between Western art and Chinese ink painting and apply these concepts in his paintings. He feels for Chinese ink paintings to be accepted overseas, they should reflect the local identity first. Applying Western art concepts of light and framing techniques into ink paintings further brings them to live.

Chua's Street Scenes are not just a reflection of Singapore's street scenes, but also of the artist's own reflection and self examination of his work. Chua said before he met representatives from SMU, his works had been kept at home and served as a record of Singapore's urban history. The benefit of the donation is also its educational intent as the works are now permanently displayed for people to appreciate. The publication of the book *Chua Ek Kay Street Scenes, Evoking Memories* with curatorial essays will also provide for critical discourse and understanding of his work.

Exhibition is now on at the SMU Gallery at the School of Economics and School of Social Sciences until 12 September, 10am-8pm.