

**Click to the respective sections and their sources**

[Quotations](#)

[Archival Cartoons](#)

[Archival Showcase Table](#)

## Quotations

“为此，骆驼出来了。虽则，脚步恁般迂缓，样子笨滞；但是它，纵使前途有沙、尘、有风、雷雨，与一切困苦，还是负着重大的使命，一步一步地前进，永远没有倦意。”

“For this, the camel emerges. Though its gait may be slow and its appearance clumsy, it presses on. Despite the sand, dust, winds, thunder, rain and all hardships that lie ahead, it bears a great mission, step by step moving forward, ever tireless.”

Tchang Ju Chi, in *Yeh Hui* 《椰晖》, *Lat Pau* 《叻報》, 1930

“而況中原板蕩。夷狄交侵略。故國荒涼。野灶無菸。此正我輩以艺术警醒群伦时也。爰集同调。共组画社。”

“China is in turmoil, beset by foreign invaders, the homeland in ruin—with barren fields and cold hearths. Now is precisely the moment of our generation to awaken the masses through art. Thus, I gathered like-minded souls to form an art society.”

Tchang Ju Chi, in *Society of Chinese Artists 2<sup>nd</sup> Annual Exhibition Catalogue*, 1937

“椰林皓月。尽是写青佳作。暮霭朝霞。岂非大块文章”

“Beneath the luminous moon, the coconut groves stand as perfect subjects for painting; and are not the evening mist and the morning glow also great for literary works?”

Tchang Ju Chi, in *Society of Chinese Artists 2<sup>nd</sup> Annual Exhibition catalogue*, 1937

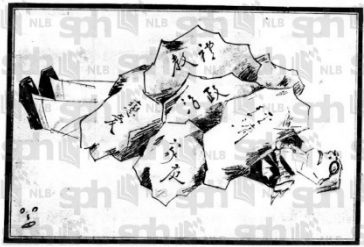
“仅凭悠悠遐想，已或许捉住了一刹那现实的人生味，苦闷与厌倦，亦从而消逝。”




“By mere imagination, one may have captured life’s experiences in a moment, thus wiping out bitterness and weariness.”

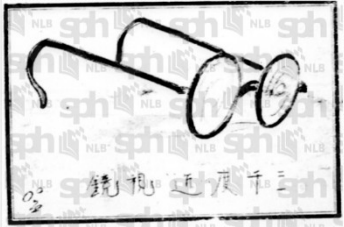


Tchang Ju Chi, in *Sin Kwang* 《星光》, *Sin Chew Jit Poh* 《星洲日报》, 1929

## Archival Cartoons

Thumbnail	Label	Source
	<p><i>Slow but sure</i></p> <p>Yeh Hui 《椰暉》, <i>Lat Pau</i> 《叻報》, December 11, 1930</p>	<p>Reproduced, 2025, with permission from Special Collections, National University of Singapore Libraries</p>
	<p>Tchang Ju Chi</p> <p>Words within cartoon: “苦闷” Confusion</p> <p>Yeh Hui 《椰暉》, <i>Lat Pau</i> 《叻報》 Pictorial Supplement, November 1, 1930</p>	<p>Reproduced, 2025, with permission from Special Collections, National University of Singapore Libraries</p>
	<p>“青黄不接的过渡时期。 年轻的朋友呀！ 我们正是冲波逆流的孤舟， 汝不努力地撑起竿儿么！ 匪特不会前进！ 顷刻便至下游！”</p> <p>Navigating a transitional chasm. Young friends! We are but a lone boat against the tide, Will you not row with all your might?</p>	<p>Source: <i>Sin Chew Jit Poh</i> 《星洲日报》 © SPH Media Limited Permission required for reproduction</p>

	<p>Otherwise, not only will you fail to advance, you'll be swept downstream in an instant!</p> <p><i>Sin Kwang</i> 《星光》, <i>Sin Chew Jit Poh</i> 《星洲日报》, September 9, 1929</p> <p>Reproduced, 2025</p>	
 <p>• 身軀能不屈 • 肩裏多麼沉重 • 還有這本力定的年青國中</p>	<p>Words within the cartoon. Clockwise from top: "礼教" [Confucian code of ethics]; "政治" [Politics]; "经济" [Economy]; "家庭" [Family]; "恋爱" [Love]</p> <p>Caption below the cartoon: " 中国青年的能力就有限。推上这么多东西。更不能翻身了。"</p> <p>The capabilities of China's youths are limited. Shouldering so many burdens makes it even harder for them to rise up.</p> <p><i>Sin Kwang</i> 《星光》, <i>Sin Chew Jit Poh</i> 《星洲日报》, October 28, 1929</p> <p>Reproduced, 2025</p>	<p>Source: <i>Sin Chew Jit Poh</i> 《星洲日报》 © SPH Media Limited Permission required for reproduction</p>


 <p>Revolution is not washed clean</p>	<p>Words within the cartoon: “革命大道”</p> <p>[The path of revolution]</p> <p>非清洗一下不行</p> <p>must be cleaned</p> <p><i>Sin Kwang</i> 《星光》, <i>Sin Chew Jit Poh</i> 《星洲日报》, December 9, 1929.</p>	<p>Source: <i>Sin Chew Jit Poh</i> 《星洲日报》</p> <p>© SPH Media Limited Permission required for reproduction</p>
 <p>Civilisation of China's youths</p>	<p>Words within cartoon: “中国青年的文明” [The civilisation of China's youths]</p> <p><i>Sin Kwang</i> 《星光》, <i>Sin Chew Jit Poh</i> 《星洲日报》, November 11, 1929</p> <p>Reproduced, 2025</p>	<p>Source: <i>Sin Chew Jit Poh</i> 《星洲日报》</p> <p>© SPH Media Limited Permission required for reproduction</p>
 <p>1. Nanyang revolutionaries</p>	<p>Words within the cartoon: “革命” [Revolution]</p> <p>Caption below the cartoon: “南洋革命家”</p> <p>Nanyang's revolutionaries</p> <p><i>Sin Kwang</i> 《星光》, <i>Sin Chew Jit Poh</i> 《星洲日报》, January 13, 1930</p> <p>Reproduced, 2025</p>	<p>Source: <i>Sin Chew Jit Poh</i> 《星洲日报》</p> <p>© SPH Media Limited Permission required for reproduction</p>

	<p>Words within cartoon: “三千度的近视。 南洋侨胞都要各配一个” [Short-sightedness of 3000 degrees. Every overseas Chinese in Nanyang need to be prescribed one]</p> <p><i>Sin Kwang</i> 《星光》, <i>Sin Chew Jit Poh</i> 《星洲日报》, December 16, 1929</p> <p>Reproduced, 2025</p>	<p>Source: <i>Sin Chew Jit Poh</i> 《星洲日报》 © SPH Media Limited Permission required for reproduction</p>
	<p>Words within cartoon: “政治华侨” [Politics. Chinese immigrants]</p> <p>Caption below the cartoon: “捉迷藏” Hide-and-Seek</p> <p><i>Sin Kwang</i> 《星光》, <i>Sin Chew Jit Poh</i> 《星洲日报》, October 28, 1929</p> <p>Reproduced, 2025</p>	<p>Source: <i>Sin Chew Jit Poh</i> 《星洲日报》 © SPH Media Limited Permission required for reproduction</p>
	<p>Words within cartoon: “这是真的” [This is true]</p>	<p>Source: <i>Sin Chew Jit Poh</i> 《星洲日报》 © SPH Media Limited Permission required for reproduction</p>

	<p><i>Sin Kwang</i> 《星光》, <i>Sin Chew Jit Poh</i> 《星洲日报》, November 18, 1929</p>	
 <p>貧民倒壓下金錢 Poverty - Stricken.</p>	<p>Caption below the cartoon: “金錢緊迫下的市民” The commoners under the oppression of money</p> <p><i>Yeh Hui</i> 《椰暉》, <i>Lat Pau</i> 《叻報》 Pictorial Supplement, December 20, 1930</p> <p>Reproduced, 2025</p>	<p>Reproduced with permission from Special Collections, National University of Singapore Libraries</p>
 <p>快! 快! 快些! [Ba Wei, Quick! Quick! Quicker!]</p> <p>腰裏有幾塊臭銅板便作威作福起來。</p>	<p>Words within cartoon: “峇味快! 快! 快些!” [Ba Wei, Quick! Quick! Quicker!]</p> <p>Caption below the cartoon: “腰裏有幾塊臭銅板便作威作福起來。” With a few stinky copper coins, he became arrogant and domineering in</p> <p><i>Fan Xing</i> 《繁星》, <i>Sin Chew Jit Poh</i> 《星洲日报》, April 21, 1930. Reproduced, 2025.</p>	<p>Source: <i>Sin Chew Jit Poh</i> 《星洲日报》 © SPH Media Limited Permission required for reproduction</p>

	<p>Caption below the cartoon: “安得不瘦藏” How could one not be thin]</p> <p><i>Sin Kwang</i> 《星光》, <i>Sin Chew Jit Poh</i> 《星洲日报》, November 25, 1929</p> <p>Reproduced, 2025</p>	<p>Source: <i>Sin Chew Jit Poh</i> 《星洲日报》 © SPH Media Limited Permission required for reproduction</p>
	<p>Words within cartoon: “卢沟桥” [Marco Polo Bridge]; “正义”[Justice]; “公理” [Axiom]</p> <p><i>Nanyang Siang Pau</i> 《南洋商報》, July 10, 1937</p> <p>Reproduced, 2025</p>	<p>Source: <i>Nanyang Siang Pau</i> 《南洋商報》 © SPH Media Limited Permission required for reproduction</p>
	<p>Words within cartoon: “倡言和平的人拼命把地球装满炸药” [Advocates for peace are eagerly trying to fill the earth with explosives]</p> <p><i>Sin Kwang</i> 《星光》, <i>Sin Chew Jit Poh</i> 《星洲日报》, November 18, 1929</p> <p>Reproduced, 2025</p>	<p>Source: <i>Sin Chew Jit Poh</i> 《星洲日报》 © SPH Media Limited Permission required for reproduction</p>



 <p>波叔 同胞! 暴日下的吧看</p>	<p>Caption below the cartoon:  “看吧! 暴日下的同胞”  Look! The violence of the Japanese against our compatriots</p> <p><i>Nanyang Siang Pau</i> 《南洋商報》, January 1, 1938</p> <p>Reproduced, 2025</p>	<p>Source: <i>Nanyang Siang Pau</i>  《南洋商報》  © SPH Media Limited  Permission required for reproduction</p>
--	---	--

## Archival Showcase Table

Section A
<p>Under Tchang's leadership, the Society of Chinese Artists (SOCA)'s annual exhibitions and regular outings drew wide participation, helping foster a vibrant art community.</p> <ol style="list-style-type: none"> <li>1. <i>Society of Chinese Artists 2<sup>nd</sup> Annual Exhibition</i> catalogue (1937)</li> <li>2. Top: Tchang's 病足者 (<i>Diseased-Legged Beggar</i>); this work reflects Tchang's commitment to depicting the social realities in Singapore. Bottom: Zhang Bo He's 风景 (<i>Scenery</i>).</li> <li>3. Top: Group photo taken on the day of SOCA's inauguration. Second from left: Tchang Centre: Group photo taken following a SOCA's outing Bottom: Preface of the catalogue</li> </ol> <p>Digitised by National Gallery Singapore Library &amp; Archive with kind permission from Chen Chi Sing @ Tan Chay Lee</p> <ol style="list-style-type: none"> <li>4. <i>5<sup>th</sup> Annual Exhibition of the Society of Chinese Artists</i> catalogue (1940)</li> <li>5. Group photo following a SOCA outing The left column lists Tchang Ju Chi as president and Liu Kang as vice president. The right column lists the names of the members, including women artists such as Su Er Qi, Lim Chu Suan and Chern Yuet Siu.</li> <li>6. The exhibition of 马达老妇 (<i>Old Woman of Batak</i>) depicting an ethnic minority from the Sumatra region in 1940 enables the dating of Tchang's trip to the area to that period.</li> </ol> <p>Gift of Liu Kang family. Collection of National Gallery Singapore Library &amp; Archive</p>
<p>Tchang's <i>They Commit These Sins</i> and Chuang U-Chow's <i>Agony of Aggression</i>, exhibited in 1939, condemned Japanese wartime atrocities and likely drew the attention of the Japanese <i>Kempeitai</i>.</p> <ol style="list-style-type: none"> <li>7–8. <i>4<sup>th</sup> Annual Exhibition of the Society of Chinese Artists</i> catalogue (1939)</li> <li>9–10. Tchang's <i>Mila &amp; Jena</i> and Chuang U-Chow's <i>Malay Girls</i> reflect the close relationship between the two artists, who likely painted together outdoors. Chuang's <i>Malay Girls</i> appears in the background of Chuang's <i>Self-Portrait</i>, also on display here.</li> <li>11–12. These works by Lim Hak Tai and Chen Chong Swee reflect increasing inclination among artists to depict local colours, a likely influence of Tchang's work.</li> </ol>

Gift of the Society of Chinese Artists. Collection of National Gallery Singapore Library & Archive

### Section B

The Society of Chinese Artists (SOCA) frequently organised group outings for *en plein air* painting, fostering camaraderie among members and providing opportunities to create new works. These sessions often concluded with artworks displayed for critique and discussion.

1. Group photo of SOCA members, including Tchang (far left), Liu Kang (second from left), c. 1930s

Courtesy of family of Liu Kang

2. SOCA members with their artworks displayed behind them, c. 1930s  
Front row: Chen Chong Swee, Tchang (fourth from left), Yong Mun Sen (far right) and Chuang U-Chow

Gift of Lim Yew Kuan. Collection of National Gallery Singapore Library & Archive

3. SOCA's outdoor painting session, c. 1930s

Gift of Lim Yew Kuan. Collection of National Gallery Singapore Library & Archive

Tchang and Chuang U-Chow were part of the decorating committee for the Nanyang Chinese Relief Fund Conference in 1938. Tchang was responsible for designing the venue's decorations.

4. Group photograph of the decoration team for the Overseas China Relief War Effort, 1938  
First from right: Tchang
5. Decorated hall at Chinese High School, 1938

Lee Brothers Studio Collection, courtesy of National Archives of Singapore

Xu Beihong visited Singapore to raise funds for the war relief effort, and on each visit, he would call on Tchang. Their close relationship is reflected in Xu's painting *Mother and Daughter* (1939), depicting Tchang's wife, Chen Mengyu and their daughter, Chang Si Fun.

6. Dr. Hu Chai Kun's welcome lunch for Xu  
From left: Liu Kang, Ho Kwong Yew, Xu Beihong, Tchang; Second from right: Xu Junlian, Huang Pao Fang and Huang Manshi

Courtesy of Ouyang Xing Yi

7. *Xu's Mother and Daughter* (1939)

Photo courtesy of Xu Beihong Museum

8. Xu at the SOCA's headquarters in Geylang, c. 1939  
Second from left: Xu Beihong; fourth from left: Tchang

Courtesy of Ouyang Xing Yi

9. Group photo after Xu's guest lecture at the Nanyang Academy of Fine Arts, c. 1939

Gift of Lim Yew Kuan. Collection of National Gallery Singapore Library & Archive

10. Photo of Tchang and his family with Mrs Huang Mang Shi, Huang Menggui and Xu

Image courtesy of Jack Bonn

11. Tchang's first job in Singapore was as a teacher at Tuan Mong School. Graduation photo of Tuan Mong school, c. 1928  
Last row from left: Tchang

Courtesy of National Museum of Singapore

12. Tchang was appointed one of the teachers in the Western painting department at the Nanyang Academy of Fine Arts, c. 1938  
First row from right: Tchang

Gift of Lim Yew Kuan. Collection of National Gallery Singapore Library & Archive

13. Tchang, c. 1920s

Digitised by National Gallery Singapore Library & Archive with kind permission from Chang Si Fun

14. Family photo of Tchang and Chuang U-Chow, c. 1930s

Digitised by National Gallery Singapore Library & Archive with kind permission from Chang Si Fun (Shewin)

15. Name card of Chuang U-Chow listing his address as 181 Tank Road, c. 1930s

Gift of Chong Chee Beng, daughter of Chong U-Chow. Collection of National Gallery Singapore Library & Archive

16. Notice to SOCA members mentioning the loss of Tchang and Ho Kwong Yew

Digitised by National Gallery Singapore Library & Archive with kind permission from Chen Chi Sing @ Tan Chay Lee

The 6<sup>th</sup> annual SOCA exhibition in 1946 included a commemorative section honouring members who perished during the war, among them Tchang and Chuang U-Chow. In 1966, the Singapore Art Society organised a commemorative group exhibition featuring works by Lim Hak Tai, Yong Mun Sen and Tchang.

18–19. Exhibition section featuring Tchang's works  
Photographed by Liu Kang.

Image courtesy of the family of Liu Kang

20. Group exhibition of works by Lim Hak Tai, Yong Mun Sen and Tchang, 1966

Gift of Lim Yew Kuan. Collection of National Gallery Singapore Library & Archive

21. Tchang's *Two Women* (1940)

Gift of Lim Yew Kuan. Collection of National Gallery Singapore Library & Archive

22. Exhibition view from 1966, featuring works by Tchang and *The Family* by Lim Hak Tai (far right)

Gift of Lim Yew Kuan. Collection of National Gallery Singapore Library & Archive

### Section C

Tchang Ju Chi was a highly accomplished graphic designer and advertising professional. His designs reflect a strong Art Deco influence typical of the training and aesthetic sensibilities of that period.

1. *Sin Chew Jit Poh Herald*, c. 1929

Courtesy of NUS library

2. *Guang Yi*, 1928

3. *Guide to Singapore*, 1932. Cover designed by Tchang; calligraphy by Yu Youren (于右仁)

Courtesy of Shanghai Library

4. Advertisement for Ru Qi Studio, *Sin Chew Jit Poh*, May 26, 1930. The studio offered services in advertisement design, background design and logo creation.

In 1929, Tchang was invited by Chen Lianqing to design the masthead for *Yeh Lin*. His design incorporated local motifs, such as coconut trees, to evoke the tropical character of the region.

5. *Yeh Lin*, February 7, 1929
6. *Yeh Lin*, February 1, 1929
7. *Yeh Lin*, April 16, 1930
8. *Yeh Lin*, February 8, 1929

Courtesy of NUS Library

### Section D

1. Advertisement for Long Long Laundry Basket; *Lat Pau*, October 27, 1930
2. Advertisement for Ya Si An Ma Biao Dian Zhi Ka Fei Fen (ASEAN Horse brand coffee powder); *Lat Pau*, October 21, 1930
3. Advertisement for Ya Si An Ma Biao Dian Zhi Ka Fei Fen (ASEAN Horse brand coffee powder); *Lat Pau*, October 15, 1930
4. Advertisement for Ya Si An Ma Biao Dian Zhi Ka Fei Fen (ASEAN Horse brand coffee powder); *Lat Pau*, October 27, 1930

Reproduced with permission from Special Collections, National University of Singapore Libraries

In 1929, Tchang became the editor of *Sin Kwang*, *Sin Chew Jit Poh*, Singapore's first pictorial supplement. Tchang designed the masthead for each issue, edited and contributed cartoons.

5. *Sin Chew Jit Poh*, July 15, 1929, p. 21
6. *Sin Chew Jit Poh*, November 11, 1929, p. 21
7. *Sin Chew Jit Poh*, October 21, 1929, p. 21
8. *Sin Chew Jit Poh*, July 28, 1930, p. 21
9. *Sin Chew Jit Poh*, May 12, 1930, p. 21
10. *Sin Chew Jit Poh*, April 28, 1930, p. 21
11. *Sin Chew Jit Poh*, August 26, 1929, p. 21
12. *Sin Chew Jit Poh*, September 9, 1929, p. 21

Source: 《星洲日报》 © SPH Media Limited

At the invitation of Chen Lianqing, Tchang was appointed editor of *Yeh Hui* where he contributed editorials, cartoons and designed the masthead.

13. *Yeh Hui, Lat Pau*, December 6, 1930
14. Preface to inaugural issue of *Yeh Hui, Lat Pau*, October 11, 1930, p. 1
15. *Yeh Hui, Lat Pau*, December 27, 1930

Reproduced with permission from Special Collections, National University of Singapore Libraries

With the outbreak of the Second Sino-Japanese War, cartoonists in China formed the Cartoonists' National Salvation Association, aiming to use cartoons and woodcuts as "weapons" to mobilise the masses. Cartoonists and woodcut artists in Singapore, including Tchang, Chuang U-Chow and Dai Yin-lang, carried on this mission in Singapore.

16. Works from the Cartoonists' National Salvation Association, *Nanyang Siang Pau*, April 17, 1939.
17. Chuang U-Chow, *Let's fight for Liberty*, *Nanyang Siang Pau*, July 15, 1937
18. Chuang U-Chow, 首次之惩罚 (The First Punishment), *Nanyang Siang Pau*, August 16, 1937
19. Chen Chong Swee, 迈进吧！中华民国的铁血男儿 (Advance! The Men of the Republic of China), *Nanyang Siang Pau*, October 10, 1937
20. Dai Yinlang (ed.), inaugural issue of *Wen Man Jie*, *Nanyang Siang Pau*, May 24, 1936

Source: 《南洋商報》 © SPH Media Limited