

**NATIONAL
GALLERY
SINGAPORE**

16 OCT 2026-
31 JAN 2027

FAN CHANG TIEN

*Rhythm of
the Southern
Brush*

范昌乾
南方笔韵



WU GUANZHONG GALLERY



Moving South 艺履南渡

Trained under prominent Shanghai School artists, Zhu Wenyun and Wang Geyi, Fan inherited a rich tradition of Chinese ink painting. This section traces his artistic journey and explores how he later carried these traditions southward, from China to Thailand and eventually to Singapore in 1956.

范昌乾曾师从上海画派名家诸闻韵、王个簃等人，继承了中国水墨画的丰厚传统。本节追溯他的艺术历程，探讨他后来如何将这一传统携往南方——从中国辗转至泰国，并最终于1956年落户新加坡。

Nurturing the Self 修己如竹

For Fan, painting was a form of self-cultivation. He was especially known for his depictions of bamboo, one of the “Four Gentlemen” alongside plum blossoms, orchids, and chrysanthemums. Long associated with scholar-artist virtues such as integrity, humility, and resilience, bamboo provided Fan with a subject through which he could express both his personal values and artistic discipline.

对范昌乾而言，绘画是一种修身之道。他尤以画竹著称——竹与梅、兰、菊并称“四君子”。竹历来被赋予正直、谦逊、坚韧等文人格，范昌乾藉此题材，既抒发了个人志趣，亦体现了他对艺术修为的恪守。

This exhibition explores the work and legacy of Fan Chang Tien, a leading figure in Singapore’s ink art history. Through paintings, poetry, seals, and archival materials, it examines how Fan sustained the Chinese literati tradition from China and Bangkok to Singapore.

Fan Chang Tien (1907–1987) was an influential ink artist and educator who played a pivotal role in the development of ink art in Singapore. Through his teaching in schools and his private studio, he passed on the Shanghai School tradition to a younger generation of artists.

本次展览探讨范昌乾的艺术实践与传承，他是新加坡水墨艺术史上的重要人物。展览通过画作、诗词、印章和档案资料，审视范昌乾如何在从中国到曼谷，再到新加坡的历程中，坚守并延续文人艺术传统。

范昌乾（1907–1987年）是一位极具影响力的水墨画家与教育者，在新加坡水墨艺术的发展中扮演关键角色。通过在学校及私人画室教学，他将海上派的传统传授给年轻一代的艺术家。

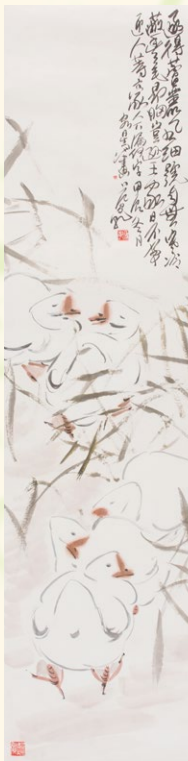


Fan Chang Tien, 1980s

范昌乾，1980年代

On cover: Detail of *The Gathering of Poets*. 1971.
Chinese ink and colour on paper, 59.6 × 119.8 cm. Private collection.

封面：《群贤觞咏图》局部，1971年，水墨设色纸本，59.6 × 119.8厘米，私人藏品



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Rejoicing in the Everyday 即景生趣

Fan's flower-and-bird paintings celebrate the vitality and pleasures of everyday life. Rendered in lively, spontaneous brushstrokes, they convey a sense of freedom and joy. Works depicting coconut trees, mynahs, and other familiar subjects also reveal his growing attachment to Singapore.

范昌乾的花鸟画赞颂日常生活的生机与乐趣。他的笔触灵动率意，传递出自由与愉悦之感。作品中描绘的椰树、八哥等熟悉题材，亦流露出他对新加坡日渐深厚的情感依恋。

Wandering through Nature 心游丘壑

Shanshui (landscape) painting offered Fan a means of retreat, solace, and inspiration. Through its boundless landscapes, he could journey beyond the physical world into realms of reflection and imagination. Mountains, waterfalls, and forests became spaces for the mind to wander freely across time and place. Through them, he expressed a deep respect for nature and the traditional ideal of harmony between humanity and the natural world.

山水画为范昌乾提供了一方退守之所、慰藉之处，也是灵感的源泉。藉由画中无边无际的山水景致，他得以超越现实世界的局限，遨游于冥思与想象的境界。山峦、飞瀑、林壑成为他心灵驰骋于时空之间的天地。通过这些作品，他表达了对自然的深切敬意，以及对“天人合一”这一传统理想的尊重。

Tending the Garden 艺圃耕耘

Fan's legacy extended beyond his own artistic practice through his teaching and contributions to society, including fundraising exhibitions. His influence lives on through the artists he taught, including Nai Swee Leng, Tan Oe Pang, Chen KeZhan, and Chua Ek Kay, who each developed a distinct artistic approach while reinterpreting and modernising the ink tradition.

范昌乾的艺术影响不仅体现在自身的创作中，还体现在他的教学及对社会所作的贡献，包括通过画展筹款。他的影响力通过他所教导的艺术家，包括赖瑞龙、陈有炳、陈克湛及蔡逸溪等延续至今，他们各自发展出独特的艺术风貌，同时重新诠释并推动水墨传统的现代化进程。

Left to right:

Scholar Admiring the Landscape. 1954. Chinese ink and colour on paper, 143 × 34 cm. Private collection.

Red Bamboo with Banana Leaf. 1982. Chinese ink and colour on paper, 70 × 50 cm. Private collection.

Untitled (Geese). 1964. Chinese ink and colour on paper, 140 × 35 cm. Gift of Paul Yao Swee Yuen.

Watching the Waterfall. 1956. Chinese ink and colour on paper, 143 × 69 cm. Private collection.

Swallows Passing by the Willows. 1985. Chinese ink and colour on paper, 97.5 × 36 cm. Collection of National Gallery Singapore.

从左到右：

《古人赏景图》，1954年，水墨设色纸本，143 × 34 厘米，私人藏品

《红竹·芭蕉叶》，1982年，水墨设色纸本，70 × 50 厘米，私人藏品

《无题（鹅）》，1964年，水墨设色纸本，140 × 35 厘米，姚瑞耘捐赠

《观瀑布》，1956年，水墨设色纸本，143 × 69 厘米，私人藏品

《垂柳翔燕》，1985年，水墨设色纸本，97.5 × 36 厘米，新加坡国家美术馆馆藏

TOURS & PROGRAMMES 导览与活动

In conjunction with the exhibition, we are bringing together a variety of public talks, tours, and workshops that offer deeper insights into its themes. For more information, please visit

nationalgallery.sg/RhythmOfTheSouthernBrush

配合此次展览，我们将推出一系列讲座、导览与工作坊，带您深入解读展览主题。欲了解更多信息，请访问
nationalgallery.sg/RhythmOfTheSouthernBrush

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30 minutes before closing time.

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