





Traditional Chinese painting, with its codified interplay of brush, ink, paper and line, has always shared close ties with Chinese philosophical tenets. In recent years, as Westernised styles involving oil and acrylic on canvas have been on the ascendant in China, painters faithful to the classical form and language have struggled to find a new expressive voice for the ancient ink medium. While many have plunged into abstraction and conceptualism, both lending themselves well enough to brush and paper, some have sought new avenues in the very subject of the art.

Singaporean Quek Kiat Sing, for this quarter's *Scapes and Senses*, put up a series of 39 impressionistic black ink and coloured pigment paintings on paper and silk made from 2005 to 2008 in Singapore, Japan and China. Re-defining the purpose and subject matter of traditional ink painting, Quek has chosen to illustrate the intimacy of her HDB interior, with particular emphasis on her own room and its display of African violets which the artist grows and nurtures with passion. The description not only of this unassuming setting, but perhaps more importantly of its associated emotional atmosphere, represents something different in the realm of Chinese painting, yet also relates directly, in psychological intensity, to the great landscape paintings of the past. Quek's message therefore is that the sublime aspect of traditional painting can be distilled as successfully from the personal interpretation of an intimate setting as from the reading of a grandiose landscape.

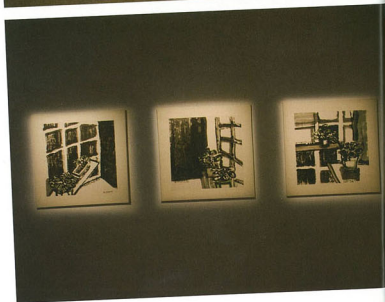




這本畫冊，記述了畫家 邱錫良 林自強 元化 吳永烈 黃賓虹 等前輩大師，在 20 世紀初，用 30 餘年時間，在字

Portraits also find their place in Quek Kiat Sing's series. Several are candid and informal, depicting family members of several generations in leisurely, relaxed poses. Others, in black ink, portray some of the painter's mentors – such as 20th century ground-breaking masters Qi Bai Shi and Huang Bin Hong – and starkly rendered, convey the intense respect and feeling the artist has for these great creative forerunners.

Presentation too contributes to *Within Four Rooms'* ambition to break with certain aspects of tradition. While some paintings are framed under glass and others are exhibited mounted on scrolls, several more are fixed directly to the Jendela Gallery walls. Underscoring the immediate and spontaneous overtones of the group as a whole, this form of display goes some way to illustrating the myriad possibilities open to artists willing to re-think and actualise the ancient language of Chinese painting.



四方四房里日常所见。

