MEDIA RELEASE

新闻稿

National Gallery Singapore brings the art of Lim Tze Peng to audiences across China in major travelling exhibition

新加坡国家美术馆大型巡回展览
将林子平艺术带给中国各地观众

Opening in Shanghai in 2026 before travelling to Shenzhen and Fujian in 2027, Lim Tze Peng: A Singapore Story in Ink builds on the Gallery's 2024 exhibition through collaborations with leading art museums in China.

《墨韵星洲: 新加坡艺术家林子平特展》将于2026年在上海开幕，2027年前往深圳和福建展出。该展依托新加坡国家美术馆2024年的展览，通过与中国顶尖艺术博物馆合作进行深化。



Official opening of *Lim Tze Peng: A Singapore Story in Ink* on 6 November 2026 at Shanghai Art Museum.

SINGAPORE/SHANGHAI, 6 November 2026 – National Gallery Singapore and Shanghai Art Museum today launched ***Lim Tze Peng: A Singapore Story in Ink*** **《墨韵星洲: 新加坡艺术家林子平特展》**, a major travelling exhibition celebrating the decades-long career of one of

Singapore's most revered centenarian masters. On view at Shanghai Art Museum from 6 November 2026 to 7 April 2027, the exhibition is slated to travel to Shenzhen Art Museum and Fujian Art Museum later in 2027. This exhibition marks a major milestone in the Gallery's efforts to champion Singapore art internationally, reinforcing its role as a leading visual arts institution for Singapore and Southeast Asian modern and contemporary art.

2026年11月6日，新加坡/上海——新加坡国家美术馆与上海美术馆今日联合推出《墨韵星洲：新加坡艺术家林子平特展》（Lim Tze Peng: A Singapore Story in Ink），这是一场重要的巡回展览，旨在庆祝新加坡最受尊崇的百岁艺术大师之一林子平数十年的艺术生涯。该展览将于2026年11月6日至2027年4月7日在上海美术馆展出，并计划于2027年巡展至深圳美术馆和福建美术馆。此次展览是新加坡国家美术馆推动新加坡艺术国际化的重大里程碑，进一步巩固其作为新加坡及东南亚现当代视觉艺术领先机构的地位。

Building on National Gallery Singapore's 2024 solo exhibition, ***Becoming Lim Tze Peng*《我画故我在》**, this refreshed presentation features 29 works not shown in the earlier exhibition, making up half of the display. Together, the thoughtfully curated selection of artworks and archival materials bring stronger focus to Lim's vivid depictions of Singapore and Southeast Asia, alongside his distinctive *hutuzi* (糊涂字) works. Bringing key works from Singapore's National Collection to China, including recent acquisitions, alongside loans from public institutions and the artist's estate, *Lim Tze Peng: A Singapore Story in Ink* advances the Gallery's efforts to deepen scholarship on modern ink art from Singapore and Southeast Asia.

基于新加坡国家美术馆2024年举办的个展《林子平:　我画故我在》（Becoming Lim Tze Peng），本次最新的展览呈现了29件此前未展出的作品，占总展品的一半。精心挑选的艺术作品与档案材料共同突出了林子平对新加坡及东南亚地区生动的描绘，以及他独特的"糊涂字"作品。展览将新加坡国家收藏中的重要作品，包括近期新增藏品，与中国公共机构及艺术家持有作品一同呈现，旨在深化对新加坡及东南亚现代水墨艺术的研究，进一步推进相关学术工作。



Installation View of *Lim Tze Peng: A Singapore Story in Ink,* Shanghai Art Museum, 2026.

Dr Eugene Tan, CEO and Director of National Gallery Singapore, says, “For generations, Lim Tze Peng has captured the rhythms of Singapore life, and his artistic journey is inseparable from our art history. We are honoured to open this exhibition at Shanghai Art Museum and to bring it to Shenzhen Art Museum and Fujian Art Museum thereafter. With an expanded selection of works in this iteration, we can share Lim Tze Peng's extraordinary life and artistic journey with new audiences across China. We thank our museum partners for this collaboration, which reflects the enduring cultural ties between our nations. It also affirms our ongoing efforts to champion Singapore artists and to build lasting relationships through cultural exchange.”

新加坡国家美术馆总裁暨馆长陈维德博士表示：“数代以来，林子平捕捉新加坡生活的韵律，他的艺术历程与我们的艺术史密不可分。我们荣幸地在上海美术馆举办此次展览，并随后将其带到深圳美术馆和福建美术馆。通过此次展览扩展的作品阵容，我们可以向中国的观众分享林子平非凡的人生和艺术历程。我们感谢合作的美术馆伙伴，这一合作体现了我们两国之间持久的文化联系。这也肯定了我们持续致力于推广新加坡艺术家，并通过文化交流建立长期关系的努力。”

Wang Yichuan, Executive Director from Shanghai Art Museum, says, “As part of our 70th anniversary series of international collaborative projects, the Shanghai Art Museum is delighted to co-present *Lim Tze Peng: A Singapore Story in Ink* with National Gallery Singapore. Lim Tze Peng was a self-taught pioneer whose practice bridged Chinese traditions

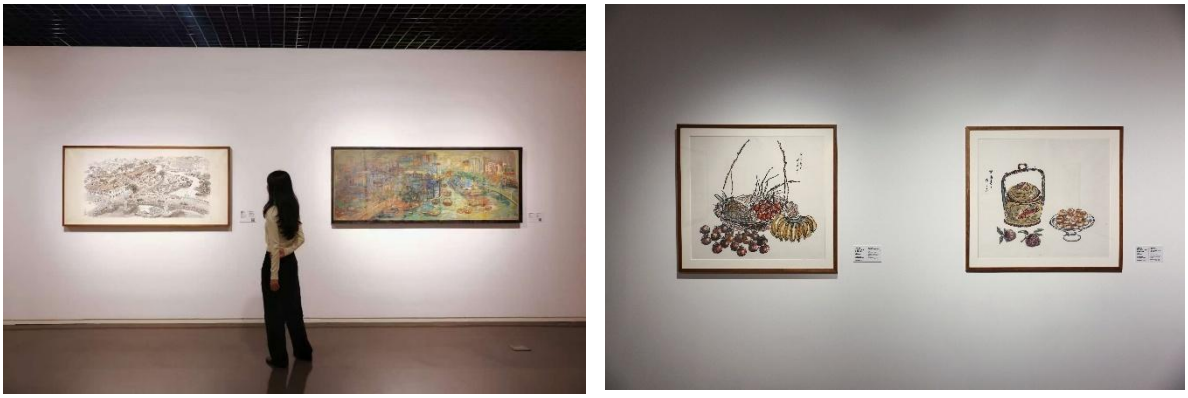
and his lived experiences in Southeast Asia to reimagine ink. Bringing his life's work across borders to our museum in Shanghai opens valuable space to revisit how traditional ink painting is reinvented and continues to endure over time."

上海美术馆执行馆长王一川表示："作为建馆70周年国际合作项目系列的一部分，上海美术馆非常荣幸能与新加坡国家美术馆联合呈现《墨韵星洲：新加坡艺术家林子平特展》。林子平是一位自学成才的新加坡艺术先驱，他的创作将中国传统文化与他在东南亚的生活体验相结合，重新诠释了水墨艺术。将他毕生创作的精品跨越国界带到上海呈现于我们美术馆，为我们提供了宝贵的视角，去回顾传统水墨画是如何被重新演绎并随着时间的推移而持续传承的。"

Tracing Lim Tze Peng's eight-decade-long artistic practice
追溯林子平八十年的艺术实践

Born in Singapore in 1921, Lim Tze Peng was Singapore's oldest living and active artist until his passing in February 2025. He holds a distinctive place in Singapore's art history for his continual experimentation with ink painting and calligraphy, skilfully blending ancient practices with contemporary relevance. Spanning eight decades of his artistic practice, *Lim Tze Peng: A Singapore Story in Ink* is organised into three thematic sections exploring the places, people, and principles that shaped his work.

林子平1921年生于新加坡，直至2025年2月去世，他是新加坡最年长的在世且活跃的艺术家。他在新加坡艺术史上占据独特地位，因其持续对水墨画和书法进行实验，并巧妙地将古老技法与当代意义相结合。《墨韵星洲：新加坡艺术家林子平特展》涵盖其八十年艺术生涯，以三个主题探讨了塑造他作品的地方、人物和理念。



Installation views of "From Dàpō to Xiǎopō" *section*, *Lim Tze Peng: A Singapore Story in Ink*, Shanghai Art Museum, 2026.

展览现场,《墨韵星洲：新加坡艺术家林子平特展》，《大坡 · 小坡 》。上海美术馆 2026。图片来源：新加坡国家美术馆。

As in the original presentation in Singapore, the exhibition opens with **From Dàpō to Xiǎopō 大坡·小坡**, which refers to the areas on either side of the Singapore River, stretching from present-day Outram Park to Kampong Glam. Lim repeatedly returned to sketch and capture everyday life in ink and oil. From bird's-eye views of the Singapore River to evocative portraits of local shops and still life paintings of tropical fruits, this section transports visitors to the streets, scenes, and objects that anchored Lim's life and art in Singapore.

与新加坡此前展览一致，本次展览以**《大坡·小坡》**开篇，指的是新加坡河两岸的区域，从如今的欧南园延伸至甘榜格南。林先生反复来到这些地方，用墨水和油画捕捉日常生活。从新加坡河的俯瞰视角到当地店铺的生动肖像，再到热带水果的静物画，这一部分将观众带入了锚定林先生在新加坡生活与艺术的街道、场景和物件之中。



Installation view of "Expeditions through Art" *section*, *Lim Tze Peng: A Singapore Story in Ink*, Shanghai Art Museum, 2026.

展览现场,《墨韵星洲：新加坡艺术家林子平特展》，《旅途 · 艺途》。上海美术馆 2026。图片来源：新加坡国家美术馆。

The second section of the exhibition, **Expeditions through Art 旅途·艺途**, explores Lim's travels and art expeditions, during which he met artists from around the world and immersed himself in different cultures. Visitors encounter a variety of paintings from his travels across

Southeast Asia, widely produced during his expeditions with the Ten Men Art Group, along with a selection depicting Europe and Lijiang in Yunnan, China. These encounters and exchanges enriched Lim's artistic language, which he continued to develop in Singapore.

展览的第二部分《旅途·艺途》讨论了林先生的旅行与艺术求索历程。在此期间，他结识了来自世界各地的艺术家，并沉浸于不同的文化之中。观众将看到他在东南亚旅行期间创作的多幅画作，这些作品主要是在他与"十人画会"一同进行艺术考察时广泛创作的，此外还包括描绘欧洲及中国云南丽江的一系列作品。这些交流与互动丰富了林先生的艺术语言，而他则在新加坡继续发展这一语言。



Installation view of "Worlds Seen and Within" *section*, *Lim Tze Peng: A Singapore Story in Ink*, Shanghai Art Museum, 2026.

展览现场,《墨韵星洲：新加坡艺术家林子平特展》，《 景象 · 心象》。上海美术馆 2026。图片来源：新加坡国家美术馆。

The exhibition closes with **Worlds Seen and Within 景象·心象**, which focuses on Lim's experimental and innovative approach to painting as he entered the later stages of his artistic practice. Drawing from different artistic traditions across time and cultures, Lim moved between representation and abstraction to express how he felt as well as what he saw. Lim's varied depictions of trees and distinctive calligraphic script, *hutuzi*, developed from the mid-2000s, exemplify his approach.

展览以《景象 · 心象》收尾，该部分聚焦林先生在其艺术实践后期对绘画的实验性与创新性探索。林先生借鉴不同时代和文化中的多种艺术传统，在具象与抽象之间游走，以表达他的感受与所见之物。他于2000年代中期发展出的多样的树木描绘以及独特的书法笔触“糊涂字”，便是其创作方法的典型体现。

Complementing the artworks is an expanded selection of archival materials, including travel photographs, sketchbooks, handwritten notes, exhibition ephemera, and documentary records, offering visitors deeper insight into Lim as both artist and individual. New to this presentation are catalogues from the Ten Men Art Group, which shed light on the collective's motivations for travelling across the region and the artistic outcomes of these expeditions, alongside photographs taken by Lim of the Dàpō and Xiǎopō areas, providing a rare glimpse into the streets, communities and activities he observed.

展品辅以更丰富的档案资料，包括旅行照片、素描本、手写笔记、展览宣传品及文献记录，让参观者更深入地了解林先生作为艺术家和个体的双重身份。本次展览新增了“十人画会”（Ten Men Art Group）的图录，揭示了该团体跨地区旅行的动机及这些考察之旅的艺术成果；同时展出了林拍摄的大坡和小坡地区的照片，为人们提供了难得一见的视角，展现他所观察到的街道、社区及活动。

Lim Tze Peng: A Singapore Story in Ink

《墨韵星洲: 新加坡艺术家林子平特展》

Lim Tze Peng: A Singapore Story in Ink《**墨韵星洲: 新加坡艺术家林子平特展**》runs from 6 November 2026 to 7 April 2027 at Shanghai Art Museum. Admission is free for all visitors. Following its presentation at Shanghai Art Museum, the exhibition is planned to travel to Shenzhen Art Museum and Fujian Art Museum later in 2027. More information on the exhibition can be found here.

《墨韵星洲: 新加坡艺术家林子平特展》（Lim Tze Peng: A Singapore Story in Ink）将于2026年11月6日至2027年4月7日在上海美术馆举办。所有观众均可免费入场。继在上海美术馆展出后，该展览计划于2027年巡展至深圳美术馆和福建美术馆。更多展览信息可访问 nationalgallery.sg。

Media assets are available through this link.

媒体资源可通过此链接获取。

- Annex A: Lim Tze Peng: A Singapore Story in Ink Sections and Key Artworks
- 附录A：《墨韵星洲——新加坡艺术家林子平特展》章节与重点艺术作品

- Annex B: Artist Biography of Lim Tze Peng
- 附录 B：林子鹏艺术家传记

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About National Gallery Singapore

新加坡国家美术馆简介

National Gallery Singapore is a leading visual arts institution and the largest modern and contemporary art museum in Southeast Asia. Dedicated to making art accessible to all, the Gallery engages audiences of all ages through its exhibitions, educational programmes, and public festivals.

新加坡国家美术馆是领先的视觉艺术机构，也是东南亚最大的现代和当代艺术博物馆。该美术馆致力于让艺术触手可及，通过其展览、教育项目和公共节日吸引各个年龄段的观众。

Home to the world's largest public collection of Singapore and Southeast Asian art, the Gallery is redefining the region's art history through pioneering research, strategic acquisitions, and thoughtfully curated exhibitions. By offering new perspectives, it recontextualises the region's artistic contributions within global narratives.

作为全球最大的新加坡及东南亚艺术公共收藏地，该画廊正通过开创性研究、战略性收藏和精心策划的展览重新定义该地区的艺术史。它通过提供新的视角，在全球叙事中重新诠释该地区艺术的贡献。

Located in the heart of the Civic District, the Gallery is housed in two national monuments – the City Hall and former Supreme Court – making it an iconic cultural landmark where architectural grandeur meets deep historical significance.

画廊位于市政区中心，坐落于两座国家遗产——市政厅和前最高法院大楼内，使其成为一座标志性文化地标，将宏伟的建筑风格与深厚的历史意义融为一体。

A vibrant cultural destination, the Gallery has been ranked among Asia's Top 10 most visited museums by The Art Newspaper since 2019. It has also received accolades at the Singapore Tourism Awards, including "Best Leisure Event" for Light to Night Festival 2020 and "Outstanding Leisure Event" for Gallery Children's Biennale 2021.

作为充满活力的文化目的地，该美术馆自2019年起被《艺术新闻》评为亚洲十大参观量最高的博物馆之一。它还在新加坡旅游奖中获得多项殊荣，包括2020年"昼夜璀璨艺术节"（Light to Night Festival）和2021年"儿童双年展"（Gallery Children's Biennale）。

As a registered Charity and an Institute of Public Character, the Gallery relies on public support to expand its collection, advance research, and bring art to more people, shaping cultural discourse and inspiring creativity for generations to come.
作为一家注册慈善机构和公共性质研究所，美术馆依靠公众支持来扩充藏品、推进研究，并将艺术带给更多人，塑造文化话语，为子孙后代激发创造力。

About Shanghai Art Museum
上海美术馆简介

Shanghai Art Museum, founded in 1956, is the only national-level key art museum in the city. Located at No. 205 Shangnan Road, Pudong New District, and with a total floor area of 166,800 square meters and an exhibition area of nearly 70,000 square meters, it houses a collection of nearly 20,000 excellent modern and contemporary artworks and hosts an average of 30 exhibitions each year. Featuring six exhibition floors and 35 galleries, the Museum offers art enthusiasts a comprehensive space for artistic exploration.
上海美术馆始建于1956年，是上海地区唯一的国家重点美术馆，坐落于浦东新区上南路205号，总建筑面积高达16.68万平方米，展示面积近70000平方米，珍藏近现代优秀艺术作品近两万件，年均举办展览30个。共有六个展示楼层，35个展厅，为艺术爱好者呈现了一个广阔的艺术探索空间。

On October 1, 2012, Shanghai Art Museum completed its historic relocation to China Art Museum, Shanghai – the renovated "China Pavilion at Expo 2010 Shanghai China". Today, it has become both a cultural and tourism landmark in Shanghai, attracting global attention.
2012年10月1日，上海美术馆完成了历史性的迁址，整体迁入中华艺术宫，即改造后的“2010年上海世博会中国国家馆” 。如今，它已成为上海文化和旅游的双重地标，吸引着全球的目光。

Since the relocation, the Museum has received over 20 million visitors, hosted nearly 300 exhibitions, and organized more than 2,000 public education activities. In recent years, it has successfully launched multiple iconic exhibitions such as *Pictures of China: Artworks by Lin Fengmian and Wu Guanzhong* and *The Great Art of Dunhuang*, and established exhibition brands including *What's Shanghai School* and *Tide Watching*, all of which have garnered enthusiastic public engagement and widespread social recognition.

自迁址以来，上海美术馆已接待观众超过2000万人次，举办展览近300场，并开展了2000余场公共教育活动。近年成功打造了多个现象级展览，如《中国式风景——林风眠吴冠中艺术大展》《何以敦煌——敦煌艺术大展》，并创办展览品牌“何谓海派”“海上观潮”，取得了热烈的社会反响。

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Annex A: Lim Tze Peng: A Singapore Story in Ink Sections and Key Artworks
附录A：《墨韵星洲——新加坡艺术家林子平特展》章节与重点艺术作品

From Dàpō to Xiǎopō 大坡 · 小坡

The exhibition begins with a focus on Singapore. **From Dàpō to Xiǎopō 大坡 · 小坡** captures scenes of Singapore through the eyes, memory, and brushstrokes of Lim Tze Peng. The Singapore River recurs in Lim's paintings, conveying his personal fascination with and connection to everyday spaces in Singapore.

展览以新加坡为主题展开。《大坡·小坡》通过林子平的视角、记忆与笔触，捕捉了新加坡的景象。林子平的画作中反复出现新加坡河，这传达了他对新加坡日常空间的个人眷恋与情感联结。



Lim Tze Peng. *Singapore River II*. c. 1976. Oil on canvas, 76.5 × 203 cm. Gift of the artist. Collection of National Gallery Singapore.
林子平。*《新加坡河（二）》*。约1976年。油彩画布，76.5 × 203厘米。艺术家捐赠。新加坡国家美术馆藏品。



Lim Tze Peng. *Singapore River (Coleman Bridge)*. 1979. Ink and colour on paper, 68 × 139 cm. Istana Art Collection, Singapore.
林子平。*新加坡河（哥里门桥）*。1979年。水墨设色纸本，68 × 139厘米。新加坡总统府艺术收藏。

Singapore River II (c.1976), which is Lim's first donation to the National Collection, and ***Singapore River (Coleman Bridge)*** (1979), which is now held in the Istana Art Collection, Singapore, show Lim's wide-ranging artistic practice. Despite the similar subject, his distinct approaches to both artworks, created just three years apart, capture the shift of his practice from oil to ink in the 1970s.

《新加坡河（二）》（约1976年）是林先生向国家收藏捐赠的首件作品，《新加坡河（哥里门桥）》（1979年）现藏于新加坡总统府艺术收藏，这两件作品展现了林先生广泛的艺术实践。尽管主题相似，这两件仅相隔三年创作的作品所体现的林先生不同艺术手法，捕捉到了他在20世纪70年代从油画转向水墨画的艺术实践转变。



Lim Tze Peng. *[Not titled] (Chinatown Street Stall)*. 1974. Ink and colour on paper, 68 × 68 cm. Gift of Mr & Mrs Koh Seow Chuan. Collection of National Gallery Singapore.
林子平。《*[未命名]（牛车水街边摊）*》。1974年。水墨设色纸本，68 × 68厘米。许少全夫妇捐赠。新加坡国家美术馆藏品。



Lim Tze Peng. *[Not titled] (New Age Barber Shop)*. 1991. Ink and colour on paper, 67.5 × 67.5 cm. Gift of Mr & Mrs Koh Seow Chuan. Collection of Singapore Art Museum.
林子平。《*[未命名]（新时代理发店）*》。1991年。水墨设色纸本，67.5 × 67. 5厘米。许少全夫妇捐赠。新加坡美术馆馆藏。



Lim Tze Peng. *Old Shophouse Row at Johor Road*. 1979. Ink and colour on paper, 68 × 138 cm. Gift of the artist. Collection of National Gallery Singapore.
林子平。《*柔佛路老街铺*》。1979年。水墨设色纸本，68 × 138厘米。艺术家捐赠。新加坡国家美术馆藏品。

Lim's paintings of everyday scenes in Singapore preserve not only how these places looked, but also the rhythms and everyday encounters that animated them. New additions to the exhibition, such as ***[Not titled] (Chinatown Street Stall)*** (1974) and ***[Not titled] (New Age Barber Shop)*** (1991), zoom in on the shops people walked past and entered every day. ***Old Shophouse Row at Johor Road*** (1979) even captures a snippet of Singapore that has since disappeared due to redevelopment.

林先生的新加坡日常场景画作不仅保留了这些地方的原貌，还捕捉了其中的节奏和日常互动。展览新增的作品，如《*[未命名]（牛车水街边摊）*》（1974年）和《[未命名]（新时代理发店）》（1991年），聚焦于人们每天走过和进入的店铺。《柔佛路老街铺》（1979年）甚至捕捉到了因城市重建而消失的新加坡一角。

Returning repeatedly to these locations, Lim immersed himself amid the textures of everyday Singapore, a sustained engagement that informed his lifelong practice and gave rise to an important strand of his ink art.

林子平多次回到这些地方，沉浸在新加坡日常生活的纹理之中。这种持续的投入不仅塑造了他毕生的艺术实践，还催生了他水墨艺术中重要的创作脉络。

Expeditions through Art 旅途 · 艺途

The second section, **Expeditions through Art 旅途·艺途**, takes visitors on a journey alongside Lim Tze Peng's travels across the region and beyond from the 1960s to the turn of the millennium.

第二部分"旅途·艺途"（Expeditions through Art）带领观众一同踏上林子平自20世纪60年代至千禧年之交在地区及更广阔范围内的旅行旅程。



Lim Tze Peng. *Wall Mural.* c. 2013–2014. Ink and colour on paper, 97 × 97 cm. Gift of the artist. Collection of Chung Cheng High School (Main).
林子平。*壁画*。约2013–2014年。水墨设色纸本，97 × 97厘米。艺术家捐赠。中正中学（总校）藏品。

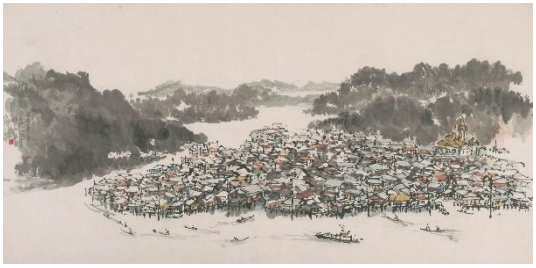


Lim Tze Peng. *[Not titled] (Bali Scene).* 1989. Ink and colour on paper, 58 × 93.7 cm. Gift of Mr & Mrs Koh Seow Chuan. Collection of National Gallery Singapore.
林子平。*《[未命名]（峇厘岛景色）》*。1989年。水墨设色纸本，58 × 93. 7厘米。许少全夫妇捐赠。新加坡国家美术馆藏品。

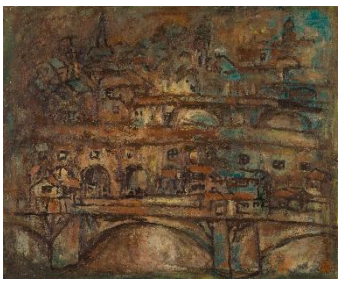
As a founding member of the Ten Men Art Group, he travelled with fellow artists on five trips to Malaysia, Indonesia, Thailand, and Cambodia between 1960 and 1970. Decades after his travels with the group, Lim continued to revisit the subjects and experiences of his younger days. ***Wall Mural*** (c. 2013–2014), which depicts dancing figures that echo the temple reliefs

of Angkor Wat in Cambodia, draws from the Ten Men Art Group's expedition 50 years prior, in 1963. It was also during these group trips that Lim first encountered Bali, an island that captivated Lim for decades. Since his first visit in 1962, Lim has painted hundreds of sketches and oil and ink paintings of Bali's rich culture, tropical landscape, and local communities. ***[Not titled] (Bali Scene)*** (1989), one of the works newly introduced in this presentation, captures several of these aspects in ink, with the overarching canopy and hanging foliage in the foreground framing the temple in the background.

作为"十人画会"的创始成员，他在1960年至1970年间与同行艺术家一起五次前往马来西亚、印度尼西亚、泰国和柬埔寨旅行。在与画会共同旅行数十年后，林（Lim）继续回顾自己年轻时的主题和经历。《壁画》（约2013–2014年）描绘了舞动的人物，其形象呼应了柬埔寨吴哥窟的寺庙浮雕，灵感源自"十人画会"50年前（1963年）的探险之旅。也正是在这次集体旅行中，林首次接触到了巴厘岛——这座岛屿数十年来一直吸引着他。自1962年首次到访以来，林创作了数百幅巴厘岛丰富文化、热带风光和当地社区的素描、油画及水墨画。本次展览新推出的《[未命名]（峇厘岛景色）》（1989年）以水墨形式捕捉了其中的多个方面，前景中茂密的树冠和垂挂的枝叶为背景中的寺庙提供了整体的框架。



Lim Tze Peng. *Three Views of Brunei – B.* 1989. Ink and colour on paper, 66 × 135 cm. Gift of Mr & Mrs Koh Seow Chuan. Collection of National Gallery Singapore.
林子平。*《文莱三景观—乙》*。1989年。水墨设色纸本，66 × 135厘米。许少全夫妇捐赠。新加坡国家美术馆藏品。



Lim Tze Peng. *Ponte Vecchio, Florence*. 1996. Oil on canvas, 65 × 80 cm. Gift of the artist and family. Collection of Singapore Art Museum.
林子平。*《维奇奥桥，佛罗伦萨》*。1996年。油彩画布，65 × 80厘米。艺术家与家属捐赠。新加坡美术馆馆藏。

Lim continued to travel around Southeast Asia, Asia, and Europe after the 1970s. Another work newly introduced in this presentation, ***Three Views of Brunei – B*** (1989), was created during Lim's 1989 visit to Brunei with five other Singaporean artists in preparation for the first BRU-SIN Art Exhibition. He also travelled to Italy in 1996 as part of a twenty-day art tour to

Europe, organised by the Society of Chinese Artists, marking the first time to the continent. On this trip, Lim visited heritage sites and museums where he studied works by European artists. At ***Ponte Vecchio, Florence*** (1996), Lim demonstrated artistic sensitivity by fusing East and West art techniques. He drew on a compositional strategy for depth from Tang and pre-Tang dynasty murals and silk paintings, mimicked a Chinese relief-seal technique to sign the painting, and used bold, contouring lines for the architecture.

林子平在20世纪70年代后继续游历东南亚、亚洲和欧洲。本次展览新推出的另一件作品《文莱三景-乙》（1989年）创作于1989年，当时林与五位新加坡艺术家一同前往文莱，为首届文莱-新加坡艺术展做准备。1996年，他作为中华美术研究会组织的为期20天欧洲艺术之旅的一员前往意大利，这是他首次踏上欧洲大陆。此次旅行中，林参观了历史遗迹和博物馆，研究欧洲艺术家的作品。在《维奇奥桥，佛罗伦萨》（1996年）中，林通过融合东西方艺术技法展现了其艺术敏感度。他借鉴了唐及唐以前壁画和卷轴画的构图策略以营造深度，模仿中国传统浮雕印章技法为画作题款，并运用大胆的轮廓线条描绘建筑。



Lim Tze Peng. *Li Jiang III.* 1997. Ink and colour on paper, 67.5 × 67.5 cm. Collection of Singapore Art Museum.

林子平。*丽江 （三）*。1997年。水墨设色纸本，67.5 × 67.5厘米。新加坡美术馆馆藏。

Specially selected for the travelling exhibition and a special inclusion for Chinese audiences, the section also features a new work ***Li Jiang III*** (1997), depicting Lijiang Old Town in Yunnan province. The date of Lim's visit to Li Jiang, or Yunnan, remains unclear, as no art historical record definitively confirms a trip to Li Jiang in 1997. However, Lim's first documented trip to mainland China occurred in 1979 as part of a painting expedition with peers such as Liu Kang. Lim also held a solo exhibition at the Liu Haisu Art Museum in Shanghai in 2009.

该部分专为巡回展览及为中国观众特别增设，还展出了新作《丽江（三）》（1997年），描绘了云南省丽江古城。林先生访问丽江（或云南）的具体时间尚不明确，因为没有艺术史记录能确凿证实他1997年曾到访丽江。然而，林先生首次有据可查的中国大陆之行是在1979年，当时他与刘抗等同行者一同参加绘画考察。2009年，林先生还在上海刘海粟美术馆举办了个人展览。

With each return from his travels, he brought new experiences back to Singapore, which contributed to the artistic language he developed in his own studio.

每次旅行归来，他都会将新的体验带回新加坡，这些体验为他在自己的工作室中发展出的艺术语言做出了贡献。

Worlds Seen and Within 景象 · 心象

The last section explores the development of Lim Tze Peng's artistic practice in the later stages of his career, as he moved from depicting what he saw to expressing what he felt, with landscapes giving way to "mindscapes" and, ultimately, to what might be called "heartscapes".

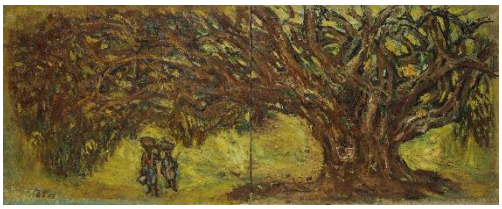
最后一部分探讨了林子平艺术实践在其职业生涯后期的发展，他从描绘所见之物转向表达内心感受，风景画逐渐被"心境"所取代，最终形成了可称为"心象"的作品。



Lim Tze Peng. Thai Woods (Diptych). 2003. Oil on canvas, 132 × 203.8 cm. Gift of the artist and family. Collection of Singapore Art Museum.
林子平。《泰国森林（双联画）》。2003年。油彩画布，132 × 203.8厘米。艺术家与家属捐赠。新加坡美术馆馆藏。



Lim Tze Peng. *Forest*. 2003. Ink and colour on paper, 74.5 × 141.8 cm. Gift of the artist and family. Collection of National Gallery Singapore.
林子平。《*森林*》。2003年。水墨设色纸本，74.5 × 141.8厘米。艺术家与家属捐赠。新加坡国家美术馆藏品。



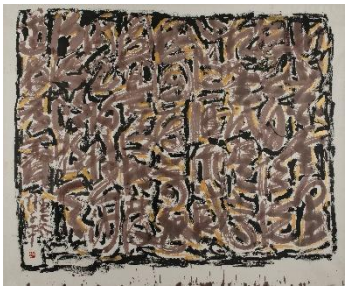
Lim Tze Peng. *Tree Opposite Marine Parade Community Centre*. 2003. Oil on canvas, 66.2 × 162.6 cm. Gift of the artist and family. Collection of Singapore Art Museum.
林子平。*《马林百列民众俱乐部对面的树》*。2003年。油彩画布，66.2 × 162.6厘米。艺术家与家属捐赠。新加坡美术馆馆藏。

Lim explored the space between representation and abstraction, and his tree paintings, particularly their roots and branches, offer a window into this evolution. In newly added works ***Forest*** (2003) and ***Thai Woods (Diptych)*** (2003), Lim orchestrated the composition, colours, brushwork, and gestures of the trees' roots and branches to guide the viewer through the painting. While the individual elements of the trees – and at times, figures – are still recognisable, they are depicted using expressive brushstrokes and shifting contours, capturing the essence of the trees in a way that leans towards abstraction.

林探索了具象与抽象之间的空间，他的树木画作，尤其是树根和树枝部分，为这一演变提供了窗口。在新增的《森林》（2003年）和《泰国树林》（双联画）（2003年）中，林通过编排树木根系与枝干的构图、色彩、笔触和笔势，引导观者感知画作。尽管树木的各个元素——有时还包括人物——仍然可辨识，但它们是通过富有表现力的笔触和变化的轮廓来描绘的，以一种偏向抽象的方式捕捉树木的本质。

Tree Opposite Marine Parade Community Centre (2003) also captures a more tender aspect of Lim's engagement with trees. The painting depicts a Madras Thorn that stood near his home in Marine Parade, which he painted repeatedly over the years. Yet the painting blended elements from his memory, including figures carrying baskets on their heads beneath the tree. Rather than depicting the current scenes of Marine Parade, it evokes early Singapore or Bali, bringing observation and memory into the same canvas.

《马林百列民众俱乐部对面的树》（2003年）也捕捉了林先生与树木互动中更温柔的一面。这幅画描绘了一棵位于林先生马林百列住家附近的牛蹄豆，俗称马尼拉罗望子，多年来他反复为其作画。然而，这幅画融合了他记忆中的元素，包括树下头顶篮子行走的人物。它并未描绘马林百列的当下景象，而是唤起了早期新加坡或巴厘岛的氛围，将观察与记忆融入同一画布之中。



Lim Tze Peng. *Abstract Colour Calligraphy (Extract from a Tang Poem)*. c. 2012. Ink and colour on paper, 190 × 200 cm. Gift of the artist. Collection of Chung Cheng High School (Main).
林子平。《*抽象彩色书法（摘自一首唐诗）*》。约2012年。水墨设色纸本，190 × 200厘米。艺术家捐赠。中正中学（总校）藏品。



Lim Tze Peng. *Untitled*. 2008. Ink and acrylic on paper, 79 × 146.5 cm. Collection of National Gallery Singapore.
林子平。*《无题》*。2008年。水墨设色纸本，79 × 146.5厘米。新加坡国家美术馆藏品。

Lim's lean into abstraction culminates in the development of his own calligraphic script, *hutuzi*. During this later phase of his artistic practice, Lim increasingly blurred the lines between calligraphy and painting. In newly included work ***Abstract Colour Calligraphy (Extract from a Tang Poem)*** (2012), Lim referenced a stanza from Meng Haoran's Tang-dynasty poem, *Climbing Lanshan Mountain in Autumn and Sending a Letter to Zhang Wu*, and expressed the poem through the brushwork. Lim stretched, layered, and entangled the characters, prioritising expression over legibility.

林对抽象的探索最终促成了他自创的书法字体"糊涂字"的发展。在其艺术实践的后期阶段，林日益模糊了书法与绘画之间的界限。在新纳入的作品《抽象彩色书法（摘自一首唐诗）》（2012年）中，林氏引用了孟浩然唐代诗歌《秋登兰山寄张五》中的一节，并通过笔触来诠释这首诗。林拉伸、叠加并缠绕汉字，更注重表达而非可读性。

Following a life-threatening illness in 2008, Lim created two paintings soon after recovery, reflecting Lim's commitment to art and the personal significance of creating the artworks. One of these is ***Untitled*** (2008), which the Gallery recently acquired after the 2024 exhibition. The variations in gesture and colour reflect Lim's principles for "A Good Painting", particularly rhythm, locality, and seeing. This artwork also reveals his conviction that painting and calligraphy could express thoughts and emotions that resisted words. Here, through this painting, visitors can experience how Lim's abstraction becomes less an escape from the visible world and becomes more of a means of giving form to something deeply personal and difficult to articulate.

2008年经历一场危及生命的疾病后，林在康复不久后创作了两幅画作，这体现了他对艺术的执着以及创作这些作品对他的个人意义。其中一幅是《无题》（2008），美术馆在2024年展览之后最近收藏了这幅作品。笔触和色彩的变化反映了林对于“一幅好画” 的原则，尤其是节奏、地域性和观察。这幅作品还揭示了他坚信绘画和书法能够表达那些难以用语言表达的思想和情感。在这里，通过这幅画，游客可以体验到林的抽象艺术如何从对可见世界的逃离，转变为一种表达深层个人情感和难以言说事物的形式手段。

Lim Tze Peng is remembered for a career spanning nearly eight decades, marked by persistent innovation in ink painting and calligraphy and an ability to infuse traditional ink practices with contemporary relevance. His works remain a quiet record of Singapore’s aspirations, struggles, and triumphs, seen through one artist’s lifelong gaze – offering audiences a way to reflect on Singaporean identity through his art.

林子平以近八十年的艺术生涯为人所铭记，其职业生涯以水墨画和书法领域的持续创新为标志，并能将传统水墨技法赋予当代意义。他的作品是新加坡抱负、奋斗与成就的无声记录，通过一位艺术家毕生的视角呈现——为观众提供了一种通过其艺术反观新加坡身份的方式。

Annex B: Artist Biography of Lim Tze Peng
附录 B：林子鹏艺术家传记



Artist Lim Tze Peng pictured at Becoming Lim Tze Peng. National Gallery Singapore, 2024. Image Credit: National Gallery Singapore.
艺术家林子平（Lim Tze Peng）于《我画故我在》（Becoming Lim Tze Peng）中亮相。新加坡国家美术馆，2024年。图片来源：新加坡国家美术馆。

Born in Singapore on 28 September 1921, Lim Tze Peng was Singapore's oldest living and active artist until his passing in February 2025. Lim holds a unique place in Singapore's art history for his persistent innovation in ink painting and calligraphy, skillfully blending ancient practices with contemporary relevance. Lim is well known for his subject matter and techniques, which range widely from nostalgic scenes of Singapore to on-site environmental painting, and from memories and emotions expressed through abstract forms, lines, and colours. Lim is a member of various local art groups, including the Ten Men Art Group, Society of Chinese Artists, and Singapore Art Society. Together with his artist friends, and later on his own, Lim made art expeditions around Singapore, Southeast Asia, and beyond, producing numerous paintings and sketches from these travels. In 2003, Lim received the Cultural Medallion, Singapore's highest arts accolade, and in 2006 represented Singapore at the 5th Shenzhen International Ink Biennale.

林子平于1921年9月28日出生在新加坡，直至2025年2月去世，他是新加坡最年长的在世且活跃的艺术家。林子鹏在新加坡艺术史上占据独特地位，因其在水墨画和书法领域的持续创新，

巧妙地将古老技法与当代意义相结合。他以广泛多样的创作主题和技法闻名，从对新加坡怀旧场景的描绘，到现场环境绘画，再到通过抽象形态、线条和色彩表达的记忆与情感。林子鹏是多个本地艺术团体的成员，包括“十人画会”、“中华美术研究会”和“新加坡艺术协会”。他与艺术家朋友们一同，足迹遍布新加坡、东南亚及更远地区，后来也独自进行艺术考察，并由此创作了大量画作和素描。2003年，林子鹏获得新加坡最高艺术荣誉“文化勋章”；2006年，他代表新加坡参加第五届深圳国际水墨画双年展。