



胡財和

胡財和

A F A R
Oh Chai Hoo

E-Published specially for

Afar 「自己的遠方」 | A Solo Exhibition by Oh Chai Hoo

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iPRECIATION 誰先覺
ipreciation.com

T: (65) 6339 0678

F: (65) 6438 2080

50 Cuscaden Road

HPL House #01-01

Singapore 249724

www.ipreciation.com

enquiry@ipreciation.com

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Cover page artwork: **Oh Chai Hoo** - Liberation of Wild Flowers
野花的解放, 2019, 97x180cm, Ink and Acrylic on Paper

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胡財和 簡歷

前言

胡財和出生在1960年新加坡。從小喜歡書畫的他被老師認為有藝術天賦，在15歲已開始嶄露頭角，畫作曾與多位新加坡藝術先鋒同台展出。在1977年，中學畢業後，他報讀了南洋藝術學院，從此踏上了藝術之路。這位以創作東方水墨、篆刻、陶瓷的多才藝術家是以西畫入門。因為當時南洋藝術學院只有西畫系，而水墨課只作為選修課。因此他學習了素描、油畫和石膏塑像。同時他開始對東方藝術進行探索，自學起了書法、水墨、篆刻等等。

九零年代正是亞洲經濟開發之期，胡財和承接了許多大型委託項目，他將那長達十多年的創作光景視為大膽實驗的時期，嘗試了各種媒介和技術。工作雖忙但他依然依戀於水墨創作，

陳薈妃

從沒放棄對東方水墨藝術的探索。他鍾情石頭的粗細紋理、溫冷質地與凹凸不平都是歲月的痕跡，認為這是內斂的美也是歷史的見證。他家附近便是武吉知馬山。一貫強調地域性創意的他，在他筆下將這片熱帶雨林中的泥沙岩石與潺潺流水變成了雄偉壯觀的山水。他將赤道氣候孕育的自然風光，與心中所思匯聚成形，使水、墨與紙隨心而動，生於自然，取之自然。他不懈努力的探索及耕耘，使他的畫作有著獨特的南洋新加坡色彩。

胡財和自幼接觸禪宗，小小年紀便奠定了深厚的東方哲學思維。他欣賞日式美學「侘寂」——擁抱自然，接受缺憾。再從侘寂進一步洞察，《易經》乾卦曰：「上九，亢龍有悔」，意

Foreword

Born in Singapore in 1960, Oh Chai Hoo has been fond of reading and painting since childhood. He held his first group exhibition with Singapore pioneer artists at the age of 15. After graduating from secondary school, he decided to study at Nanyang Academy of Arts in 1977. This multi-talented artist who practices ink painting, seal carving and ceramic making began his artistic learning with Western painting. During those days, Nanyang Academy of Fine Arts only had the Department of Western painting, while ink painting was offered as an elective minor subject. After receiving academic training in drawing, oil painting and sculptures, Oh finds himself wandering back towards ink art. He self-learned calligraphy, ink painting and seal carving.

A booming time of Asia economy during the 90s, Oh was commissioned with many large scale works; a decade marked by bold experimentations and explorations of various media and technique. He had never given up on the exploration of ink art although he was busy with work. Intrigued by the

Helina Chan

textured and uneven surfaces of rocks, the signs of times and traces of the past, they become recurring subjects in his works. Oh lives near Bukit Timah Hill. The seemingly majestic mountains and rivers in his works are originated from the stones and gurgling water found in Bukit Timah Nature Reserve — one of world's few remaining natural rainforest. Incorporating lush greenery bred by the equatorial climate with his thoughts and allowing the ink and water to move on paper as his please, the artist seeks to draw attention to the compelling art of nature on the land he lives in. This is a testament to his belief that localisation should be a significant part of one's practice.

Oh read Chan School of Buddhism (禪宗) at an early age. His paintings exude zen tranquillity and are inspired with Buddhism and Taoism thoughts, a solid foundation in eastern philosophies. The rocks hence are an externalisation of the ancient philosophical concept. Within the weathered exteriors, down the jagged rims, between the notches and cracks, therein lies the beauty of imperfections. Drawing

指物盛則衰，物極必反。在古老的東方智慧中，人生的無常與不圓滿恰恰才是最圓滿的。選擇石頭為他的藝術創作，也應為石頭參差不齊的邊沿，風化的表面，不規則出現的缺口和裂縫等等都體現了一種缺陷的美。

胡財和作畫不起稿，一切隨意。有時他會將完成的畫撕成幾個部分，再重新拼貼起來，形成一幅有罅隙的作品。興會神到之時，便隨手題字，字符豐富了意象，即是畫的衍生也是畫的零光片羽。在其它非拼貼類的畫作中，他的石頭往往棱角分明，和紙本身有點疏遠，充滿探索的空間。他相信，一幅作品的實現，必須由觀者完成。沒有被景物填滿的空曠、紙張撕開產生的縫隙、手造紙天然的粗糙，這些所謂的瑕疵昇華為畫的另一層次，以及可以讓觀者加入闡釋的場域。

本展覽取題《自己的遠方》，源自作詞人高曉鬆的創作《生活不止眼前的苟且》（「生活不止眼前的苟且，還有詩和遠方的田野」），寄寓胡財和對人生的感悟與期許。有別於前段時期的黑白水墨作品，他以水墨與丙烯結合第六世達賴喇嘛——倉央嘉措充滿啟示的詩句，以獨特和高超的技法及柔和的大地色調，帶領大家領略他那最樸實和真誠的淨土。

胡財和曾在香港，新加坡、台灣、中國、美國，英國、韓國和日本等地舉辦多次個展和群展。他的作品也被新加坡國家博物館和總統府永久收藏。

parallels to Wabi-Sabi (侘寂), a traditional Japanese aesthetic that embraces nature and accepting imperfections. As we delve deeper, we would realise that Oh has his beliefs stemmed from the Book of Change which states that “Nine at the top: the dragon will have cause to repent”. That is, to reach the peak is the start of the fall; when things reach the extreme, they alternate to the opposite. The ancient eastern wisdom articulates that transience and imperfections of life are what ironically make life whole. An idea Oh embodies in his artistic creation.

Oh does not draft before he paints. He creates spontaneously. At times, he would tear a completed painting into pieces, then collage them together to form new imageries. When inspired, he would readily inscribe words on the painting. The text enriches the image, becoming an extension and a part of the painting. Oh's rocks tend to have very defined lines, seeming somewhat distant from the paper itself, providing empty spaces for exploration. Oh believes that the viewers themselves must complete the art. The empty spaces not filled by the scenery,

the gaps caused by paper tearing, the natural roughness of the hand-made paper and what seem to be defects or unfinished, form an additional layer for interpretation and interaction for viewers to join in the dialogue.

The title of this exhibition, *Afar*, is derived from lyricist Gao Xiaosong's work, “Live a More Than Desultory Life” (“Live a more than desultory life, open arms to poetry and distant dreams afar”), which resonates with Oh's reflections on and hopefulness in life. Unlike his previous monochromatic ink, this series feature ink and acrylic works. Fusing verses by Cang Yang Jia Cuo (仓央嘉措), the sixth Dalai Lama, as well as soft earthy tones, his works are bound to lead viewers to Oh's modest and genuine oasis.

Oh has held various solo and group exhibitions in Hong Kong, Singapore, Taiwan, China, U.S.A, U.K., Korea and Japan. His works are also permanently collected by the National Museum of Singapore and The Istana, Singapore.

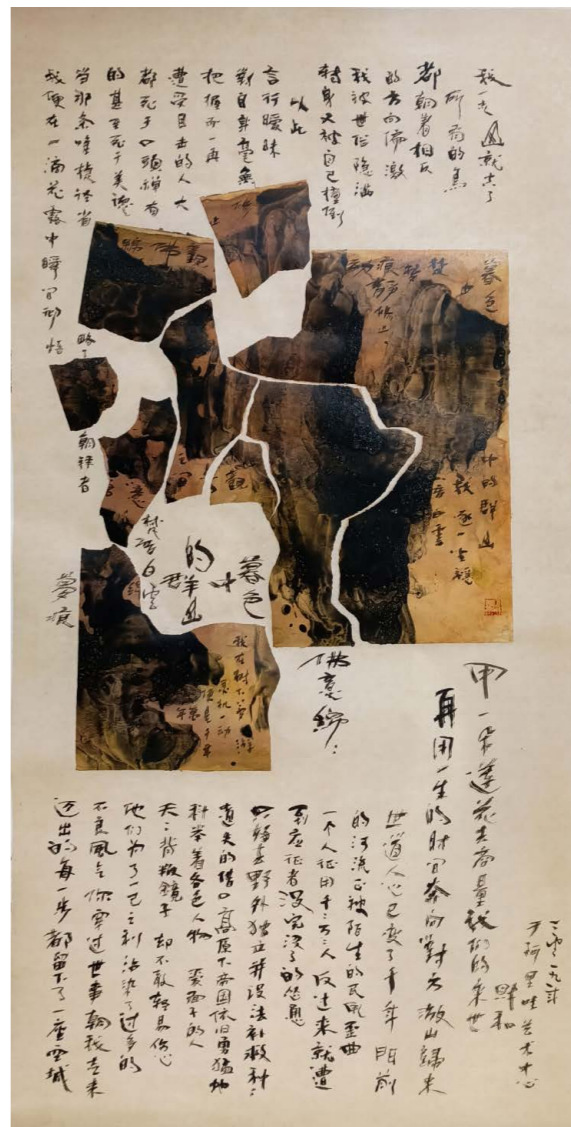
Meaning

2019
138x69cm
Ink and Acrylic on Paper

倉央嘉措：
我一走，山就空了，所有的鳥都朝著相反的方向偏激。我被世俗隱瞞，轉身又被自己撞倒，從此言行曖昧，對自己毫無把握，而一再遭受目擊的人，大多死於口頭禪，有的甚至死於美德，當那條唯捷徑省略了朝拜者，我便在一滴花露中瞬間徹悟。

用一朵蓮花去商量我們的來世，再用一生的時間奔向對

方，游山歸來，世道人心已變了千年，門前的河流正被陌生的民風歪曲，一個人征用千千萬萬人，反過來就遭到應征者沒完沒了的慫恿，只好去野外獨立，並設法補救種種遺失的借口，高原下，帝國依舊勇猛地科舉著各色人物，愛面子的人，天天背叛鏡子，卻不敢輕易傷心，他們為了一己之利，沾染了過多的不良風氣，你穿過世事，朝我走來，邁出的每一步，都留下了一座空城。



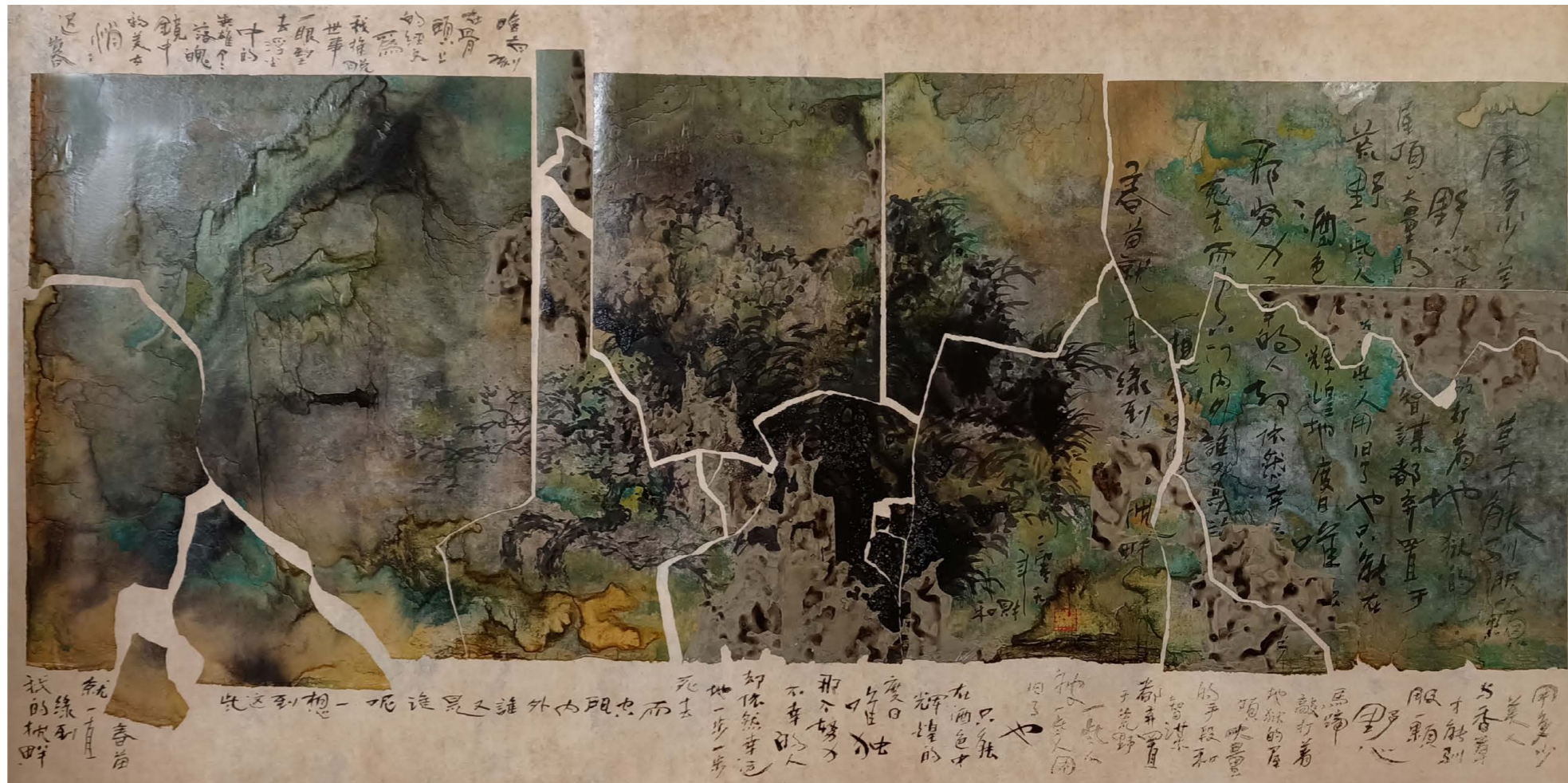
Wilderness Murmur

2019
69x138cm
Ink and Acrylic on Paper

倉央嘉措：

(左上)
唯有刻在骨頭上的經文，為我推脫世事，一眼望去，浮塵中的英雄，個個落魄，鏡中的美女，悄悄遲暮。

(下)
用多少美人與香草，才能馴服一顆野心，馬蹄敲打著地獄的屋頂，大量的手段和智謀，都棄置荒野，一些人被一些人用舊了，也只能在酒色中輝煌的度日，唯獨那個努力不幸的人，卻依然幸運地一步一步死去，而空門內外，誰又是誰呢？一想到這些，春苗就一直綠到我的枕畔。



Neither Rain nor Shine

2019
180x49cm
Ink and Acrylic on Paper

蘇東坡：
莫聽穿林打葉聲，何妨吟
嘯且徐行。
竹杖芒鞋輕勝馬，誰怕？
一蓑煙雨任平生。
料峭春風吹酒醒，微冷，
山頭日照卻相迎。
回首向來蕭瑟處，歸去，
也無風雨也無晴。



我
一
走
，
山
就
空
了

As I Left, The Mountain was Empty

2019
49x180cm
Ink and Acrylic on Paper

倉央嘉措：

我一走
山就空了
所有的鳥都朝著相反的方向
偏激
我被世俗隱瞞
轉身又被自己撞倒

從此言行曖昧
對自身毫無把握
而一再遭受目擊的人
大都死於口頭禪
有的甚至死於美德
當那條唯捷徑省略了朝拜者
我便在一滴花露中瞬間徹悟



Pain

2019
180x97cm
Ink and Acrylic on Paper

倉央嘉措：

(左邊)

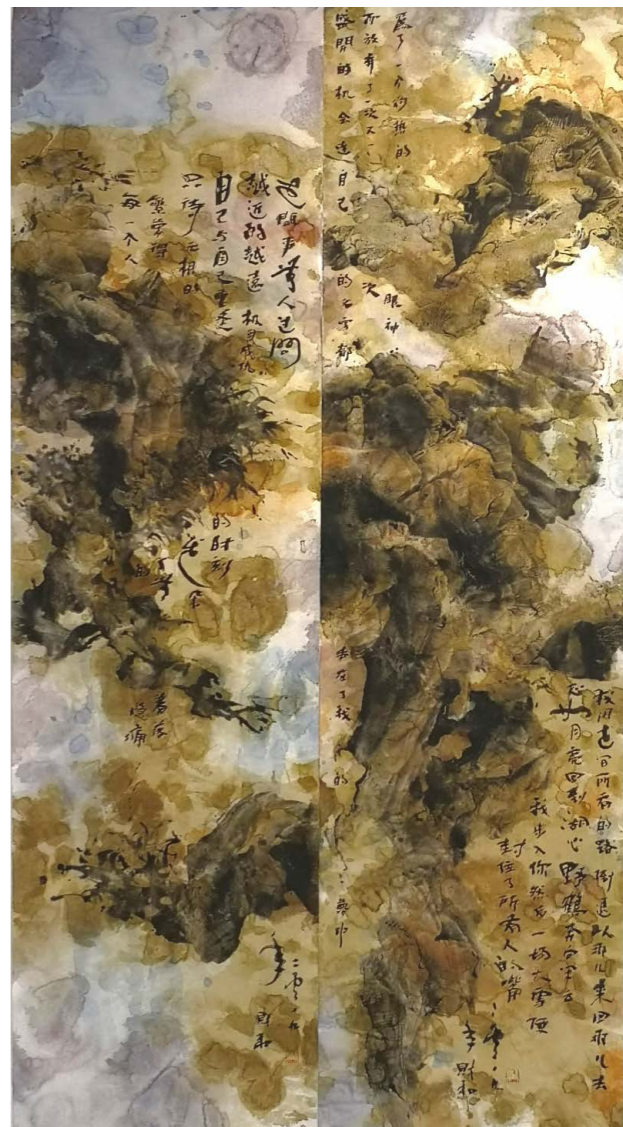
世間事無人過問，越近的越遠，極目成仇，自己與自己重逢的時候，只待無根的花朵繁榮得了無著落。每一個人的隱痛。

(右上)

為了一個灼熱的眼神，而放棄了一次又一次盛開的機會，連自己的名字都丟在了我的夢中。

(右下)

我用世間所有的路倒退，從那兒來回那兒去，正如月亮回到湖心，野鶴奔向閑雲，我步入了你，然後一場大雪便封住了所有人的嘴。



Legend

2019
97x180cm
Ink and Acrylic on Paper



Liberation of Wild Flowers

2019
97x180cm
Ink and Acrylic on Paper



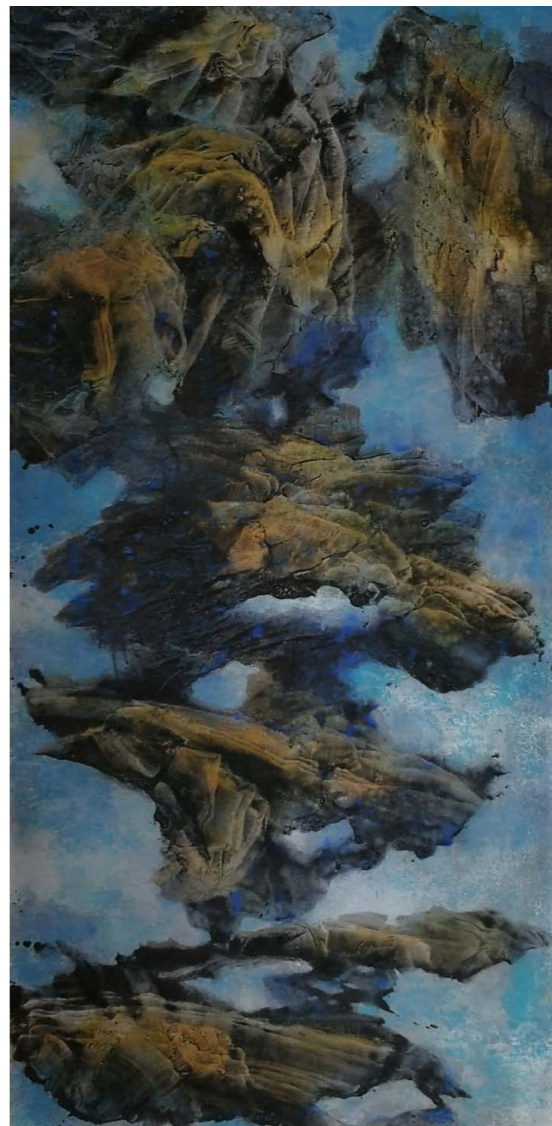
Asked

2019
215x64cm
Ink and Acrylic on Paper



Sky Castle

2019
220x110cm
Ink and Acrylic on Paper



Sea of Coloured Glaze

2019
110x230cm
Ink and Acrylic on Paper



沙
塵

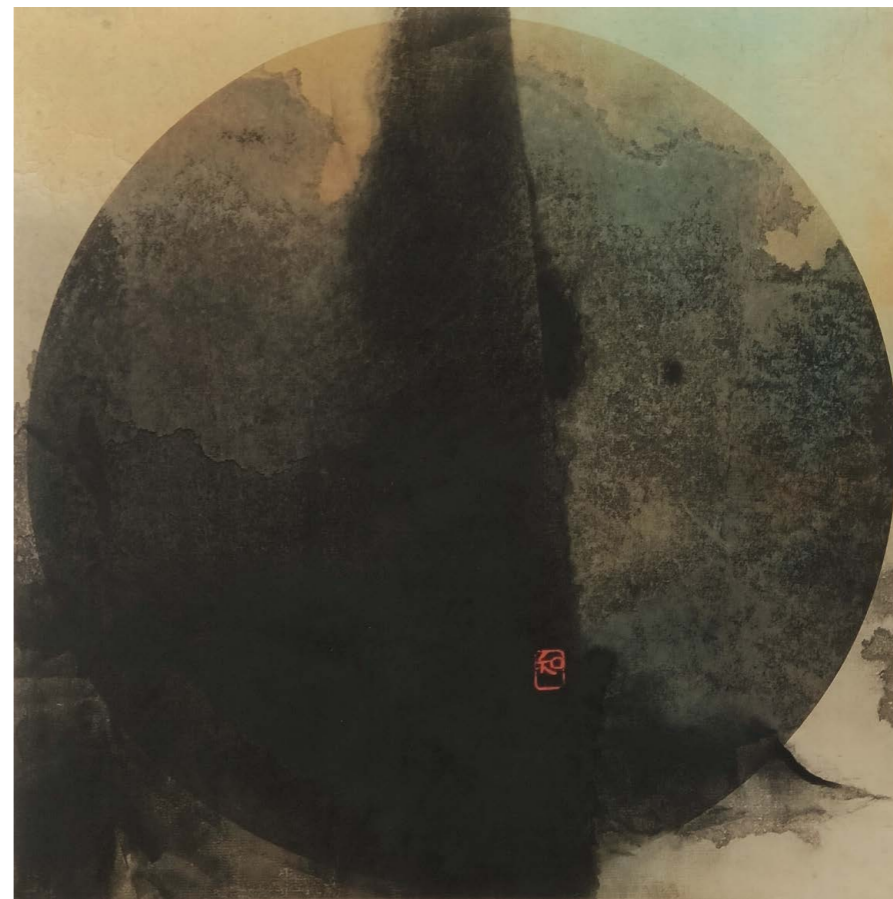
Sand Dust

2020
34x34cm
Ink and Acrylic on Paper



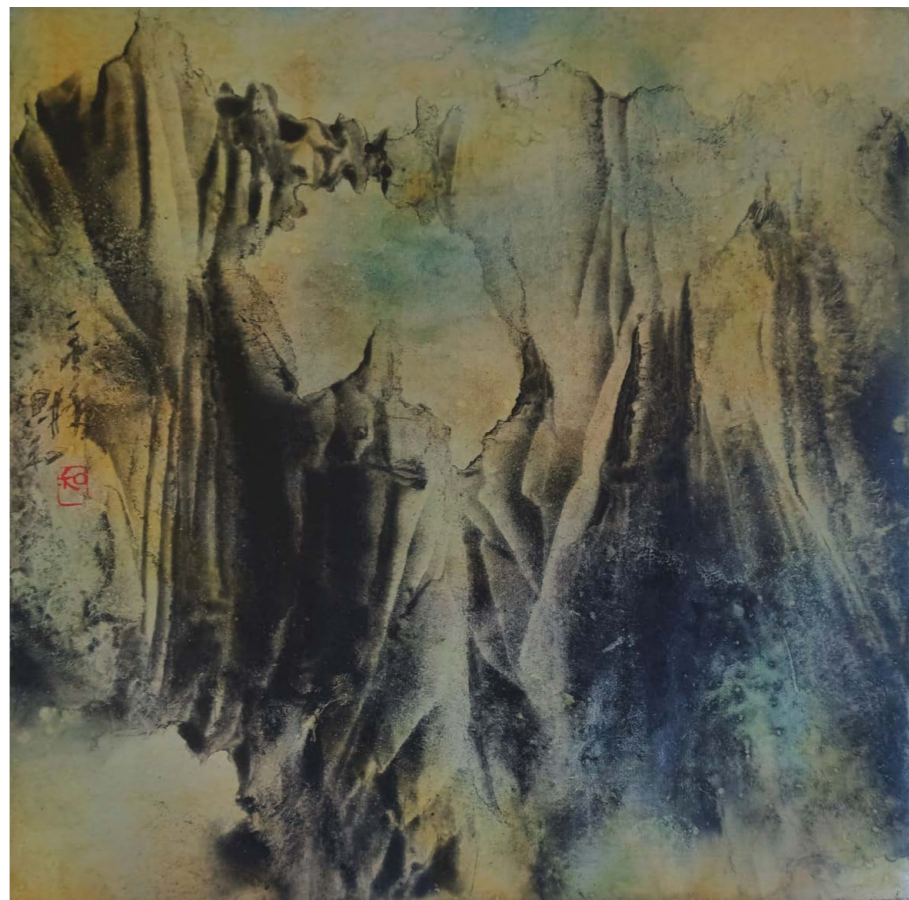
Between

2020
34x34cm
Ink and Acrylic on Paper



The Ethereal Shadow of Loneliness

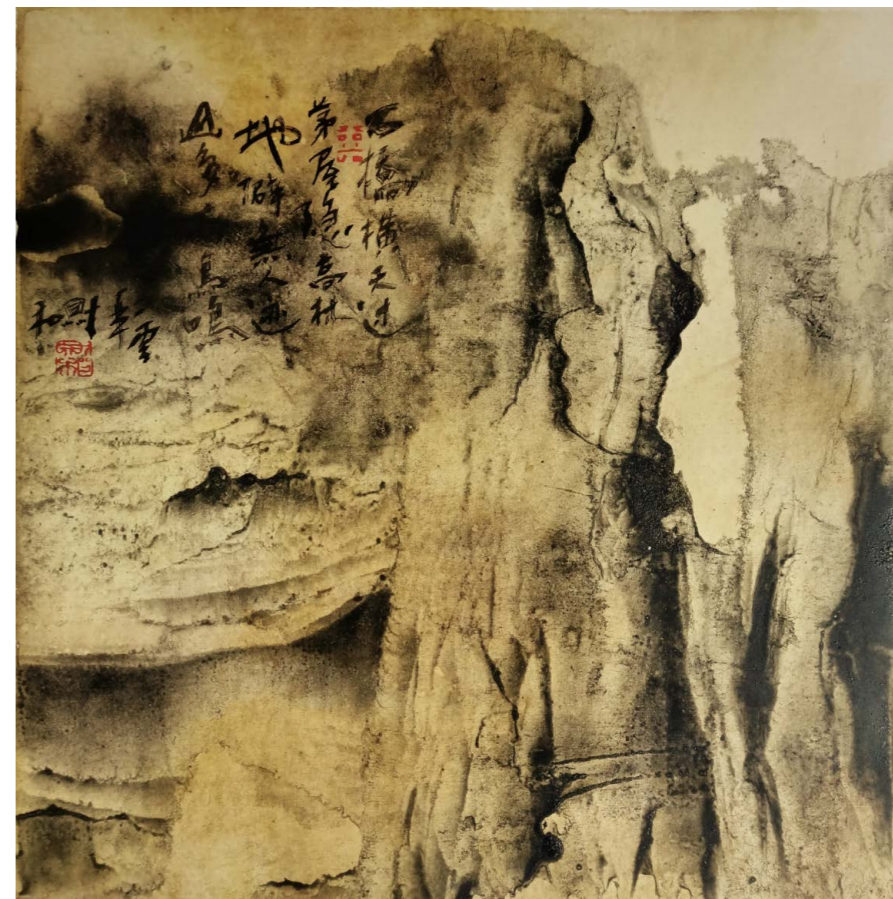
2020
34x34cm
Ink and Acrylic on Paper



Stone Bridge

2020
34x34cm
Ink and Acrylic on Paper

佚名：
石橋橫天過
茅屋隱高林
地僻無人跡
山多有鳥鳴



燠
黃

Yellow

2020
34x34cm
Ink and Acrylic on Paper



映
紅

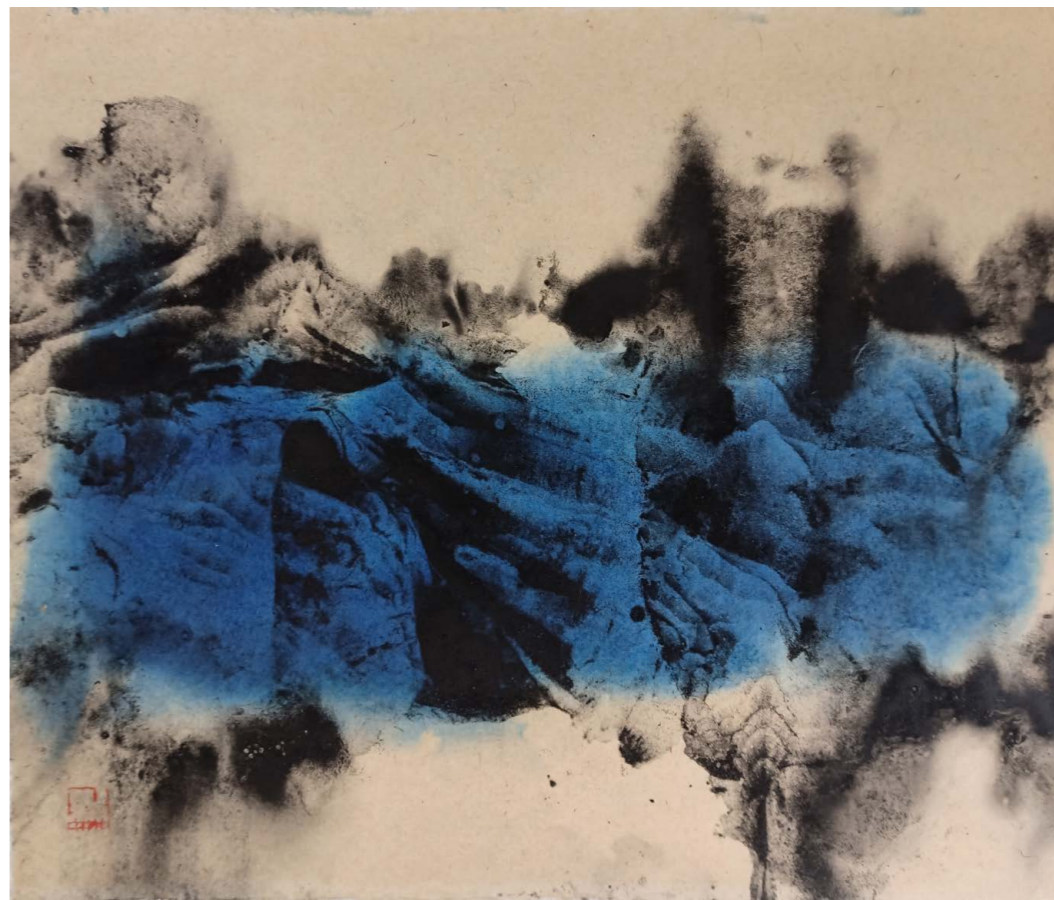
Red

2020
42x50cm
Ink and Acrylic on Paper



Blue

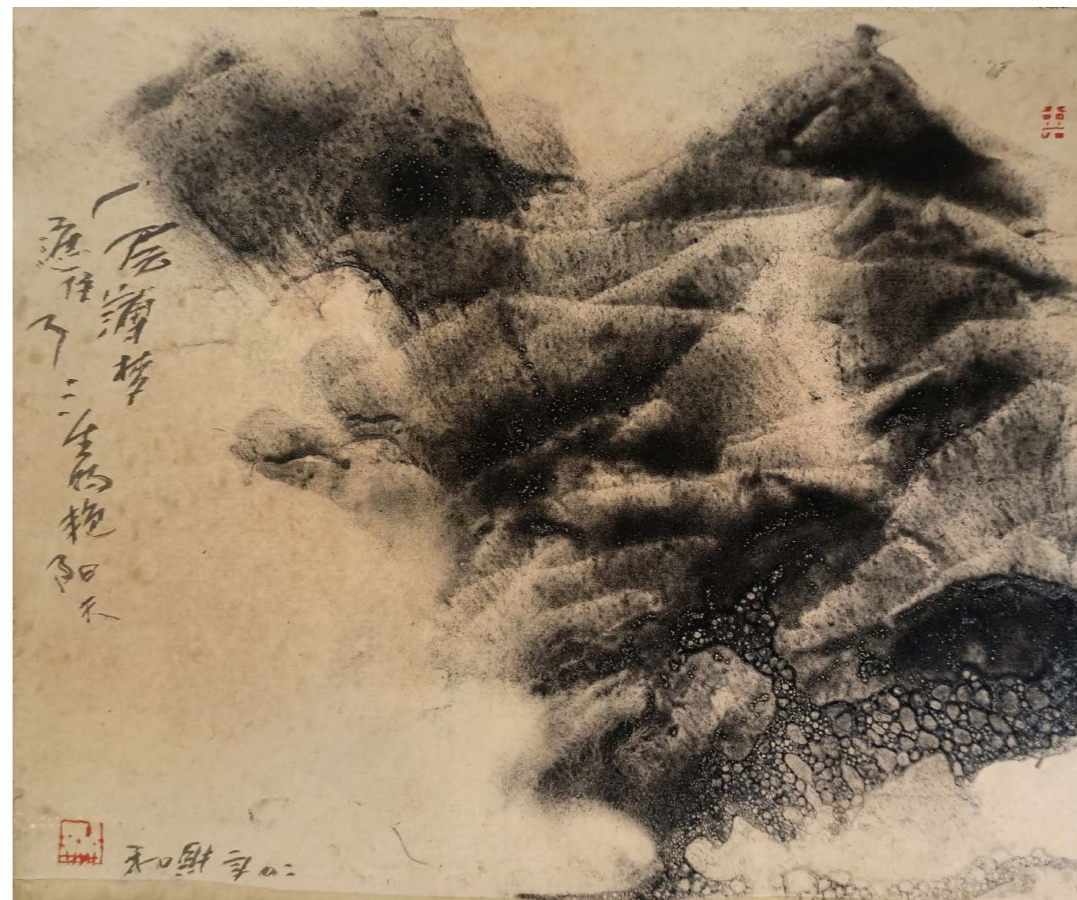
2020
42x50cm
Ink and Acrylic on Paper



Thin Layer of Dream

2020
42x50cm
Ink and Acrylic on Paper

佚名：
一層薄夢遮住了三生的艷陽天



Mountains and Rivers

2020
35x138cm
Ink and Acrylic on Paper

佚名：

雲水山川
千年萬事都休矣
不堪重醉
此意憑誰記
夢裡人間
只有相思字
渾無計
舊時遊戲
總是傷心味



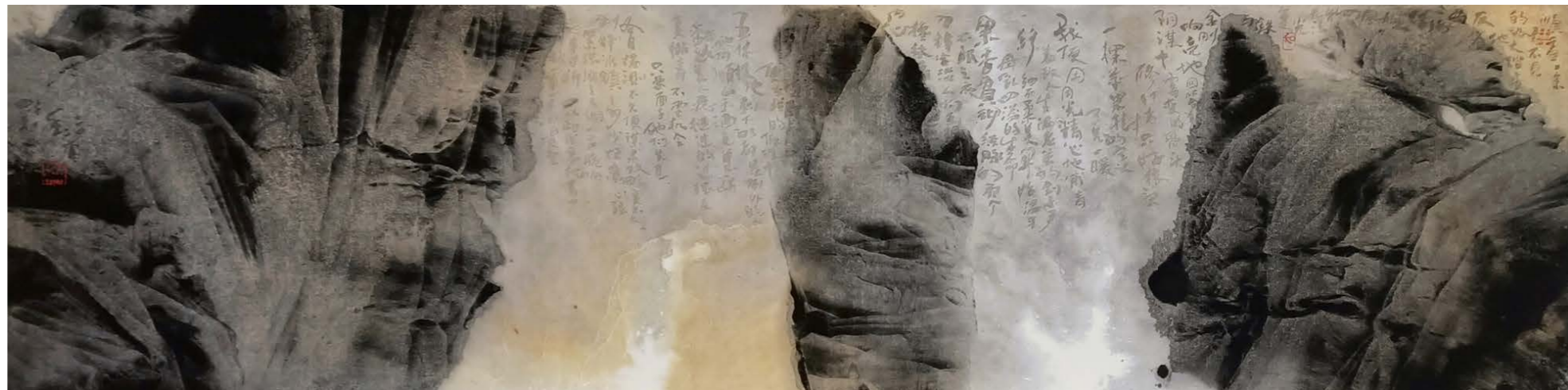
Invisible Road

2020
42x50cm
Ink and Acrylic on Paper

倉央嘉措：

順著一條看不見的路大踏步地反省，血緣錯失的風物無法光復，鐵與金剛響亮地回答著陰謀中霉變的骨頭，修行者只好接受一棵蘋果樹的定義，天氣一暖，我使用月光精心地哺育著敵人，生滿老繭的劊子手纖細而柔美，開始溫習母乳四溢的生命，果香貫徹經脈的那個不眠之夜，刀鋒冷淡，人們互相攙

扶著逃出內心，隨即便在我的假設中五體投地，剩下的都是例外的人，他們傾向於酒色，並不斷翻越美人痣，挺進的過程反復排毒，不要機會只要面子，他們先是各自揣測，不久便謀求攻略，竟不知劍鋒冰鎮了多少妖魔，心弦緊張，繃了又繃，一聲脆響，世事寸斷，從此我高枕青山，被一草一木日日決定。



走過歲月

Through the Years

2020
35x138cm
Ink and Acrylic on Paper



Alone in Deep Mountains

2020
35x138cm
Ink and Acrylic on Paper

八指頭陀：
浮世浑如梦
深山独息机
云从冷处卧
鸟向静中飞
永夜歌明月
终朝坐翠微
雨馀茅屋冷
苔色上人衣



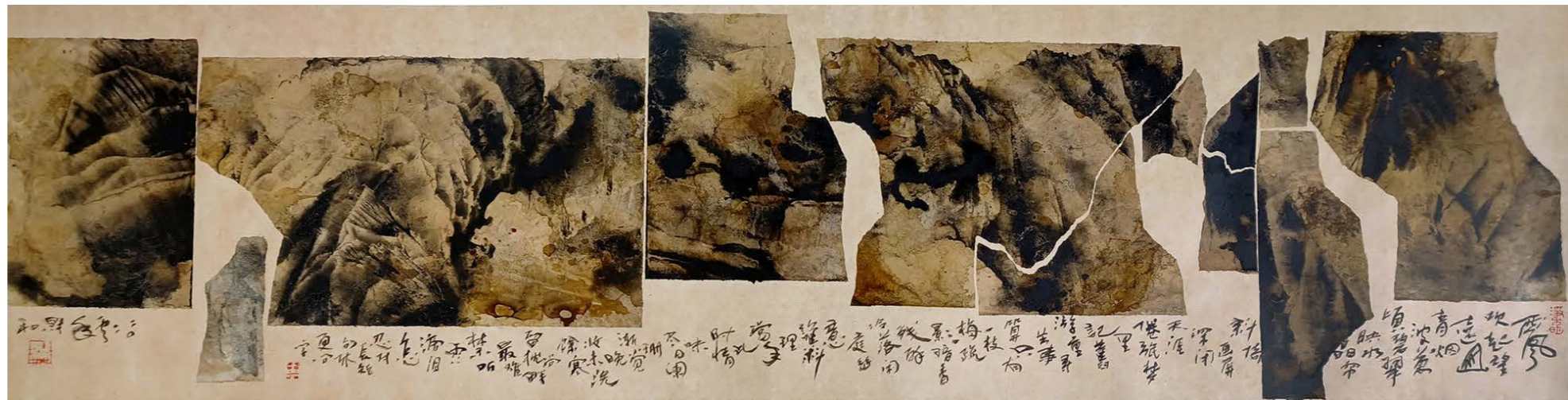
Remembering

2020
35x138cm
Ink and Acrylic on Paper

佚名：

西風吹起
望遠山青
煙波萬頃碧翠
映水晶帘
斜倚畫屏深閉
天涯倦旅夢裡
記舊遊
重尋芳事
算只有
一枝梅
疏影暗香殘醉

冷落閑庭幽意
誰料理
當年此時情味
盡日闌珊
漸覺晚妝未洗
餘寒尚留枕畔
最難禁
聽雨滴淚
怎忍對
長短句
休更問字



Mirroring Landscape

2020
74x142cm
Ink and Acrylic on Paper



Oh Chai Hoo

1960 | Born in Singapore

Education

1982 | Graduated from Nanyang Academy of Fine Arts, Singapore

Selected Solo Exhibitions

2020 | Afar, iPreciation, Singapore **2019** | Gentle Breeze, Moving Heart, iPreciation, Singapore **2016** | Lifetime of Change, iPreciation, Singapore **2014** | Tropical Zen Garden, Esplanade, Singapore **2013** | Silent Conversation, Utterly Art, Singapore **2006** | Xin Deng – Light of the heart, Art Folio, Singapore **2004** | Xin Ji – Impressions From the Heart, Artfolio, Singapore **2003** | Mu – Wood, Galleri Stockhard, Finland **2001** | Ru Shi – As it is..., Artfolio SPACE, Singapore **2000** | Eastern Grandeur, American Club, Singapore **1999** | Nonentity existence, Artfolio Gallery, Singapore **1998** | Yi Qi Yi Hui – Solo Reiterate, Artfolio SPACE, Singapore

Selected Group Exhibitions

2020 | Siaw-Tao's 50th Anniversary Exhibition, Singapore Chinese Cultural Centre, Singapore **2019** | iPreciation 20th Anniversary: Reverie Collection – 25 Years of Art Collecting Journey, iPreciation, Singapore / Siaw-Tao's 49th Anniversary Exhibition, Singapore Chinese Cultural Centre, Singapore **2017** | Virtuoso In Ink, Art Agenda S.E.A, Chan + Hori Contemporary, Singapore / When Space Dissolves Into Luminosity; Where Flowers Bloom Amidst Rocks, iPreciation, Singapore / Art New York Art Fair 2017, New York, NY, USA / Impressions – Seal Carving Exhibition by Siaw-Tao, Kuala Lumpur, Malaysia **2016** | Portable Art Week, iPreciation, Singapore / A Thousand Cups & Maybe More, The Art Space, Singapore **2015** | These Sacred Things, (Visual Art Space), Esplanade, Singapore **2014** | We do! We do art!, One East Artspace, Singapore / Nothing in Common, Utterly Art, Singapore / Inkpression, Hakaren Art Gallery, Singapore / Ceramic group show, Scent of time, Singapore **2013** | Season's Interpretation – 2-men show, One East Asia, Singapore **2012** | Song of Nature (with Chua Chon Hee), Utterly Art, Singapore / Ink (mo), Jendela Visual Art Space, Esplanade, Singapore /

PREVUE #01, Art Projects Gallery, Singapore **2011** | Siaw-Tao Annual Art Exhibition, Singapore, Modern Creative Calligraphy Exhibition, Singapore / Singapore Sculpture Society 10th Anniversary Exhibition, Singapore **2010** | Siaw-Tao 40th Anniversary Art Exhibition, Singapore **2009** | Jia – Home, Artfolio, Singapore **2006** | Summer Soiree, Artfolio, Singapore / First, The American Club, Singapore / Sculpture Society (Singapore) Exhibition, Esplanade, Singapore **2005** | Modern Calligraphy Exhibition (Travelling Exhibition), China **2004** | Wan – Bowl, National Library, Singapore / The Sixth Face, MICA Building, Singapore / Tapestry, The American Club, Singapore **2003** | Modern Calligraphy Exhibition (Travelling Exhibition), China / GAM Art Exhibition (Ceramic), Toyota City Art Museum, Nagoya, Japan **2002** | Seal Carving Exhibition, Singapore / Tao Ren Wu Yu – Clay Speaks, 1st Asian Ceramic Exhibition, Nanyang Clay Group, Singapore **2000** | San, Exhibition by Singaporean Artists, King's Road Gallery, London, UK **1999** | V'Spartio (Travelling Exhibition) at Asian and Pacific VSA Festival in Osaka '99, Osaka, Japan / Creative Calligraphy Exhibition '99, Singapore **1996** | Siaw-Tao Art Exhibition, Shantou, China **1994** | Singapore Artist Speak

Volume 2 Exhibition, Singapore **1993** | Siaw-Tao Art Exhibition, Shanghai, Hangzhou, China **1991** | The Grand Discovery Art Exhibition, Singapore / International Watercolour Exhibition, Korea and Taiwan **1989** | Nanyang Academy of Fine Arts Lecturer Art Exhibition, Singapore **1987** | IBM Art Award Exhibition, Singapore / National Museum Centenary Art Exhibition, Singapore / Tan Tze Chor Award Exhibition, Singapore **1986** | Not The Singapore River Art Exhibition, Port of Singapore Authority, Artist Encouragement Scheme, Arbor Fine Art, Singapore / Chong Boon Painting of the Year Exhibition, Singapore / Shell Discovery Art Exhibition, Singapore / Tan Tze Chor Award Exhibition, Singapore **1981** | Two-Man Show, Nanyang Academy of Fine Arts, Singapore

Awards

2013 | Siaw-Tao Best Artwork Award, Singapore **2010** | Siaw-Tao Achievement Award, Singapore **1999** | Highly Commendable Award, Abstract Medium 18th UOB Painting Competition, Singapore **1992** | Distinction in Visual Art Creation, Nanyang Academy of Fine Arts, Alumni Association, Singapore

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