

# Where Ink Tides Meet

DALAM  
COLLECTION





# Where Ink Tides Meet









Where Ink Takes Root builds on National Gallery Singapore's ongoing research into ink. Fluid and mutable, ink art is a living practice that is shaped by traditions, histories, and each artist's creative impulses. Its impact extends beyond cultural and temporal boundaries, opening new trajectories of meaning.

Anchored by the themes of Revival, Encounter, and Nexus, this exhibition draws largely from the Gallery's recent acquisitions and features works by artists from diverse cultural backgrounds across Southeast Asia, reflecting the breadth and adaptability of ink across traditions. The exhibition's spatial design, featuring curved walls, strategic openings, and multiple sight lines, mirrors the fluidity and multifaceted nature of ink, inviting visitors to reflect, wander, and encounter ink on their own terms.

The exhibition reveals that acts of creation, collaboration, and encounter in ink art are expressions of diversity, where traditions remain alive through reinvention and new meanings emerge.

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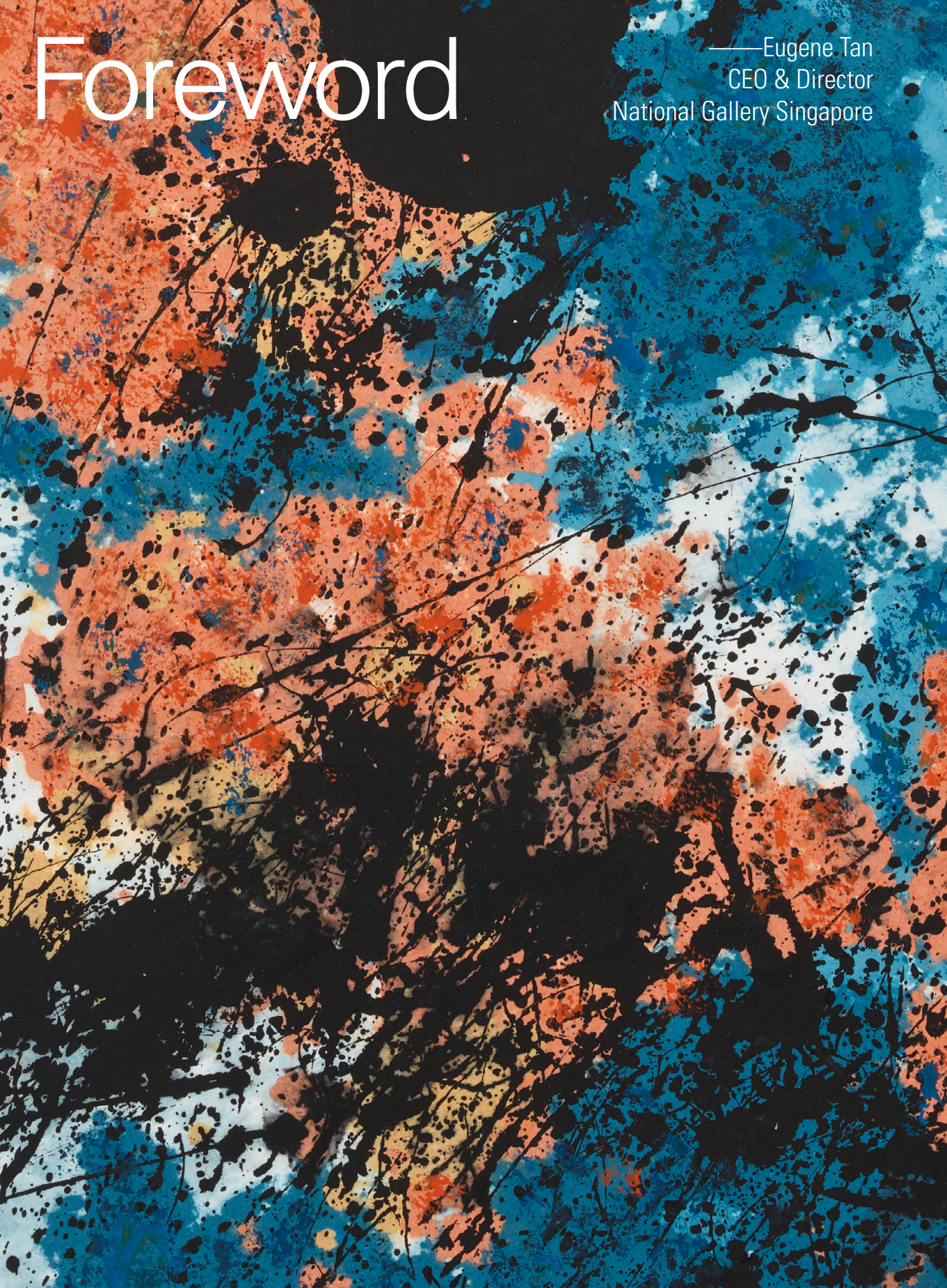






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# Foreword

—Eugene Tan  
CEO & Director  
National Gallery Singapore



We are proud to launch our first Dalam Collection exhibition, which features our recent and notable acquisitions of ink paintings. *Where Ink Tides Meet* offers highlighted moments in Singapore's story of ink art. The exhibition showcases works by ink masters, lesser-known voices in the ink genre, and artists who have experimented with ink techniques and visualities.

Organised into three sections "Revival," "Encounter," and "Nexus," the exhibition explores different moments when artists re-engaged with ink practices and began to explore broader cultural interconnections through ink as a medium.

Dalam Collection serves as a "project space" for curators at the Gallery to raise questions and develop strategies that explore overlooked or emerging narratives, drawing on our collection of artworks from Singapore, Southeast Asia and beyond. The Dalam series began with Dalam Southeast Asia in 2021, followed by Dalam Singapore, which will open in July 2025. Both are strategically located within the framework of the long-term collection displays of the Southeast Asia and Singapore Galleries respectively. As noted in earlier publications from the Dalam Southeast Asia series, the term "Dalam" is a Malay word meaning "inside," commonly used in everyday parlance to refer to both an inner physical and metaphysical space—inferring our commitment to self-reflexivity in how we present our collections to generate perspectives on artistic processes and their relationships with societal concerns. To support these aims, Dalam Collection seeks to deepen understanding of our holdings by focusing on specific aspects, notably our areas of collecting and the different scopes of our research and curatorial work.

Through *Where Ink Tides Meet*, we invite audiences to reflect on the dynamic and evolving nature of ink as an artistic medium—one that bridges tradition and innovation, locality and global influence. We extend our heartfelt gratitude to our key donors: Hong Zhu An, Yeap Lam Yang, family of the late Khoo Seok Wan, and many others, whose generosity has made it possible to grow our collection and present *Where Ink Tides Meet*. Their support has been instrumental in enriching our understanding of the diverse artistic trajectories in ink. We also wish to thank our dedicated curatorial and exhibition teams for their invaluable research and hard work in making this exhibition possible. We hope this presentation sparks new dialogues and insights into the histories, connections, and enduring possibilities of ink in historical and contemporary practices.



# Preface

—Horikawa Lisa  
Senior Curator and Director  
(Curatorial and Collections)



Despite the fact that a collection forms the very existential basis of any public arts institution, the process of building it often remains opaque to the public it serves. In 2018, National Gallery Singapore (the Gallery) organised a mid-sized exhibition titled *(Re)Collect: The Making of Our Collection*<sup>1</sup> as a preliminary effort to demystify this process. It endeavoured to unearth the origins of Singapore's national visual arts collection beginning in the 1960s and to trace the broad historical trajectories of its development since. This was no easy task for a young institution like the Gallery, especially with historical records being scarce or scattered. The exhibition revealed that the Gallery's collection was a palimpsest of histories—layered and informed by the changing museological landscape, the art ecosystems of Singapore, Southeast Asia and the world, successive curatorial visions, areas of expertise of the institutions, and the contributions of artists, their families and private donors.

Of the 8,910 artworks registered today under the Gallery's care within Singapore's National Collection, more than half of them were transferred from Singapore Art Museum (SAM, est. 1996) prior to the Gallery's founding in 2015. SAM, in turn, had inherited a part of its holdings from its predecessor, the National Museum Art Gallery (NMAG, est. 1976), which included a seed donation of over 110 artworks from Dato Loke Wan Tho in 1960 and the years that followed.<sup>2</sup> It was only in 2009, when the Gallery was formally registered as an official entity, that it started to build its own collection, developing upon the collections inherited from NMAG and SAM. In this context, collection-building by the Gallery entails incessant dialogues between its past, present and future—assessing what is represented or absent and identifying gaps that are relevant to today's audiences and those of the future.

The Gallery's collection is broadly categorised into three areas: Singapore, Southeast Asia and Ink. The inaugural edition of the Dalam Collection series focuses on the third—"Ink." Narrowly defined, Chinese ink art is collected not only by the Gallery but also by Asian Civilisations Museum and the National Museum of Singapore. The Gallery's focus, however, lies in tracing the modern transformation of this medium. Of the 1,264 Chinese ink works in the Gallery's collection, most were produced in the 20<sup>th</sup> century by successive generations of ink artists in Singapore. This includes those who specialised solely in ink, such as Pan Shou, Fan Chang Tien, and Wu Tsai Yen, as well as those who worked across both ink and oil, such as Chen Wen Hsi, Chen Chong Swee, Cheong Soo Pieng, Lim Hak Tai, and



Lim Tze Peng, the last of whom, together with his family and private collectors, contributed close to 300 works from the 1970s into the 2010s. As a result, the collection manifests an incredibly rich lineage and uniquely diverse development of ink practice in Singapore, diverging from ink trajectories elsewhere. In 2008, this core collection was further shaped by a major donation of 113 works by Wu Guanzhong, a leading modern Chinese artist. Wu's donation had a defining impact on the collection's identity, resulting in stronger articulation and positioning of the place of local ink practice vis-à-vis Asian and global modernisms. That stance was reinforced in 2023 with the donation of 20 works by Liu Kuo-sung, an ink artist of global significance. In response to these collection developments, the Gallery's curatorial team dedicated to ink has been refining its research and collecting strategy. Anchored by a comprehensive holding of Chinese ink works by Singapore artists, and complemented by key examples of works by international ink artists, the Gallery now aims to investigate the multiple experiences of modern ink from a Southeast Asian vantage point, one that differs from the dominant Sinocentric or Euro-American perspectives that have shaped much of the discourse.

In 2021, the Gallery launched a new exhibition series, *Dalam Southeast Asia*. Situated within the Gallery's UOB Southeast Asia Gallery, *Dalam Southeast Asia* introduced a new curatorial model that of a "project space," a nimbler framework for focused curatorial inquiry. Through annual single-room displays, *Dalam Southeast Asia* has foregrounded lesser-known narratives, functioning as a node through which to recalibrate conventional expectations of long-term displays.<sup>3</sup> This series will soon be complemented by its counterpart, *Dalam Singapore*, launching this July within the DBS Singapore Gallery. While both *Dalam Southeast Asia* and *Singapore* position themselves in relation to their respective long-term UOB Southeast Asia and DBS Singapore Galleries, *Dalam Collection* takes the Gallery's act of "collection-building," which inevitably turns into collection sharing, as its main subject of enquiry. Unbound by fixed schedules or formats, this series is intended to surface new facets of the Gallery's collection as they emerge. With the three "project spaces," it is our hope that this new series becomes part of a broader effort by the Gallery to instil curatorial thinking across the board, serving as a platform for curators to present their latest efforts in building and sharing the collection through an engaging and innovative approach, while connecting the public to the never-affixed nature of museum collections.



Amidst this refinement in curatorial direction, *Where Ink Tides Meet* offers a view into several areas the ink team has focused on in recent years. These include the tangible presence of vernacularised Chinese ink tradition in Singapore in the early 20<sup>th</sup> century, the complexity of organic networks formed among the ink artists within and beyond Singapore, and the medium's potential as a source of renewal not only for local artists but also for artists across the region. By situating ink at the confluence of place and practice—where the tides meet, the exhibition demonstrates the medium's continuing ability to generate new artistic possibilities and cultural dialogues.

- 1 *(Re)Collect: The Making of Our Collection* took place from 11 May to 19 August 2018 at the Singtel Special Exhibition Gallery B and C.
- 2 A good number of Dato Loke's collection, in turn, originated from Frank Sullivan, who operated one of the earliest commercial galleries in Southeast Asia in Kuala Lumpur and became the first administrator of the National Art Gallery, Malaysia.
- 3 See Shabbir Hussain Mustafa, "Preface," in *The Tailors and the Mannequins: Chen Cheng Mei and You Khin*, by Roger Nelson (Singapore: National Gallery Singapore, 2021).

Scan to access  
key figures &  
facts about the  
Gallery's ink  
collection.





# Where Ink Tides Meet: A Tangent in the Story of Singapore Ink

—Jennifer K.Y. Lam  
Curator





Ink has long been a fundamental material for writing and painting, used across civilisations since ancient times to preserve memories and to capture human thought and imagination.<sup>1</sup> Its formulae have varied across time, place, and available materials.<sup>2</sup> These variations, along with production and trade locations, influenced how inks were named, often reflecting cultural origins and historical trade routes. For instance, “Indian ink” takes its name from India, but it originated in China. This misnomer reflects the complex history of ink’s evolution and global dissemination.<sup>3</sup> Among the oldest civilisations associated with ink are the Sinic, Islamic-Arabian, and Indic civilisations.<sup>4</sup> Each has made a lasting impact on Southeast Asia and shaped its cultural foundations.<sup>5</sup> The Sinic civilisation stands out for its sophisticated development of ink, encompassing production methods, application techniques, and artistic philosophies.<sup>6</sup> Its legacy has been transmitted and adapted across multiple Asian regions, including Japan, Korea, and Vietnam, and was brought to Singapore by Chinese immigrants. In Singapore, the story and development of ink art remains closely tied to these Sinic traditions, commonly referred to as Chinese ink painting and calligraphy.

Since opening in 2015, National Gallery Singapore (the Gallery) has deepened its exploration of ink art traditions.<sup>7</sup> The museum’s first exhibition, *Siapa Nama Kamu?: Art in Singapore since the 19<sup>th</sup> Century*, featured a section titled “Tradition Unfettered: The Story of Singapore Ink,” which outlined the development of Chinese ink painting on the island. In an accompanying essay, Cai Heng noted that ink art in Singapore is often categorised by ethnicity or medium, limiting its integration into the country’s modern art narrative. She added that this narrow framing overlooks the evolution of ink art within Singapore’s multicultural context, while broader discussions of modern Chinese ink typically focus on mainland China, Hong Kong, Taiwan, or overseas Chinese communities, and seldom include Singapore.<sup>8</sup>

Through ongoing research, exhibitions, and collection development, the Gallery has expanded its focus beyond Singapore to connect global and local ink art.<sup>9</sup> *Where Ink Tides Meet* is part of this effort, exploring ink as both a conceptual and creative approach. The project draws on the museum’s collection and recent acquisitions to trace how artists from diverse backgrounds in Southeast Asia have revived, encountered, interpreted, and carried forward the spirit of ink. The exhibition also repositions Singapore as a dynamic nexus of ink exchange shaped by cultural diversity and transnational flows. Framed by the themes of



Revival, Encounter, and Nexus, it bridges past and present, questions linear chronologies, and offers intersecting paths that reshape the view of ink art practice. This curatorial lens is especially relevant in Singapore, where histories of movement and exchange have shaped the local art scene for over a century.

## Revival: Where Tradition Meets Reinvention

Singapore's strategic location has long fostered artistic and cultural exchanges. In *Migration, Transmission, Localisation: Visual Art in Singapore (1886–1945)*, Yeo Mang Thong traces the island's emergence as a key hub for artists in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries.<sup>10</sup> Many led multifaceted careers across painting, calligraphy, cartoons, literature and more, serving as educators, editors, collectors, founding members of art societies and community leaders. Yet few of these artists have received sustained monographic attention, due to wartime losses, the absence of descendants to carry on their legacies, limited archival preservation, and shifts in priorities beyond their art practices. Although many of these artists worked fluently across mediums, modern art narratives often privilege their oil paintings over their ink works. This reflects not only their public alignment with oil as a medium but also the relegation of ink to the private sphere as a form of personal discipline. For example, Lim Hak Tai (1893–1963), founding principal of the Nanyang Academy of Fine Arts, was a key figure in shaping art education in Singapore.<sup>11</sup> His proficient practice in Chinese calligraphy and ink painting reflected a deep commitment to cultural heritage and self-cultivation. Though his works have received less recognition than his educational contributions, they reveal the discipline and integrity of a traditional Confucian gentleman. Lim belongs to a generation of artists who were proficient in both Chinese ink and Western painting. Others from this generation include Liu Kang (1911–2004) and Chen Jen Hao (1908–1976), whose ink works are now part of Singapore's national collection.

Known for his vibrant oil paintings of tropical life, Liu Kang brought his bold palette to the collaborative ink work [Not titled] (*Spider and Flowers*) (1947) with Chen Chong Swee (1910–1985).<sup>12</sup> The vertical scroll features a striking orchid, angled downwards in vivid colours, balanced by its broad, monochromatic base. Below, a spider hangs mid-air, its web linking the orchid to an unseen point. Liu Kang captured the orchid's spirit and demeanour with



swift brushwork, while Chen Chong Swee used fine lines to depict the spider and web. The contrast in their styles creates a dynamic harmony, enhanced by the multi-point perspective that guides the viewer's eye from the top right to the bottom left of the scroll, or vice-versa.

Conversely, in *Who Wakes Up First from the Dream* 《大梦谁先觉》 (1943), Chen Jen Hao adopts a single-point perspective and a wide horizontal composition that mirrors the natural field of vision. Two cats lie curled at the centre, forming the focal point. Their silhouettes draw the viewer's eye inwards along an invisible line that converges between a tail and an ear. A faint horizon blends into the stone slab beneath them, while leafy foliage in the background adds to the painting's tranquil atmosphere and frames the composition. These spatial strategies reflect Western painting traditions, except for the use of "the void" — an ink-painting element linked to Eastern philosophies of emptiness.<sup>13</sup> Chen's treatment of form also aligns with Chinese ink painting traditions: the cats, stone, and foliage are depicted in a flat, minimal manner that emphasises presence, gesture, and spirit. This distillation echoes the concept of *yijing* (artistic conception)<sup>14</sup> that is essential in the artistic traditions of the Sinic civilisation. The title further reinforces this connection, referencing Zhuangzi's "great dream" and quoting a line from *Romance of the Three Kingdoms*.<sup>15</sup> This combination prompts reflection on the boundaries between reality, illusion, and the unspoken truths each life conceals.

Chen's early works reveal strong foundations in both traditional Chinese ink and Western art. However, despite his evident talent, his artistic potential remained largely unrealised, eclipsed by his commitment to teaching and his role as a school principal in Malaya and Singapore.<sup>16</sup> His brother-in-law, Liu Kang, believed Chen's devotion to education cost him the prime of his artistic career.<sup>17</sup> Still, his 1943 ink painting of two cats hints at what might have been. This example underscores why the recovery of rare or long-lost works is critical to reconstructing gaps in Singapore's art historical narrative. Such rediscoveries show how immigrant artists revitalised traditional ink practices by adapting them to new cultural and social contexts, ensuring their continued relevance through active engagement with their environment.



# Encounter: Where Discoveries Are Made

Artists who arrived in Singapore responded to their new surroundings, adapting their visual language to capture the distinctive tropical light, flora, and rhythms of Southeast Asia. Many were alumni of leading Shanghai art academies, who came together in April 1935 to form the Salon Art Society to promote art and foster community.<sup>18</sup> Renamed the Society of Chinese Artists (SOCA) later that year, it expanded its membership to include all ethnic Chinese artists from Singapore, Malaya, and Indonesia.<sup>19</sup> SOCA held annual exhibitions showcasing members' artworks from then on, pausing only during the war, and remains active today.<sup>20</sup> Its 6<sup>th</sup> annual exhibition held in December 1946, one of Singapore's first postwar art events, featured Chen's *Who Wakes Up First from the Dream*.<sup>21</sup> SOCA also hosted exhibitions for visiting artists from abroad in the interwar years and beyond.<sup>22</sup>

Guan ShanYue (1912–2000), Wang Lanruo (1911–2015) and Li Xiaoping (1919–1993) were the first ink painters from mainland China to visit postwar Singapore in 1947.<sup>23</sup> They came to Southeast Asia in search of new visual materials and inspiration.<sup>24</sup> SOCA organised an exhibition for them at the Chinese Chamber of Commerce in November that year.<sup>25</sup> At the exhibition's opening, Guan delivered a speech that included a reflection on the past decade of artistic developments in mainland China.<sup>26</sup> He was surprised to find an established art association like SOCA in Singapore and noted that artists from both lands could exchange ideas and grow together in their shared pursuit of art. Before leaving the region, Guan gifted [Not titled] (*An Indian Lady and Tropical Trees*) (1947) to SOCA, recording the dedication in the inscription. With concise, realistic brushwork, he depicted an Indian woman carrying a water pot, her gaze cast beyond the viewer. Bold, expressive strokes in the surrounding palm trees emphasise the tropical setting.

As the 20<sup>th</sup> century progressed, SOCA ceased to be the only organiser for visiting artists, reflecting a growing, more interconnected art scene between Singapore and the wider world. This growing openness is exemplified by *Aromatic Scent in the Cold and New Mark in Ink* (1985), a rare collaborative ink work by Pan Shou (1911–1999), Fan Chang Tien (1907–1987), and Hong Kong artist Szeto Kei (1904–1997).<sup>27</sup> Connected through their mutual pupil, Lee Soo Chee (1940–2017), Szeto and his students from the Cang Cheng Art Association met with Singapore artists, including Fan and Pan, at a *yaji* (literati art gathering) organised by Lee on 11 August 1985 at Chung Hwa Art Gallery.<sup>28</sup> Her close ties to the three



ink masters suggest they likely entrusted the painting to her after the event, though no written record has been found.<sup>29</sup> In 2013, Lee donated this work to National Gallery Singapore. This spirit of cultural generosity is shared by many, including dedicated collectors who have played a vital role in securing works by 20<sup>th</sup>-century modernist ink masters like Lu Yanshao, Wu Guanzhong and Li Xiongcai for the national collection. These acts of giving form part of a larger story of artistic exchange that has shaped Singapore's cultural landscape. Through unique networks and gatherings, creation, collaboration, and collection thrived. They demonstrate how in an interconnected world, openness to difference can turn encounters into moments of discovery—where boundaries fade, traditions evolve, and new meanings emerge.

## Nexus: Where Ideas And Forces Converge

This dynamic is especially evident in Singapore, which stands as a vivid example of how boundaries between traditions and cultures can fade through fusion and coexistence. As a multicultural city-state, it brings together diverse ethnic communities, languages, and customs, fostering a dynamic environment where civilisations intersect. This convergence reflects deeper historical patterns of cultural transmission across Southeast Asia, as articulated by historian Wang Gungwu, who identified the Indic, Islamic-Arabian, and Sinic civilisations as foundational to the region, later joined by the European civilisation with the spread of modernity. He emphasised that civilisations are living, evolving systems shaped by change and interaction, not confined to nations or static identities.<sup>30</sup> This blending fuels artistic innovation, generating new forms of expression that honour and expand traditions. Ink painting in Singapore and Southeast Asia mirrors the region's multicultural environment, combining techniques, themes, and aesthetics from various traditions. This synthesis is evident in the distinct paths of contemporary artists who build on their traditional foundations while forging new modes of expressions. The practices of Hong Zhu An (b. 1955), Fernando Zóbel (1924–1984) and Latiff Mohiddin (b. 1941)—all represented in the collection of National Gallery Singapore—exemplify this dynamic interplay of ideas and creative forces.

Hong began with the creative techniques and cultural references of the Sinic civilisation in ink painting, calligraphy, and the historic applied arts.<sup>31</sup> His encounter with the European civilisation, such as abstract art, prompted him to explore formal



elements of art as subjects in themselves.<sup>32</sup> From this, he developed a distinct visual language, using asemic writing,<sup>33</sup> textures inspired by ancient Chinese artefacts, and colour as core elements to show that beauty and meaning can be found in imperfection. By moving beyond legible words,<sup>34</sup> Hong removes the literary barrier and invites a deeper, more inclusive engagement with his creations. A comparison of his works shows a steady transformation of his practice, culminating in his latest experiments with texture and material during his second residency at the Singapore Tyler Print Institute, where he continued to explore new ways of working with ink. These innovations stem from his relocation to Singapore, which provided him with the space to explore themes closely tied to his inner world and the freedom to break from established art schools and prevailing art tides.<sup>35</sup>

Conversely, Zóbel started his artistic journey within the traditions of European Civilisation, conscious of his Spanish heritage and identity as a Western painter.<sup>36</sup> His encounter with East Asian cultures began unintentionally, first through family trips to Japan, and then deepened after a 1958 archaeological expedition in which ancient Chinese porcelain was found.<sup>37</sup> This sparked a serious interest in Chinese art, prompting Zóbel to undertake a rigorous study of its history, styles, and philosophy.<sup>38</sup> From this, Zóbel developed a practical framework to engage with and interpret Chinese ink-art traditions.<sup>39</sup> He treated memory as an active organising force that distils experience by removing distractions to reveal what truly matters. His painting process mirrored this principle: starting from sketches or photographs, he pared down until only the essential remained.<sup>40</sup> This impulse to find meaning through reduction and deconstruction aligns closely with the concept of *xieyi* (写意 or writing ideas) in ink art. In doing so, Zóbel became a model for the curious “others”—particularly in the Euro-American world—demonstrating how the Sinic civilisation can serve as a vital source of intellectual, emotional, and creative inspiration.

Latiff charts yet another path. Grounded in the cultural worldview of the Islamic-Arabian civilisation through his family background, his upbringing in Singapore exposed him early to overlapping influences from Sinic and European civilisations.<sup>41</sup> A 1990 visit to Guilin in China, famed for its dramatic limestone peaks rising from lush, winding rivers to the landscapes, led Latiff to reinterpret these sights into varied lines, textures, and moods by using a blend of moist and dry brushstrokes, rigorous line-work, and selective use of colour. He extended this approach in later works such as *Dark Landscape*, *Rimba*<sup>42</sup> and *Wetlands*



series, which explore elemental aspects of nature. His visual language grew increasingly organic, echoing his formative years in Singapore. For Latiff, these rapid freehand drawings aim to evoke atmosphere, focusing on both seen and unseen. He anchored the process in careful preparation, material choices, and his internal state, allowing perception to transform into expression.<sup>43</sup>

Ink art transcends cultures, geographies, and time, with roots in Sinic, Indic, Islamic-Arabian, and European civilisations. It is both technique and philosophy, grounded in gesture, shaped by impermanence, and sustained through reinvention. In Southeast Asia, particularly Singapore, where civilisations converge and intersect, ink becomes a living practice continually reshaped by artists. *Where Ink Tides Meet* exhibition recalls the fluid nature of ink and its capacity to absorb difference, reflect locality, and evolve across boundaries. It explores how artists revisit and transform traditions, using ink not just as a medium but as a way of seeing and being. In a world increasingly defined by exchange and hybridity, ink offers a model for how the past and present can meet through ongoing conversations across cultures and generations.



1 For an overview of ink's history and composition, see David N.  
 2 Carvalho, *Forty Centuries of Ink* (Kessinger Publishing, 2004).  
 3 See Jerome Silbergeld, *Chinese Painting Style: Media, Methods,  
 4 and Principles of Form* (University of Washington Press, 1982).  
 5 Silbergeld briefly touches on the ink and pigments used in Chinese  
 6 ink painting; see also Jiang Xuanyi, *Zhong Guo Hui Hua Cai Liao  
 7 Shi [History of Materials in Chinese Painting]* (Shanghai Calligraphy  
 8 and Painting Publishing House, 1986) which includes a detailed  
 9 chapter that discusses the various ingredients and techniques in  
 10 making ink and its black pigment.  
 11 Carvalho elaborates on this in the chapters "Genesis of Ink"  
 and "Ancient Modern Ink Receipts," in *Forty Centuries of Ink*,  
 1–16, 188–204.  
 Carvalho identifies the ancient Egyptians and Chinese as the first  
 to use ink, followed by the Arabs, Indians, and Romans. Drawing  
 on this, I referenced Wang Gungwu's approach in *Living with  
 Civilisations: Reflections on Southeast Asia's Local and National  
 Cultures* (World Scientific Publishing, 2023), which examines  
 the civilisations that have impacted on the cultures and societies  
 in Southeast Asia since ancient times: Indic, Islamic-Arabian, Sinic,  
 and European.  
 Wang defines "civilisation" as a visionary effort to explain  
 existence and uplift human life, forming ideational and moral  
 systems that transcend local cultures, whereby "culture" is  
 a shared set of practices, values, and traditions developed by  
 a group of people, reflecting their collective identity.  
 For example, Jiang refers to Jin and Wei dynastic records in his  
 discussion of the materiality of ink. See also Richard Barnhart  
 et al., *Three Thousand Years of Chinese Painting* (Yale University  
 Press, 1997), which traces the evolution of ink painting from the  
 Palaeolithic period onwards.  
 Between 2015 and 2024, the Gallery has presented monographic  
 exhibitions on Chua Ek Kay, Chen Chong Swee, Lim Tze Peng,  
 Wu Guanzhong and Liu Kuo-sung, as well as an exhibition on  
 Xiu Hai Lou Collection that traces the history of ink art collecting  
 in Singapore.  
 Cai Heng, "Traditions Unfettered: The Story of Singapore Ink,"  
 in *Siapa Nama Kamu?: Art in Singapore since the 19<sup>th</sup> Century*  
 (National Gallery Singapore, 2015), 68.  
 The Gallery launched the Wu Guanzhong Research & Exhibition  
 Series in 2018, followed by the New Moons Ink Art Lecture Series  
 in 2024, which was supported by a generous artwork donation  
 from Liu Kuo-sung. In 2025, it acquired its first works by Gu Wenda  
 and Lui Shou Kwan. Future potential projects include collaborations  
 with overseas museums to advance the discourse on ink art.  
 Yeo Mang Thong, *Migration, Transmission, Localisation: Visual  
 Art in Singapore (1886–1945)* (National Gallery Singapore, 2019)  
 is the English translation of his original Chinese title. This English  
 translation makes Yeo's groundbreaking research more accessible,  
 filling a significant gap in the study of Singapore's pre-war art history.  
 Lim Hak Tai's influence extended beyond the academy. In his  
 1955 manifesto, published in *Art of Young Nanyang Artists*, he  
 outlined six principles that defined his vision for Nanyang art: (1)  
 the fusion of different cultures; (2) the bridging of Eastern and  
 Western art; (3) engagement with scientific and social ideas; (4)  
 responsiveness to local needs; (5) expression of tropical identity;  
 and (6) fulfilment of educational and social roles. This framework  
 continues to shape regional art discourse today.



12 To learn more about the artists' biographies and practices, see  
 Ong Zhen Min et al., *Liu Kang: Colourful Modernist* (National  
 Gallery, 2011); and Low Sze Wee and Cai Heng, *Chen Chong  
 Swee: Strokes of Life: The Art of Chen Chong Swee* 《生机出笔端:  
 陈宗瑞艺术特展》 (National Gallery Singapore, 2017).

13 Silbergeld, 48–49.

14 Translated as “artistic conception,” the concept of *yijing* (意境)  
 is unpacked by Zong Baihua in his writings on aesthetics.  
 For Zong, this term encapsulates the fusion of subjective  
 emotion and objective imagery, wherein the external scene  
 reflects the internal spirit of the artist. Art, in this view, is not  
 mere representation but a metaphysical resonance between  
 the human and the cosmos. For more, see Zong Baihua, *An  
 Aesthetics Anthology*, (Routledge, 2023).

15 The referenced poem line is: 大夢誰先覺 平生我自知, which  
 translates to “Life is just a dream that seems real. Who can  
 awaken from it first? Only I know what I have done in my life.”  
 For an analysis of this poem within *Romance of the Three  
 Kingdoms*, see Lü Shukun, *Si Da Mingzhu Shici Shangxi*  
 [Appreciation of Poetry in the Four Great Classics] (Jilin  
 Literature and History Publishing House, 2003).

16 Chen Jen Hao is best remembered for his calligraphy work, as  
 most of his surviving works belong to this genre—a practice that  
 aligned more easily with his demanding schedule as an educator.

17 “Chen Jen Hao: Artist and Teacher,” in *Liu Kang: Essays on Art &  
 Culture* (National Gallery Singapore, 2011), 179–183.

18 Initially, the society limited its membership to alumni from three  
 major Shanghai art institutions: the Shanghai Art Academy, Xinhua  
 Art Academy, and Shanghai Arts University. See “Chapter VI: The  
 Singapore Society of Chinese Artists,” in *Migration, Transmission,  
 Localisation: Visual Art in Singapore (1886–1945)*, 80–89.

19 “Chapter VI: The Singapore Society of Chinese Artists,” in  
*Migration, Transmission, Localisation: Visual Art in Singapore  
 (1886–1945)*, 80–89. SOCA is one of Singapore’s oldest and  
 most enduring art associations, founded by overseas Chinese  
 artists who arrived on this island during the late 19<sup>th</sup> and early 20<sup>th</sup>  
 centuries, bringing with them proficiency in ink art, oil painting,  
 and various art forms.

20 “Chapter VI: The Singapore Society of Chinese Artists,” in  
*Migration, Transmission, Localisation: Visual Art in Singapore  
 (1886–1945)*, 80–89. Aside annual shows, SOCA often supported  
 social causes through fundraising exhibitions.

21 *Huaren Meishu Yanjiuhui Di Liu Jie Meizhan Tekan* [A Special  
 Issue on the 6<sup>th</sup> Art Exhibition of the Society of Chinese Artists],  
*Chung Nan Daily News*, 24 February 1946, 7.

22 See “Chapter VII: Survey of Art Activities in Singapore during  
 the five-year period between the war (1937–1941),” in  
*Migration, Transmission, Localisation: Visual Art in Singapore  
 (1886–1945)*, 94–108.

23 “Wang Lanruo, Guan Shanyue, Li Xiaoping Xiansheng Guohua  
 Zhanlan Tekan [A Special Issue on the Exhibition of Chinese  
 Paintings by Wang Lanruo, Guan Shanyue and Li Xiaoping],”  
*Nanyang Siang Pau*, 11 December 1947, 8.

24 *Nanyang Siang Pau*, 11 December 1947, 8. For more on the three  
 artists’ styles and works presented in the exhibition, refer to  
 Chen Chong Swee’s writing in this news spread.



25 While news articles on this exhibition were published in  
 December 1947, Guan dated his speech at the exhibition opening  
 as 28 November 1947. See “*Shi Nian Lai Zhongguo Huatan de*  
*Dongtai* [Ten Years of Developments in the Chinese Painting  
 26 Scene],” *Nanyang Siang Pau*, 1 & 6 December 1947, 5.  
 In this article, Guan covered four key areas: *guohua* (Chinese  
 ink painting), Western painting, woodblock prints, and *manhua*  
 (comics). He elaborated on each part with reference to different  
 artists active during the period, including Ye Qianyu, Pang Xunqin,  
 Fu Baoshi, Huang Junbi, and Li Xiongcai.  
 27 See Lee Soo Chee, *A Collection of Pan Shou, Fan Chang Tien and*  
*Szeto Kei Artworks* (Lee Soo Chee, 2008) for more details on the  
 gathering of these three ink masters, which led to the birth of this  
 painting that is now in the National Gallery Singapore’s collection.  
 28 Photographs and details of this gathering can be found in “Making  
 strokes and friends,” *The Straits Times*, 11 January 1985, 2.  
 29 Lee Soo Chee was an active member of several Singapore art  
 groups, including the Hwa Han Art Society, Singapore Art Society,  
 Society of Chinese Artists, and Hong Kong’s Cang Cheng Art  
 Association. In 1961, she studied literature and history under  
 Professor He Jingqun at Chu Hai College in Hong Kong, while  
 also receiving private ink painting lessons from Szeto Kei. Upon  
 returning to Singapore, she met Pan Shou in 1970. Impressed  
 by her connection to Professor He, Pan invited her into his  
 literary circle. Their shared ties with writer Liu Taixi deepened this  
 relationship, and Pan would occasionally inscribe Lee’s paintings in  
 support. In 1972, while raising two young children, Lee resumed  
 ink painting under Fan Chang Tien, who recognised her talent and  
 encouraged her to keep painting despite family demands.  
 30 See Wang Gungwu, *Living with Civilisations: Reflections on*  
*Southeast Asia’s Local and National Cultures*.  
 31 Raised in Shanghai and trained at the Shanghai Art & Craft  
 Institute and Sichuan Art Academy, Hong Zhu An built a strong  
 foundation in traditional ink and calligraphy, while also studying  
 sculpture, ceramics, batik, and murals.  
 32 Hong Zhu An, in conversation with the author and colleagues,  
 on 20 March 2025. The artist left Shanghai for Sydney in the late  
 1980s, before relocating to Singapore in 1993.  
 33 Abstract, script-like gestures that express rhythm and emotion  
 without conveying words.  
 34 Hong Zhu An expressed his deep reverence for traditional  
 brushwork and his dedicated study of calligraphy, emphasising  
 its expressive and aesthetic potential beyond linguistic meaning:  
 “如果要读出书法的含义,大可去阅读文学作品,但在我的作品里,大家只是看到  
 笔墨的金石味,书法是如此重要,能够掌握书法,就能成为一流的画家,试想,把  
 华文字一字一字的排列下来,该有多美!” [“If you want to understand  
 the meaning of calligraphy, you can read literary works. But in my  
 paintings, what people see is simply the enduring flavour of brush  
 and ink. Calligraphy is so important—if you can master it, you can  
 become a first-class painter. Just imagine how beautiful it is to  
 arrange Chinese characters one by one.”] — Hong Zhu An, quoted  
 in “《分解的字与画》,” 联合早报 (*Lianhe Zaobao*), 26 August 1995, 60.  
 35 Hong Zhu An, in conversation with the author and colleagues, on  
 20 March 2025.  
 36 Fernando Zóbel, interview by Joaquín Soler Serrano, *A fondo*,  
 RTVE, July 22, 1979.



- 37 Zóbel interview, *A fondo*, RTVE. For more of Zóbel's biography in print, see Alfonso de la Torre et al., *Fernando Zóbel: Catalogue Raisonné of Paintings 1946–1984* (Fundación Azcona, 2022).
- 38 Zóbel interview, *A fondo*, RTVE. Zóbel studied under Manila-based ink artist Chen Bing Sun (1914–1988) for several years following the 1958 archaeological expedition. Although details of Chen's teachings remain scarce, Zóbel's lecture notes from his Chinese & Japanese art classes at Ateneo de Manila University (c. 1956–1961) reveal a deep understanding of the history, styles, key figures, and philosophy of Chinese ink painting. For further discussion, see *Fernando Zóbel: Order is Essential* (National Gallery Singapore, 2025).
- 39 Zóbel interview, *A fondo*, RTVE. In a letter to his friend Paul Haldeman dated 6 December 1959, Zóbel described mastering the Chinese brush as a vital discipline for any painter, shaping both his technique and conceptual approach. See "Chronology," Fernando Zóbel, accessed 16 April 2025, <https://fernandozobel.es/en/chronology.html>.
- 40 Zóbel interview, *A fondo*, RTVE.
- 41 For more on the artist's recollection of his formative years, see *Half Craft Half Art: Latiff Mohidin*, ed. Shabbir Hussain Mustafa (National Gallery Singapore, 2020).
- 42 Malay for "jungle."
- 43 *Latiff Mohidin: Journey to Wetlands and Beyond* (Singapore Art Museum, 2009), 82.

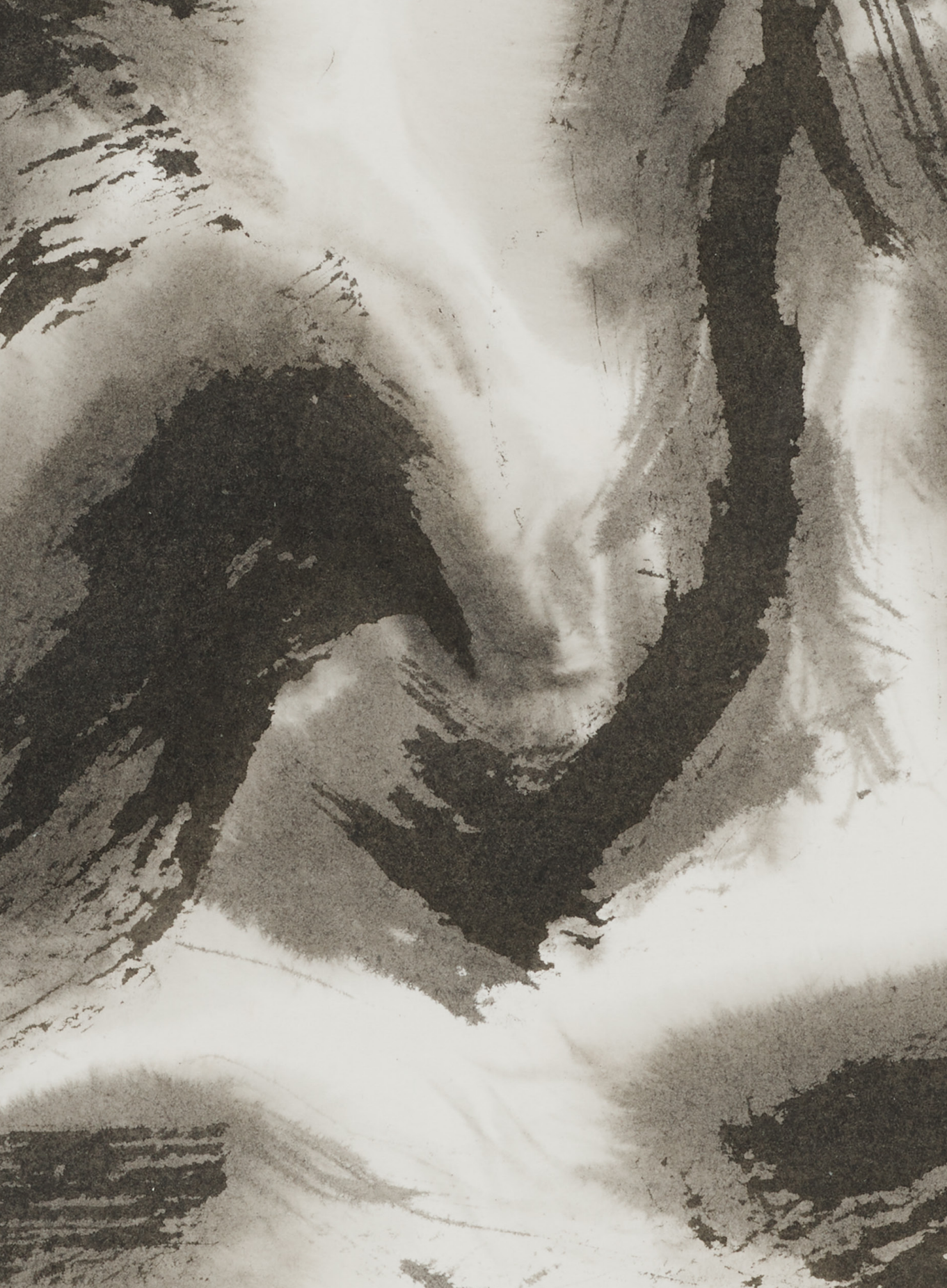


# Selected Artworks



Latiff Mohidin. Detail of *Gullin (11)*. 1990. Ink and watercolour on paper, 23.5 × 34.5 cm.  
Gift of the YLY Collection. Collection of Singapore Art Museum.









款题：  
癸未秋，  
人浩。

Inscription:  
Guiwei year, autumn,  
Jen Hao (signed).

Chen Jen Hao (陈人浩). *Who Wakes Up First from the Dream*,  
大梦谁先觉. 1943. Ink and colour on paper, 28.5 × 53 cm.

铃印：陳（白文）、陳人浩（朱文）  
Seals: Chen (intaglio),  
Chen Jen Hao (relief)





款題：

九畹名門艷入時，  
緣何浪(寄)一枯枝。  
蜘蛛尚解憐香意，  
留得殘紅帶雨絲。  
丁亥仲冬，  
劉抗寫花，  
宗瑞補成并題句，  
浪下脫寄。

INSCRIPTION:

The noble orchid once  
bloomed beautifully,  
Yet fate (carried)  
a withered branch  
on the tide.  
Still the spider  
knows to cherish the  
lingering fragrance,  
As fallen petals remain  
streaked with raindrops.  
In the mid-winter  
of the *Dinghai* year,  
Liu Kang painted  
the flowers,  
Chong Swee completed the  
work and added  
the verse.  
The word "ji (carried)"  
was left out after the  
word "lang (tide)."

鈴印：

刘抗(朱文)、宗瑞書畫(白文)

SEALS:

Liu Kang (relief), calligraphy  
and  
painting of Chong  
Swee (intaglio)

Liu Kang (刘抗), Chen Chong Swee (陈宗瑞). [Not titled] (*Spider and Flowers*). 1947. Ink and colour on paper, 133.5 × 34 cm.





款題：  
烏敏島紀行。  
辛丑國慶。  
福茂。

INSCRIPTION:  
Record of a trip  
to Pulau Ubin.  
*Xinchou* year, National Day.  
Hock Moh (signed).

鈐印：  
吉祥 (朱文)、李 (朱文)、  
福茂 (白文)、樂在其中 (白文)、  
肖形印牛 (朱文)

SEALS:  
Auspicious (relief),  
Lee (intaglio), Hock Moh  
(relief), Enjoying the  
moment (intaglio), pictorial  
seal of an ox (relief)

Lee Hock Moh (李福茂). *Record of a Trip to Pulau Ubin*, 乌敏岛纪行.  
2021. Ink and colour on paper, 129 × 67 cm. © Lee Hock Moh.





款题：

风尘劫满神仙老。

翰墨缘深富贵难。

偶忆粤诗人句即以敬贺

司徒奇范昌乾两先生，

合作墨牡丹黄梅。

INSCRIPTION:

Weathered by worldly trials,  
even immortals would age.

Our (creative) destiny with  
brush and ink is profound,  
therefore, wealth is  
hard to come by.

By chance and from  
memory, I, a poet from  
Guangdong province,  
pen these words

to congratulate the two  
masters, Szeto Kei and  
Fan Chang Tien, in their  
collaboration on this ink  
peony and wintersweet.

铃印：

潘受(白文)、虚之(朱文)

SEALS:

Pan Shou (intaglio),

Xuzhi (relief)

Fan Chang Tien (范昌乾), Szeto Kei (司徒奇), Pan Shou (潘受). *Aromatic Scent in the Cold and New Mark in Ink*. 1985. Ink and colour on paper, 163.7 x 68 cm. Gift of Lee Soo Chee.





款題：

星洲華人美術會存。  
丁亥冬南遊還馬來亞得此稿。  
關山月。

INSCRIPTION:

Presented to Singapore  
Society of Chinese Artists.  
Travelled south in the winter  
of the *Dinghai* year, then  
returned to Malaya and  
obtained this work.  
Guan Shanyue (signed).

铃印：

嶺南人(朱文)、山月(朱文)

SEAL:

From Lingnan (relief),  
Shanyue (relief)

Guan Shanyue (关山月). [Not titled] (*An Indian Lady and Tropical Trees*). 1947. Ink and colour on paper, 140 × 35 cm.





Hong Zhu An (洪祝安). *Clear Water*, 碧水. 2022. Cel vinyl paint on paper pulp, 167.5 × 131.5 cm. Gift of the artist.





Hong Zhu An (洪祝安). *Idle Thoughts*, 闲思. 2022. Ink and colour on rice paper, 144 × 145.5 cm. Gift of the artist.





Latiff Mohidin. *Guilin (11)*. 1990. Ink and watercolour on paper, 23.5 × 34.5 cm.  
Gift of the YLY Collection. Collection of Singapore Art Museum.





Latiff Mohidin. *Wetlands (3)*. 2000. Ink on Tibetan paper, 76 x 51 cm. Gift of the YLY Collection.





Tang Da Wu (唐大雾). *Flowing Water*, 流水. 2009.  
Ink and pigment on paper, 109 × 78.5 cm.





Richard Walker. *Rabbit*. 1957. Ink and watercolour on paper, 55.5 × 39.5 cm.  
Gift from the family of the late Madam Tan Chwee Neo.























## LIST OF EXHIBITED WORKS

### REVIVAL

#### Chen Jen Hao (陈人浩)

(b. 1908, China; d. 1976, Singapore)

[Not titled] (*Landscape*)  
1943  
Ink and colour on paper  
46.5 × 51.5 cm

*Who Wakes Up First from the Dream*  
大梦谁先觉  
1943  
Ink and colour on paper  
28.5 × 53 cm

#### Chen Wen Hsi (陈文希)

(b. 1906, China; d. 1991, Singapore)

[Not titled] (*Three Gibbons*)  
c. early 1970s  
Ink and colour on paper  
68.5 × 45 cm  
Gift of Tay Eng Kian and family  
Acquisition in progress

#### Chern Yet Siew (陈月秀)

(b. 1911, China; d. 2002, Singapore)

[Not titled] (*Narcissus*)  
1949  
Ink and colour on paper  
120.5 × 39 cm

#### Chua Boon Hean (蔡文玄)

(b. 1905, China; d. 1995, Singapore)

[Not titled] (*Landscape*)  
1964  
Ink and colour on paper  
59 × 27 cm

#### Fan Chang Tien (范昌乾)

(b. 1907, China; d. 1987, Singapore)

*Orchids Under Bamboo Shade*  
竹阴香兰  
1965  
Ink on paper  
140.5 × 35 cm

#### Foo Chee San (符致珊)

(b. 1928, China; d. 2017, China)  
*Village of the Southern Islands*  
南岛村居  
Undated  
Ink and colour on paper  
69 × 46 cm

#### Huang Pao Fang (黄葆芳)

(b. 1912, China; d. 1989, Singapore)  
[Not titled] (*Osmanthus and Chrysanthemum*)  
Undated  
Ink and colour on paper  
135 × 34 cm

#### Khoo Seok Wan (邱菽园)

(b. 1874, China; d. 1941, Singapore)

[Not titled] (*Orchids on a Scholar Rock*)  
c. 1896–1940  
Ink on paper  
165 × 48 cm

[Not titled] (*Scholar Rock*)  
c. 1896–1940  
Ink on paper  
123 × 49.5 cm

Gifts of Ong Cheng Kian and family,  
descendants of Khoo Seok Wan

#### Lee Hock Moh (李福茂)

(b. 1947, Singapore)

*Nostalgia for Fort Canning*  
福康宁怀旧  
2020  
Ink and colour on paper  
133 × 68 cm  
  
*Record of a Trip to Pulau Ubin*  
乌敏岛纪行  
2021  
Ink and colour on paper  
129 × 67 cm

#### Lim Hak Tai (林学大)

(b. 1893, China; d. 1963, Singapore)  
*Bamboo in Ink*  
墨竹  
1952  
Ink on paper  
107 × 36.5 cm  
Gift of Lim Yew Kuan

#### Liu Kang (刘抗)

(b. 1911, China; d. 2004, Singapore)  
**Chen Chong Swee (陈宗瑞)**  
(b. 1910, China; d. 1985, Singapore)  
[Not titled] (*Spider and Flowers*)  
1947  
Ink and colour on paper  
133.5 × 34 cm

#### Liu Xiande (刘先德)

(b. 1900, China; d. 1979, Singapore)  
[Not titled] (*Rambutans and Sparrows*)  
1959  
Ink and colour on paper  
129 × 33 cm

#### Tan Oe Pang (陈有炳)

(b. 1947, Singapore)

[Not titled] (*Flower*)  
c. 1975  
Ink on paper  
40.8 × 37.5 cm

[Not titled] (*Landscape*)  
1975  
Ink on paper  
38 × 41 cm

#### Zhuang Shengtao (庄声涛)

(b. 1944, China)  
[Not titled] (*Landscape*)  
c. 1965–1975  
Ink and colour on paper  
121 × 30.2 cm  
This acquisition was made possible  
with donations to the Art Adoption  
& Acquisition Programme.



## LIST OF EXHIBITED WORKS

### ENCOUNTER

#### **Fan Chang Tien (范昌乾)**

(b. 1907, China; d. 1987, Singapore)

#### **Szeto Kei (司徒奇)**

(b. 1904, China; d. 1997, Canada)

#### **Pan Shou (潘受)**

(b. 1911, China; d. 1999, Singapore)

*Aromatic Scent in the Cold and*

*New Mark in Ink*

1985

Ink and colour on paper

163.7 × 68 cm

Gift of Lee Soo Chee

#### **Guan Shanyue (关山月)**

(b. 1912, China; d. 2000, China)

[Not titled] (*An Indian Lady and*

*Tropical Trees*)

1947

Ink and colour on paper

140 × 35 cm

#### **Li Xiongcai (黎雄才)**

(b. 1910, China; d. 2001, China)

*Pine*

松

1987

Ink and colour on paper

70 × 46.6 cm

Gift of Lim Choon Kong

#### **Liu Kang (刘抗)**

(b. 1911, China; d. 2004, Singapore)

#### **Chen Wen Hsi (陈文希)**

(b. 1906, China; d. 1991, Singapore)

#### **Chen Wei Lie (陈伟烈)**

(b. unknown, China; d. unknown)

#### **Chen Jen Hao (陈人浩)**

(b. 1908, China; d. 1976, Singapore)

*Squirrel with Pine Trees and Rocks*

松鼠松石图

1965

Ink on paper

92 × 45.5 cm

#### TOP OF THE PAINTING

#### **Pan Shou (潘受)**

(b. 1911, China; d. 1999, Singapore)

[Not titled] (*Calligraphy*)

Undated

Ink on paper

27 × 46.5 cm

#### BOTTOM OF THE PAINTING

#### **Lu Yanshao (陆俨少)**

(b. 1909, China; d. 1993, China)

[Not titled] (*Landscape*)

1962

Ink and colour on paper

34.5 × 46.5 cm

Gift of Dr. Charles Toh

#### **Wu Guanzhong (吴冠中)**

(b. 1919, China; d. 2010, China)

*Running Stream*

奔流

1988

Ink and colour on paper

72 × 142 cm

Gift of Dr. and Mrs. Ho Kee Hang

#### **Xu Junlian (徐君濂)**

(b. 1911, China; d. unknown)

[Not titled] (*Ducks*)

1974

Ink and colour on paper

69.5 × 32.5 cm

[Not titled] (*Peaches*)

1979

Ink and colour on paper

69.5 × 24 cm



## LIST OF EXHIBITED WORKS

### NEXUS

#### Fernando Zóbel

(b. 1924, Philippines; d. 1984, Italy)

*Grabado I*

1958

Oil on canvas

61.3 × 91 cm

#### Hong Zhu An (洪祝安)

(b. 1955, China)

*Boundless*

漫天

2020

Ink and colour on rice paper

58 × 186 cm

*Clear Water*

碧水

2022

Cel vinyl paint on paper pulp

131.5 × 167.5 cm

*Colours of Autumn*

秋色

2004

Ink and colour on rice paper

185 × 105.5 cm

*Drunken Song*

醉歌

2022

Cel vinyl paint on paper pulp

167 × 131 cm

Gift of the artist

*Idle Thoughts*

闲思

2022

Ink and colour on rice paper

144 × 145.5 cm

*Mindful Self-Cultivation*

和风虚竹

2021

Ink and colour on rice paper

141 × 144.5 cm

*My Dream from 50 Years Ago*

五十年前我的梦

2022

Cel vinyl paint on paper pulp

132.5 × 170 cm

*Ravelling in the Moment*

微醉

2019

Ink and colour on rice paper

104.5 × 104.5 cm

*Rhythm*

韵

2017

Ink and colour on rice paper

104.5 × 104.5 cm

*Where Deep Waters Be*

深水处

2022

Ink and colour on rice paper

145 × 145 cm

Gifts of the artist

#### Latiff Mohidin

(b. 1941, Malaysia)

*Dark Landscape*

1998

Crayon, watercolour, blanco and

ink on paper

28 × 20 cm

*Rimba*

1994

Watercolour and crayon on paper

27 × 18 cm

*Wetlands (3)*

2000

Ink on Tibetan paper

76 × 51 cm

Gifts of the YLY Collection

Collection of National

Gallery Singapore

*Guilin (7)*

1990

Pigment and watercolour on paper

22.8 × 20.5 cm

*Guilin (8)*

1990

Ink, pigment and watercolour

on paper

22.8 × 20.5 cm

*Guilin (9)*

1990

Ink, pigment and watercolour

on paper

22.8 × 20.5 cm

*Guilin (10)*

1990

Ink and watercolour on paper

23 × 18.5 cm

*Guilin (11)*

1990

Ink and watercolour on paper

23.5 × 34.5 cm

Gifts of the YLY Collection

Collection of Singapore Art Museum

#### Nena Saguil

(b. 1914, Philippines; d. 1994, France)

*Untitled*

1962

Pen and ink on paper

64.2 × 48.9 cm

*Untitled*

1963

Pen and ink on paper

63.5 × 48.6 cm

These acquisitions were made possible by the generous support of Mara Coson.

#### Nguyễn Minh Thành

(b. 1971, Vietnam)

*Waiting*

2001

Ink and colour on dó paper

210 × 39 cm; 207.5 × 149 cm;

209.5 × 39 cm



**Richard Walker**

(b. 1896, United Kingdom; d. 1989, United Kingdom)

*Cockatoo*

1957

Ink and watercolour on paper

55.5 × 39.5 cm

*Rabbit*

1957

Ink and watercolour on paper

55.5 × 39.5 cm

Gifts from the family of the late  
Madam Tan Chwee Neo

**Tang Da Wu (唐大霧)**

(b. 1943, Singapore)

*Flowing Water*

流水

2009

Ink and pigment on paper

109 × 78.5 cm

*Kill All Artists*

2009

Ink on paper

109 × 79 cm

*Mother*

2005

Ink on paper

103 × 70 cm

**Yeo Hoe Koon (杨可均)**

(b. 1935, China)

[Not titled] (*Mountain*)

c. 1975–1982

Ink and gouache on paper

60 × 60.5 cm



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This booklet accompanies *Where Ink Tides Meet*, the inaugural exhibition in National Gallery Singapore's Dalam Collection series. Framed by the interrelated themes of "Revival," "Encounter," and "Nexus," the curatorial essay explores how artists across time and region have reimagined ink as a living practice—rooted in tradition, yet shaped by migration, cross-cultural exchange, and individual inquiry. Alongside a selection of artworks, this volume invites readers to encounter ink not only as a medium but also as a way of thinking, making, and engaging with the world.

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