



著名嶺南派畫家陳蘊化第39回彩墨畫個展

漫長的探索
In Search of Inspiration

39th Solo Exhibition of Lingnan Master James Tan

2016年7月23日至8月14日

July 23 - August 14, 2016

溫哥華中華文化中心文物館

Chinese Cultural Centre Museum Vancouver BC Canada

時經化世長

趙孟頫



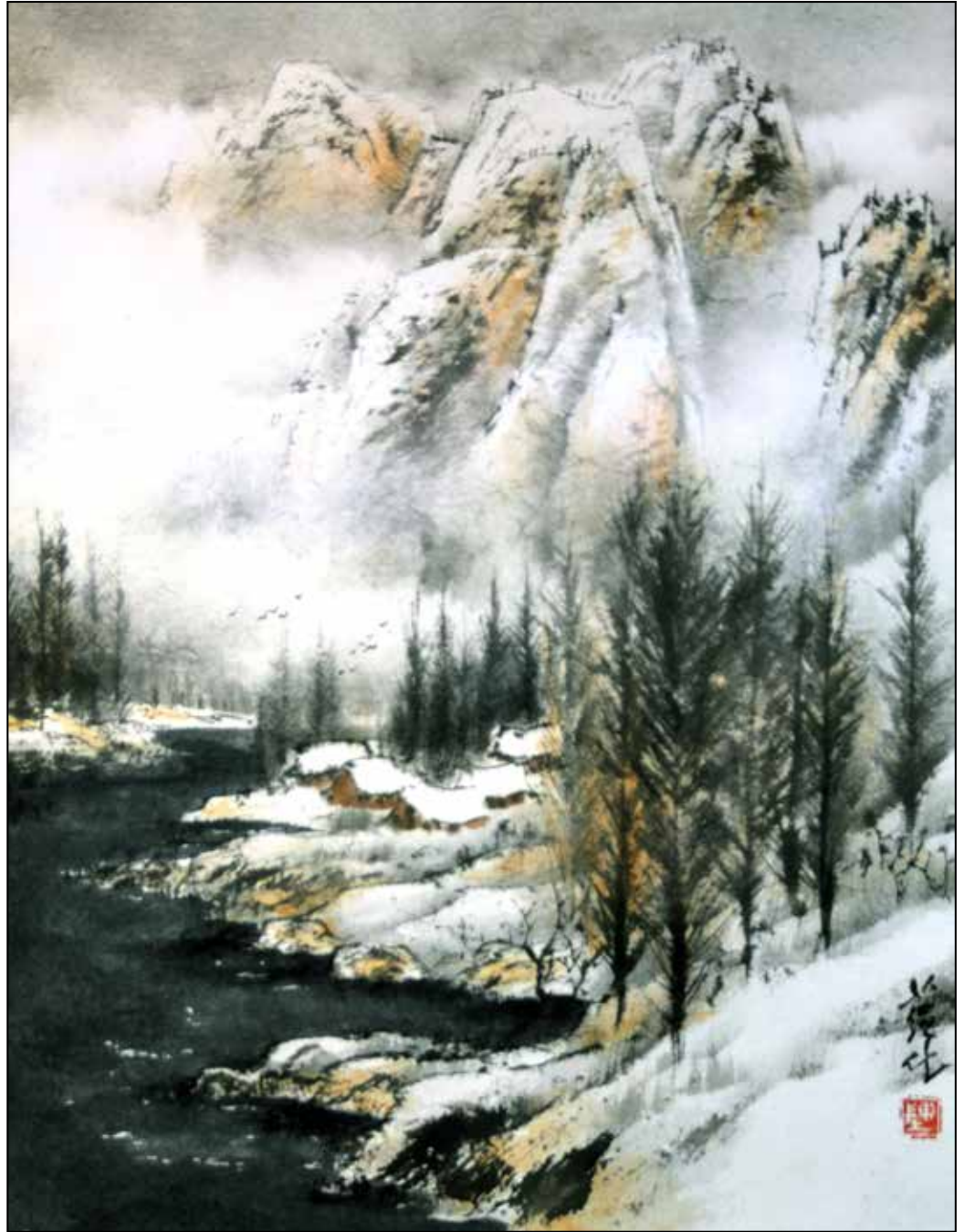


漁隱 水墨設色紙本 - 韓國美濃紙 Fishing By A Brook Chinese Ink & Color on Korean Paper 28" x 28" Painted in 2012



乘時奮翼任凌霄 淨皮單宣 水墨設色紙本 Journey Chinese Ink & Color on Rice Paper 27" x 27" Painted in 1993





冬晴遠帕 水墨設色紙本 - 韓國美濃紙 Snow Village Chinese Ink & Color on Korean Paper 14" x 19" Painted in 2016



松林之晨 水墨設色紙本 - 韓國美濃紙 Morning Chinese Ink & Color on Korean Paper 28" x 56" Painted in 2014



春暖花開 水墨設色紙本 - 韓國美濃紙 Spring Symphony Chinese Ink & Color on Korean Paper 28" x 28" Painted in 2016



菜根香 水墨設色紙本 - 淨皮單宣 Gourmet's Delight Chinese ink & Colour on Rice paper 27"x27" Painted in 1989



白雲自是怡情物 水墨設色紙本 - 韓國美濃紙 Misty Mountain Chinese Ink & Color on Korean Paper 28" x 28" Painted in 2016



步步高升 水墨設色紙本 - 淨皮單宣 Gladiolus Chinese ink & Colour on Rice paper 27" x 27" Painted in 2002

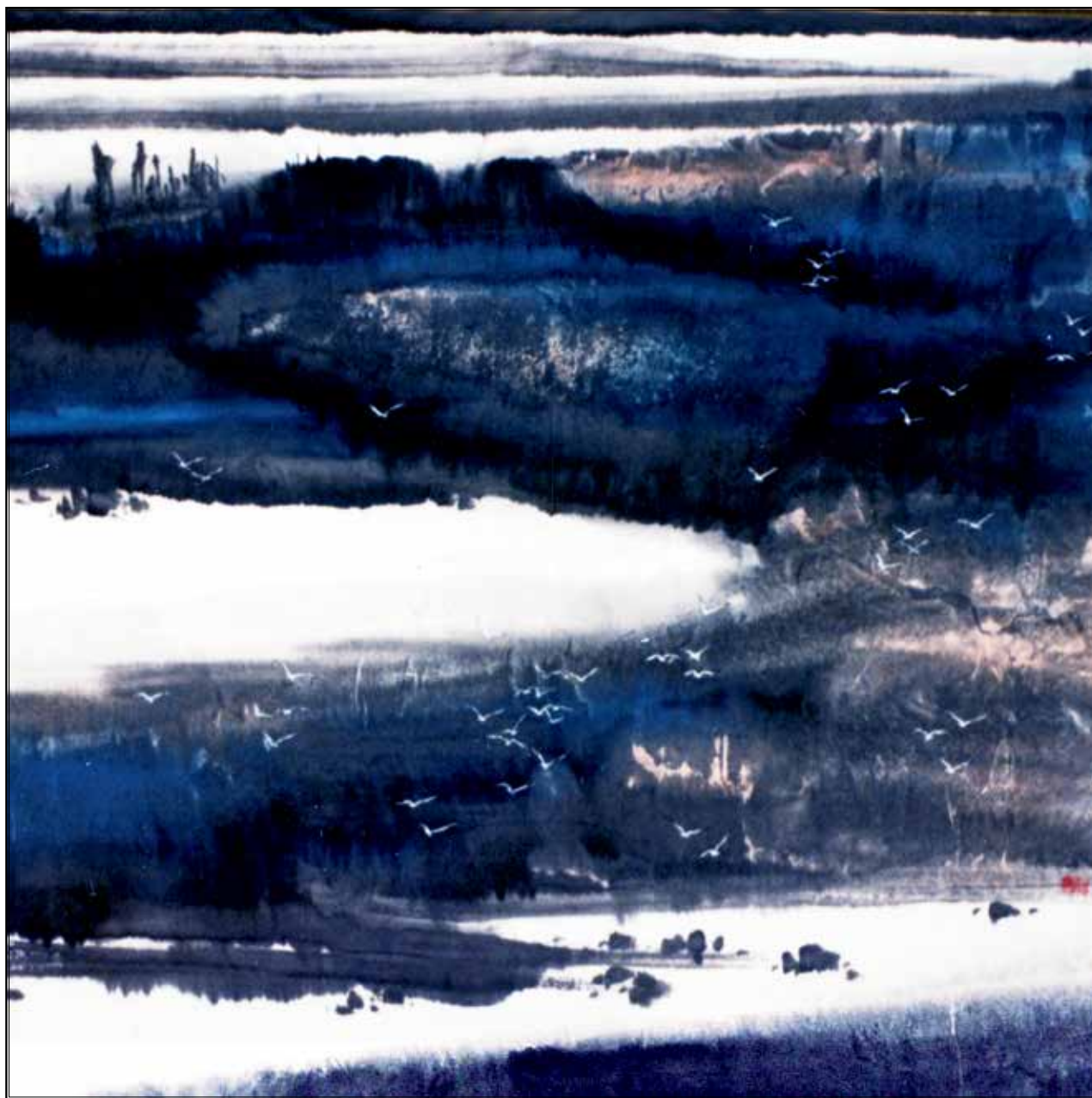




浴水輕盈 水墨設色紙本 - 韓國美濃紙 Lithe and Free Chinese ink & Colour on Korean paper 22" x 28" Painted in 1998



香遠益清·臨鳳溢露 水墨設色紙本 - 韓國美濃紙 Poised Lotus Chinese Ink & Color on Korean Paper 28" x 28" Painted in 2002



海灣 水墨設色紙本 - 淨皮單宣 Bay Chinese ink & Colour on Rice paper 36"x 36" Painted in 1983



聽泉忘返 淨皮單宣 水墨設色紙本 Listening to the Waterfall Chinese Ink & Color on Rice Paper 27" x 27" Painted in 1995



自有雄風藏草澤 水墨設色紙本 - 韓國美濃紙 The Year of Tiger Chinese Ink & Color on Korean Paper 52" x 27" Painted in 1993



馬 【十二生肖】 水墨設色紙本 - 韓國美濃紙 The Year of Horse Chinese Ink & Color on Korean Paper 18" x 13" Painted in 2002



The Artist JAMES TAN

BIOGRAPHY OF JAMES TAN

The youthful, innovative spirit of the founders of the Lingnan School has inspired James Tan to extend his own work well beyond tradition. He blends mastery of Chinese brush painting with an ability to capture the essence of Western culture, thereby creating a style of Chinese brush painting which is distinctly his own.

Born in Johore, graduated from the Singapore Academy of Art in 1972 and continued his studies with Chinese brush painting masters Ng Hock-Ting in Singapore and Professor Au Ho-Nien in Taiwan and San Francisco until 1980. establishing himself as a master of the traditional and Lingnan schools of Chinese brush painting with his own distinctive style. He has taught and lectured extensively world-wide, including The National Museum Art Gallery (Singapore), The Victoria and Albert Museum in London. and annual lecture/ demonstration at the 'Arts in Action' festival in London, U.K.

Mr. Tan has won an extensive list of awards and honours and has exhibited extensively. 38 one-man shows in Singapore, Japan, Thailand, Dubai, Bahrain, Australia, England, Germany, the U.S.A., and Canada. James' recent works retain the same exquisite quality that has made his name synonymous with creativity and true excellence around the world. His works are represented in international private and corporate collections. world-wide. Several books have been published featuring his and his students works.

In San Francisco, Singapore, Kuala Lumpur and London to students from many Countries, including the United States, Singapore, England, Germany, Australia, Canada, Taiwan and China.

He is the 1st Vice chair and Board Secretary of Chinese Cultural Centre of Greater Vancouver, President of the Chinese Canadian Artists Federation in Vancouver (2007-2011) . Director of Chinese Cultural Centre of Greater Vancouver (2007-2013), Museum curator of Chinese Cultural Centre Museum and Member of The City of Vancouver Chinatown Historic Area Planning Committee 2010-2011, 2009 he have been nominate and Selected in the Finalists of 2009 AsiaNetwork Asian of the Year Awards.2009 AsiaNetwork Asian of the Year Awards.2004-2006 lectures in Vancouver Academy of Art, Vancouver Canada.

FOR THE YEAR OF THE DRAGON BY CANADA POST

Canada Post marks the Lunar New Year with a new collectable stamp. For the Year of the Dragon, stamps designed by Louis Fishauf and Chinese painter James Tan.

HONORS AND AWARDS

James was awarded First Prize in the Singapore National Art Competition (1974); the "Morning Mist" Special Award, Ministry of Culture, Singapore (1981); the Consolation Prize in the United Overseas Bank (UOB) Art Competition, Singapore (1984). He was invited to the Second Young Artists Exhibition sponsored by the Ministry of Culture and the National Museum, Singapore (1984); represented Singapore in Japan's Ministry of Foreign Affairs "Singapore Artists Art Exhibition" in Yokohama, Kobe and Sapporo, Japan (1988) ; selected to exhibit at the Singapore Festival of Art (1988).

LECTURES AND DEMONSTRATIONS

James gives lectures and demonstrations on the history and art of Chinese brush painting to small and large groups in such settings as the National Museum Art Gallery (Singapore), and The Victoria and Albert Museum in London. He also gives demonstrations annually at the "Art in Action" festival organized by the Art Department of The School of Economic Science, London. and sponsored by Shell Corporation to give a seminar and demonstration at their special Culture Program, Singapore (1989).



SOLO EXHIBITIONS

- 2016 Chinese Cultural Centre of Greater Vancouver, CCC Museum.
- 2003 Asian Centre, University of British Columbia, Vancouver, BC Canada.
- 2003 Vancouver Public Library, BC Canada.
- 1995 Chinese Museum, Melbourne, Australia.
- 1994 Warwick Gallery, Beaconsfield, England.
- 1993 Warwick Gallery, Beaconsfield, England.
- 1993 Old Luxter's Gallery, Henley-on-Thames, England.
- 1992 National Museum Art Gallery, Singapore.
- 1990 The Empress Place Museum. Singapore.
- 1988 Gallery of Fine Art, Singapore.
- 1988 National Museum Art Gallery, Singapore.
- 1988 Represented Singapore in Japan's Ministry of Foreign Affairs
"Singapore Artists Art Exhibition" in Yokohama, Kobe and Sapporo.
- 1985 Gallery of Fine Art, Singapore.
- 1988 Second Young Artist's Exhibition. Singapore.
- 1983 National Museum Art Gallery, Singapore.
- 1982 Military Art Center, Taipei, Taiwan.
- 1982 Victoria Memorial Hall, Singapore.
- 1981 Gallery of Fine Art, Singapore.
- 1981 Art House Gallery, Kuala Lumpur, Malaysia.
- 1981 Penang Museum, Penang, Malaysia.
- 1981 Victoria Memorial Hall, Singapore.
- 1980 The President Hotel, Bangkok, Thailand.
- 1980 Exhibition Hall, Ipoh, Malaysia.
- 1980 Art House Gallery, Kuala Lumpur, Malaysia.
- 1980 National Museum Art Gallery, Singapore.
- 1980 Gallery of Fine Art, Singapore.
- 1979 Asia Foundation, San Francisco, California, USA.
- 1979 Renaissance Gallery, Ukiah, California, USA.
- 1979 Chinese Culture Foundation, San Francisco, California, USA.
- 1979 Michelle B. Babcock, Memphis, Tennessee, USA.
- 1979 Jolo Pottery & Gallery, Sanoma, California.
- 1977 East Art Gallery, San Francisco, California, USA.
- 1977 Chinese Chamber of Commerce Exhibition Hall, Singapore.
- 1977 ETC Gallery, Memphis, Tennessee, USA.
- 1977 Renaissance Gallery, Ukiah, California, USA.
- 1975 East Wind Art gallery, San Francisco, California, USA.
- 1974 Penang, Malaysia.
- 1974 Ipoh, Malaysia.
- 1974 The Malaysia Art Institute, Kuala Lumpur, Malaysia.
- 1974 First Solo in Singapore organized by The Society of Chinese Artist.
- 1972 Graduated from the Singapore Academy of Art.
- 1950 Born in Johor, Malaysia.

COLLECTION

His works are found in public and private collections around the world. Owners include: the Emir of Bahrain; the Arab Emirates; the Foreign Office (Dubai); the Gulf International, UIC, UOB and DBS Banks (Singapore); BP Petroleum; the Crown Prince, Marina Mandarin, Oriental and Glass Hotels (Singapore); the Singapore Trade Commission (Taiwan); the Ministries of Health, Foreign Affairs and Defenses (Singapore); Vogel Park (Hamburg, Germany); Japan Fleet Services (Singapore); Hotel Istana (Kuala Lumpur), the Penang Museum (Malaysia).



1979 Asian Foundation San Francisco Calif.



1988 National Museum Art Gallery, exhibition was open by His Excellency Sir. Michael E. Pike of the British High Commission.



1993 Old Luxter's Gallery, Henley-on-Thames, England. exhibition was open by His Excellency Mr. Abdul Aziz Mahmood of the Singapore High Commission.



1995 Chinese Museum Melbourne, Australia

Conveying Modern thoughts in a Traditional way

By CHARLES SAVAGE The Straits Times, Jan.14, 1988

"It is a very personal, never-ending search, I'm always somewhere but I never arrive." Because of this, James Tan says with an embarrassed grin, "it is difficult to tell people where I am. I'm not really sure which direction I'm going in!"

Tan's search for ways to combine traditional Chinese brush painting techniques with contemporary themes is played out at an exhibition of more than 90 different works at the National Museum Art Gallery. He has stripped the walls of his home of all paintings, including his favorites, which are not for sale for the show.

Born in Johore, Tan's combines the traditional brush painting techniques of the Lingnan (Cantonese) school of painting with modern subjects and contemporary themes.

An example of this eclectic style is a striking Monterey beachscape he saw on his way from Carmel to San Francisco, I the work .won a consolation ' prize in the 1985 OUB Art Corn petition. The actual scene was \ brown and grey but Tan changed I the colours because "it wouldn't come out well in Chinese paints, j you have to combine traditional < Chinese colours into it to get just f that feel".

The show is a varied codec- varied of different themes, subjects, styles and techniques. A painting of a river in New Orleans is typically Western in composition but ?Eastern in brush stroke and colour. The end result is serenity.

I there are some more recent techniques and styles Tan am experimenting with, but he's keeping them for a later exhibition.

"I don't give up traditional painting because it is from that that I derive the basic techniques that I need," Tan says. About two-thirds of his works are contemporary or abstract. "Its images I want mostly, not the subject matter, but the feeling," he says.

"I don't give up traditional painting because it is from that that I derive the basic techniques that I need," Tan says. About two-thirds of his works are contemporary or abstract. "Its images I want mostly, not the subject matter, but the feeling," he says.

He does not make any claims for unique techniques or style "If I like the ideas. I make use of them. I go more for the contemporary rather than the traditional because it gives me a chance to explore; it gives me a chance to expose myself to a new world. But even in the traditional work, there is a blend of East and West. People believe that East and West do not mix together well, but in my works the/are in harmony," Tan concludes.

My fundamental philosophy is that beauty and peace always go together." The best symbol for this is a bird. "I like birds. They are free to go where they want, I like to sit down and watch them fly."

Birds also symbolize his de- sire to be free. "I do not worry about what people say. I always paint the way I want," Tan points out.

He displays a child-like fascination for things happening around him and a youthful exuberance. This probably explains why people always think that he's still in his 20s although Tan is more than 35 years old.

Every one I meet always thinks that an artist has to be an old man. They always think that an artist is disorganized and dirty, so they are usually quite surprised when they first meet me," Tan says.



H.E. LIU Fei, Consul General of the People's Republic of China in Vancouver Attends Dragon Stamp Launch Ceremony



ARTIST'S STATEMENT

At the end of the nineteenth century, several revolutionary-minded young Chinese artists attempted to create a "New National Painting" style reflecting the impending cultural and political changes. From other cultures, they brought innovative ideas, new subjects, and techniques such as fixed perspective, shading light effects and strong unconventional colours. They then added their own creative energy, bringing a new richness and depth to the traditional art forms—creating the Lingnan school of Chinese brush painting. In the past twenty-five years, my own search for inspiration has led me to extend my work beyond the traditions of the Lingnan school, creating a style of Chinese brush painting which is distinctly my own.

I've tried to move beyond tradition to create new images, composition and mood—to introduce a sense of freedom and life and harmony, free from the rules and constraints of the past. I stress mood and feeling in my paintings, achieved through the harmony of colours in the background. I paint my feelings and allow the appreciative eye to interpret my works according to what it sees. Others may not see my work as I intend, but that's fine. Reading a painting is personal.

I paint mostly from memory. I use my mind like a camera. I seek inspiration everywhere... on my travels, in the works of other artists, and especially in nature. I dream about the subject and the scenery in my mind. Then the driving force of inspiration pushes me to put that dream onto paper. Many of my paintings contain birds. To me they symbolize the essence of life—beauty, harmony, and freedom. And of course, romance. When I look at a bird in flight—free to go wherever it wants—dreaming is easy. Recently I find myself moving toward the contemporary... Chinese painting should not be just plum blossoms, bamboo, and mountains. Contemporary painting gives me the chance to explore new directions and to expose myself to a new world where what matters is image and emotions, not just subject. But even then, I blend East and West: the delicacy of Chinese brush painting with the excitement of Western art.

I often experiment with new methods and media—acrylics, oils, even newspapers and sponges. I like to try new things – new subjects, new techniques. But I always paint the way I want. I believe in following my inspiration, wherever it leads—a personal, never-ending task. I'm always somewhere but I never arrive.

陳蘊化簡歷

陳蘊化福建廈門禾山人，畢業於新加坡藝術學院，曾隨黃福鎮先生習水墨畫，嶺南派大師歐豪年教授函授嶺南畫藝，1974往美國繼續深造。1982-1999年往來新加坡、澳洲和英國之間，從1974年舉行首次畫展至今已有38次個展的驕人成績。1988年陳蘊化代表新加坡到日本橫濱、名古屋及札幌參加新加坡藝術展，作品“湖畔”被日本商家以全場最高價收購，成為畫壇佳話，作品也由國家收藏和當國禮贈給外賓，除此以外，也先後獲得許多獎項，包括文化部主辦的優異獎章、全國書畫比賽第一名等等，畫展也先後在馬來西亞、泰國、中東、德國、英國、美國和加拿大等受到朝野人士好評。

陳蘊化受邀在世界各地講學和授課，包括英國倫敦的Victoria and Albert Museum，1994-1998“Art in Action”，曼徹斯特。澳洲墨爾本澳華歷史博物館，新加坡國家博物院畫廊，檳城博物館，美國加州三藩市中華文化中心和吉隆坡集珍莊畫廊等等。1999年移居加拿大溫哥華，他認為教學相當的重要，於把自己所學和所“得”做了最無私的公開，用意在於集思益，通過大家的共努力來發揚中國畫的藝術。

龍年郵票，是加拿大郵政局發行的第二輪12生肖郵票中的第4套生肖郵票。郵票的設計由加拿大平面設計師Louis Fishauf、Charles Vinh、及本地著名書畫家陳蘊化共同完成，歷時近兩年。2009年陳蘊化被 AsiaNetwork 提名亞裔年度人物獎，於2009年5月6日在渥太華國會山莊接受頒獎，並與電視明星、奧運金牌得主，一起爭取藝術類的最大獎。

陳蘊化現任大溫哥華中華文化中心 第一副主席兼秘書長。

曾任職、教授、講學和示範於

1994-98 The Art Department of the School of Economic Science, London。Art in Action英國牛津。

Victoria and Albert Museum, London, England。英國倫敦。Vancouver Academy of Art, Vancouver Canada. 溫哥華藝術學院 2001-2003。

大溫哥華中華文化中心秘書長 (2007-2012)

大溫哥華中華文化中心文物館館長 (2011-2012)

大溫哥華市政府華埠歷史區策劃委員會委員 (2010-2012)

溫哥華華人藝術家協會會長 – (2007-2011)

影視專輯: Accent on Art.個人專輯 discovery channel 特輯

陳蘊化受邀秦俑公共藝術，為策劃委員會委員

卑詩獅子會為本地殘障兒童籌款的「秦俑公共藝術計畫」籌款活動，彩色秦俑由溫哥華30位藝術家塗上風格不同的彩繪。這批仿秦俑藝術品，將在溫哥華和列治文等地展覽，再作公開拍賣。希望拍賣可以籌得至少30萬善款，用來支援殘障兒童救助以及教育工作。



H.E. LIU Fei, Consul General of the People's Republic of China in Vancouver Attends Terracotta Warriors Launch Ceremony

個展

- 2016 個展。溫哥華中華文化中心, 文化中心文物館.
- 2003 個展。溫哥華 卑詩大學 - Asian Center .
- 2003 個展。溫哥華中央圖書館 .
- 1997 英國。受邀示範於 Victoria and Albert Museum, London, England.
- 1997-1998 英國。受邀示範於 "Art in Action " London. presented by the Art Department of the School of Economic Science, London.
- 1994-1996 英國。受邀示範於 "Art in Action " London.
- 1995 個展。澳洲。墨爾本 澳華歷史博物館 .
- 1994 個展。英國, Warwick Gallery, Beaconsfield, England.
- 1993 個展。英國, Warwick Gallery, Beaconsfield, England.
- 1993 個展。英國, Old Luxter's Gallery, Henley-on-Thames, England.
- 1992 個展。新加坡國家博物院畫廊廊。
- 1990 個展。新加坡 The Empress Place Museum.
- 1989 個展。新加坡純藝畫廊主辦。新加坡藝術節。
- 1988 個展。新加坡國家博物院畫廊。
- 1988 個展。新加坡 Daimau Departmental Store.
- 1988 代表新加坡到日本橫濱;名古屋及札幌參加新加坡藝術展。作品“湖畔”被日本商家以全場最高價收購。
- 1985 個展。新加坡純藝畫廊主辦。
- 1985 作品“湖畔”獲 UOB Bank Art Competition 頒優異獎。
- 1984 受文化部及新加坡國家博物院畫廊之邀參加 Second Young Artist's Exhibition.
- 1983 個展。新加坡國家博物院畫廊。
- 1982 創立“藝術之家”畫廊於新加坡。
- 1982 個展。新加坡藝術協會主辦。
- 1982 聯展。中東巴林及都拜。純藝畫廊主辦。
- 1982 個展。台北國軍文化中心。
- 1981 個展。新加坡 VICTORIA MEMORIAL HALL.
- 1981 個展。檳城博物館主辦。
- 1981 個展。吉隆坡集珍莊畫廊主辦。
- 1981 新加坡國慶美展。文化部主辦 “松林之晨” 獲新加坡文化部頒優異獎。
- 1981 個展。新加坡純藝畫廊主辦。
- 1980 個展。新加坡純藝畫廊主辦。
- 1980 個展。示範。新加坡國家畫廊主辦。
- 1980 個展。吉隆坡集珍莊畫廊主辦。
- 1980 個展。怡保。留台同學會主辦。
- 1980 個展。曼谷。總統大酒店主辦。
- 1980 聯展。中東。巴林及都拜。純藝畫廊主辦。
- 1979 個展。美國聖諾瑪。JOLO POTTERY畫廊主辦。
- 1979 個展美國加州。UKIAH RENAISSANCE畫廊主辦。
- 1979 個展。美國田納西州。孟斐斯MICHELLE B. BABOCK 畫主辦。
- 1979 個展 美國加州三藩市中華文化基金會主辦。
- 1979 個展 美國加州三藩市。亞洲基金會主辦。
- 1978 個展。美國三藩市。EAST ART畫廊主辦。
- 1977 個展。美國田納西州。孟斐斯ETC畫廊主辦。
- 1977 個展。新加坡中國學會。新加坡藝術學院院主辦。
- 1976 個展美國加州。UKIAH RENAISSANCE 畫廊主辦。
- 1976 聯展。美國加州。沙加緬度。州務卿辦工大樓主辦。
- 1975 聯展。美國三藩市。藝術節。
- 1975 個展。美國三藩市。國風藝苑主辦。
- 1974 個展。檳城。藝術協會主辦。
- 1974 個展。吉隆坡。馬來西亞藝術主辦。
- 1974 個展。怡保。留台同學會主辦。
- 1974 首次個展。新加坡中華美術研究會。新加坡藝術協會主辦。陳蘊化畫集第一輯出版。
- 1970 作品“出污泥而不染”獲新加坡全國書畫比賽公開組第一獎。
- 1970 作品被選入第一屆新加坡國文化部主辦當地畫聯展。
- 1969 畢業於新加坡藝術學院。
- 1950 生於馬來西亞柔佛州。

陳蘊化的個展，定名為《師在自然》，從今日到12日，在博物院畫廊展出40幅新作。在川日與12日兩天的下午3點正，畫家還會當眾揮毫示範。

初看部分本次展出的作品，馬上會驚覺蘊化的躍進，是由一種平和的漸變演化為強烈的突發，傳統的繪畫因素被很好的保留下來了，再就是創造了許多新技法，更加可貴的，早期他陷入嶺南派巢白並力圖苔身而出的苦悶表情化解了，顯得一片天朗氣清、毫無掛礙、阻滯，畫家的腸胃頑疾醫好了，臉色健康、紅嫩，情況確實可喜。

蘊化川歲開始從書本、雜誌找自己喜歡的古畫來細心臨摹，讀中一時進入新加坡藝術學院中國畫系學習，中間也兼學嶺南派技法，過後拜在兩位著名畫家歐豪年、黃磊生門下學藝，前者是函授性質，黃先生的出現，也改變了蘊化的人生和藝術道路。

原來，1972年黃磊生來新開畫展，他想在新加坡找一個得力助手，兩人一見傾心，結下了時間頗長的師生緣，人也飛到美國去。

在美國進入藝術學院，講課的洋人老師認為中國藝術有的是精華，為何東方學生偏偏要捨近求遠的到西方來取經。"這句話改變也堅定了蘊化對本身文化、藝術的信心，同時卻也用功吸收西方藝術的觀念與技法。1977年想自立門戶，闖蕩江湖，在眾多洋人的藝術家中製造一些 "專業"的奇跡，難是很難，所幸一位三藩市的畫商看上他的作品，畫竟在展出幾小時後，被人搶購一空。

在美期間，畫家還在餐館被上門的搶匪射傷腳部，留下多年未減的一場餘悸。談到作畫過程，畫家把它細分成三個時期。

第一個時期，向老師虛心學習並苦讀各門書籍以充實自己，開拓眼界。

第二個時期，發現自己不能始終亦步亦趨跟著老師的腳步走，於是認真視察周圍事物，景觀，希望能夠找到更多生活的題材而不是死的化石。

第三個時期，努力創新表現技法，不斷追求新的風格，保留嶺南派弟子的本色又在構圖上自有主張。

在談到嶺南派時，他說，這個畫派手法新，風格不保守，所畫花鳥，色彩鮮豔動人，非常吸引人。

蘊化的成功，也表現在下述兩方面。

他大膽採用西方的構圖法畫中國彩墨作品，以方形的框子分成內外兩部分，同時又求得局部和全體的統一、協調，畫中有畫、小中有大，確為少見的一類表現手法

畫家相信 "讀萬卷書、行萬里路"的道理，他曾暢遊歐美、亞洲多國，畫面上博采旅途所見景物、房舍 (包括古堡)等，同時又提防畫作流於洋化，於是成功地做了許多 "題材"上的轉移。

陳先生目前設帳授徒，學生多達百名。他認為教學相長很重要，於是把自己的所學和所得，做了最無私的公開，用意在於集思廣益，通過大家的共同努力來促成整個傳統水墨畫的變化。(轉載自聯合早報 1988)



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