



Art | Basel
Hong Kong

IN THE STUDIO

Cheong Soo Pieng Between Abstraction and Figuration

一窺畫室：鍾泗濱抽象與具象之間

IN THE STUDIO

Cheong Soo Pieng Between Abstraction and Figuration

一窺畫室：鍾泗濱抽象與具象之間



CONTENTS

- 04 ON THE PROJECT 關於本展
- 05 ABOUT THE ARTIST 關於藝術家
- 06 ARTWORKS 作品
- 62 INDEX 索引

ON THE PROJECT 關於本展

Asia Art Center presents *In The Studio: Cheong Soo Pieng Between Abstraction and Figuration* – an imaginary re-creation of the 1970s art studio of Cheong Soo Pieng, one of Asia's most significant 20th-century artists. The artist's 1970s oeuvre illustrates a modern artist at the prime of his career, ceaselessly experimenting and traversing an impressive breadth of styles and mediums with ease. Working closely with the artist's estate to showcase over a dozen of his sculptures, relief paintings and mixed media works, the booth will present intimate and illuminating connections between artworks, archive and the artistic legacy of Cheong Soo Pieng.



亞洲藝術中心「一窺畫室：鍾泗濱抽象與具象之間」，重新建構了 20 世紀最重要的藝術家之一「鍾泗濱」在 1970 年代的工作室。70 年代，正是這位現代藝術家的創作高峰期，鍾泗濱於此時開始不斷地嘗試多元風格，進而熟練地運用多種媒材。在與藝術家家屬緊密配合之下，此展將呈獻數十件創作，包含雕塑、浮雕及複合媒材作品；在鍾泗濱的創作、文獻、及藝術遺產之間，在本展中將展現出一種緊密的連結性。

Image of Cheong Soo Pieng in the studio with "Nature" in the background
鍾泗濱在工作室中照片，背景為「自然」一作

ABOUT THE ARTIST 關於藝術家



Cheong Soo Pieng was born in 1917 in Xiamen, Fujian, China and passed away in 1983 in Singapore. The first wave of avant-garde artistic movements flourished in the 1930s, in cosmopolitan port cities in China like Shanghai. Cheong Soo Pieng was born of this generation, having studied at Xinhua Academy of Fine Art in Shanghai from 1936 to 1938. He left China in 1945, and came to Singapore in 1946. Alongside other émigré Chinese artists in Singapore, he was a proponent of a localised modern art movement termed Nanyang Style. Throughout his life, he worked across varied mediums and styles. In addition to numerous solo and group exhibitions internationally during his lifetime, retrospective exhibitions of Cheong Soo Pieng were held at the National Museum Art Gallery, Singapore (1983), Singapore Art Museum, Singapore (2010) and Asia Art Center, Taiwan (2017).

鍾泗濱，1917 年出生於中國福建廈門，並於 1983 年於新加坡逝世。在 30 年代如上海這樣的國際港都，第一波的前衛藝術運動正在蓬勃發展，而鍾泗濱在他青年時期便躬逢其盛，於 1936 至 1938 年間在上海新華美術專科學校學習。他在 1945 年離開中國，並於 1946 年落腳新加坡。與其他新加坡的海外中國藝術家相同，鍾泗濱也屬在地發展出的「南洋風格」現代藝術派別；他的創作生涯中從不安於既定風格，以創作風格與媒材的多元著稱。除生前舉辦許多的個展及群展外，鍾泗濱回顧展曾舉辦於國立新加坡美術館（1983 年）、新加坡藝術博物館（2010 年）、及亞洲藝術中心（2017 年）。

Nature

自然

signed in Chinese (lower right);
signed and dated 'Soo Pieng 1965',
titled 'Nature', and inscribed 'V.L.
S. A. S. Loan' (on the reverse)
mixed media on canvas
148 x 101.5 cm
Executed in 1965

款識：泗濱(右下)；'Soo Pieng
1965'，'Nature'，'V.L. S. A. S.
Loan' (畫背)
綜合媒材 畫布
148 x 101.5 cm
1965 年作

Literature:
Hou Sou Ping, Ma Peiyi, The Story
of Cheong Soo Pieng, Oxford
Graphic Printers, Singapore,
2015, P. 176

出版：
鍾泗濱的故事，Ho Sou Ping與Ma
Peiyi著，Oxford Graphic印刷，新
加坡，2015年，176頁

Painted in 1965, *Nature* is part of Cheong Soo Pieng's deeper immersion into abstraction, after his two-year sojourn in London and Europe from 1961-63. His ink sketches from Europe were precursors to his abstract works, which were founded on the concept of 'nature' and 'landscapes'. Cheong Soo Pieng departed from his quick, impressionist ink sketches and transformed them into larger mixed media landscape abstractions. By retaining the richness of textures from his monochromatic ink exercises, his nostalgia for the vast landscapes of the West also remained.

The swirls and nebulousness of air and atmosphere in *Nature* illustrates Cheong Soo Pieng's command of tonal variation, creating pictorial depth with his sensitivity to colours, layering, and the concept of *liubai*. In *Nature*, washes of colours are created from oil paint thinned down to the consistency of ink, concentrating the paint's saturation in certain areas and not others. The negative spaces reveal the brightest golden hue – characteristic of Cheong's paintings.

自 1961 至 1963 年 在 倫 敦 和 歐洲地區旅居兩年後，鍾泗濱 1965 年完成的「自然」一作之表現，是他著力甚深的一種抽象藝術形式。此一創作方式立基於他在歐洲畫的水墨手稿，日後其抽象作品在「自然」和「風景」的概念上創作，捨棄了以往速寫式印象派水墨草圖，轉為融合複合媒材的大幅抽象作品。他持續利用單色墨水創造豐富質地，亦保留了他對旅居西方時所見之遼闊景色的懷舊。

「自然」一作中有氣流般的漩渦和浩瀚蒼穹之感，體現了鍾泗濱對色調變化的掌握，整體畫面的豐厚感來自於創作者自身對色彩的敏銳度、顏料層層的堆疊及留白。稀釋至墨水般的油彩帶出「自然」的色彩，而單單匯集飽和顏料於畫面中某些區塊。畫中的負空間展露出的亮金色調，正是鍾泗濱此作的獨到之處。



“ Without
atmosphere,
a painting is
nothing.”

—— Rembrandt van Rijn



J.M.W. Turner, *Landscape on Water*, c. 1840
威廉·透納·水上風景·1840



Cheong Soo Pieng, *Nature* (detail), 1965
鍾泗濱·自然 (局部)·1965

沒有獨特的風格，一件畫作便失去靈魂

—— 林布蘭



Cheong Soo Pieng, *Studies in Abstract Composition*, 1962
鍾泗濱·抽象構圖習作·1962



Zao Wou-Ki, *06.10.68* (detail), 1968
趙無極·06.10.68 (局部)·1968

Cheong Soo Pieng, *Nature* (detail), 1965
鍾泗濱·自然 (局部)·1965

Construction

建構

signed and dated 'Soo Pieng 1966'
(on the reverse)
mixed media on canvas
68.5 x 107 x 7 cm
Executed in 1966

款識：'Soo Pieng 1966' (畫背)
綜合媒材 畫布
68.5 x 107 x 7 cm
1966 年作

Literature:
Yeo Wei Wei, Cheong Soo Pieng:
Visions of South East Asia, The
National Art Gallery, Singapore, 2010,
P. 256

出版：
鍾泗濱：東南亞的願景，Yeo Wei
Wei 著，國家畫廊，新加坡，2010 年，
256 頁

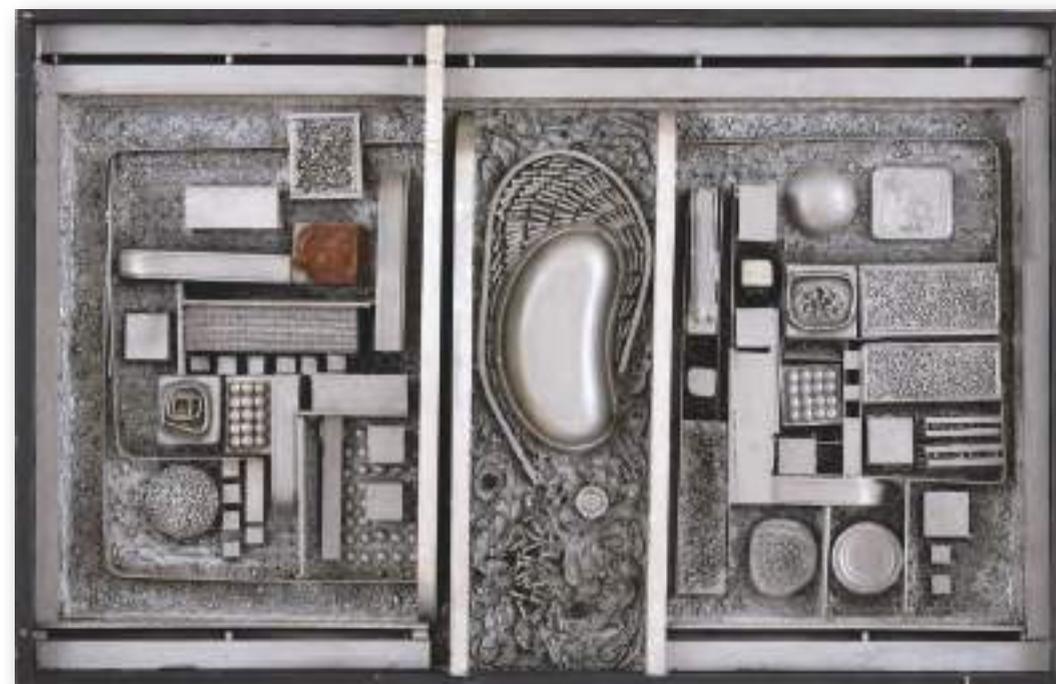
Note: The artwork was published in the
incorrect orientation in the above catalogue
注：作品在以上圖錄中之圖像放置顛倒

Construction from 1966 is one of the earliest examples of Cheong Soo Pieng's explorations with form and space. Challenging his abstract paintings even further, Cheong Soo Pieng delved into sculpture and assemblage, presenting his abstract paintings in the realm of the three-dimensional.

The inclusion of mixed media materials such as industrially produced objects, scrap metals and gravel, raised questions about aesthetic as a physical presence. Hammered and manouvred into finished edges and forms, the artist attempts to re-present these found objects, inferring that they no longer function as what it once was. Furthermore, Cheong Soo Pieng explored his viewers' reception and perhaps resistance to the idea that found objects from daily life constitutes as art. Blurring the line between art and non-art, *Construction* draws strong links to movements like synthetic cubism and conceptual art that were in full swing in Europe. Presenting materials for what they are, this bold mixed media assemblage continues to stimulate and alter visual and tactile senses half a century on.

1966 年的「建構」是鍾泗濱在形式和空間探索上，最早的作品之一。鍾泗濱持續挑戰抽象繪畫的可能性，鑽研雕塑和集合藝術，並將抽象繪畫推進成為三維空間的存在。他運用工業製品、廢金屬和礫石等複合媒材，提出了美學作為有形存在的議題。透過不斷地鍛打及調整，藝術家試圖重新呈現這些現成物，意圖使它們脫離原本的用途。此外，鍾泗濱亦試圖探詢觀者對於現成物作為藝術品的想法及可能產生的抗拒。

「建構」一作模糊了藝術與非藝術之間的界限，並和歐洲盛行的綜合立體主義和概念藝術等派別之間關係緊密。此一大膽的複合媒材集合藝術品除了展示材料本質之外，在這半世紀中同樣持續地刺激及挑戰人們的視覺及觸覺。







Cheong Soo Pieng, *Construction (detail)*, 1966 鍾泗濱, 建構 (局部), 1966



A computer motherboard
電腦主機板



Cheong Soo Pieng, *Satisfaction*, circa 1968 鍾泗濱, 滿足, 約 1968

仔細看，我的綜合媒材和水彩創作有相同的底蘊。我在油畫中的表現亦相同地表現在我金屬媒材建構出的作品中。

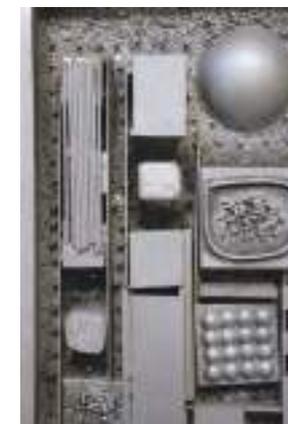
— 鍾泗濱

“ What you see in my metal work you see in my watercolours. What I execute in oil is invariably reflected in my scrap-iron constructions. ”

— Cheong Soo Pieng



Pablo Picasso, *Mandolin*, 1914
畢加索, 曼陀林, 1914



Cheong Soo Pieng, *Construction (detail)*, 1966
鍾泗濱, 建構 (局部), 1966

DEEP THOUGHT

沈思

signed in Chinese (lower right),
with original label 'Deep Thought'
attached (on the reverse)
mixed media relief on board
96 x 80 x 19 cm
Executed in 1967

款識：'泗濱'（右下）；標籤'Deep
Thought'（畫背）
綜合媒材 浮雕 木板
96 x 80 x 19 cm
1967年作

Deep Thought is a forceful, almost fearsome construction that perfectly captures the zeitgeist of its time in the late 1960s. Globally, artists working in sculpture began to be liberated from conventional mediums and started working more with industrial and found material, heralding an age where the nature of modern sculpture changed radically.

Cheong Soo Pieng found evident pleasure in coming to terms and working with these new material. Here, metal industrial rods, chains and sheets are misshapen and combined with other found objects, rendering the impression of a blighted order. Composed with an innate advanced sense of composition, Cheong Soo Pieng manages, however, to convey an unseen force that had come, and perhaps has gone, leaving in its trail entangled masses, cavities and shreds.

Like the Constructivists who came before him in the early 20th century, Cheong Soo Pieng was concerned with the particular material properties of an object, and its spatial presence. Teetering between construction and destruction, order and disorder, *Deep Thought* represents the spirit, and indeed the thinking of an artist who saw and distilled the emergent concerns of modern art.

「沈思」一作完美地捕捉了 60 年代後期的時代精神，是一件力度強大而望之令人生畏的結構。此時期，全球的雕塑家自傳統媒介中解放，開始使用更多的工業產品及現成物於創作中，顯見現代雕塑從根本上便開始產生劇烈變化。

鍾泗濱驕傲地悠遊創新媒材的運用，結構中的條狀金屬、鏈條和板材，形狀怪異並與其他現成物結合，似乎失去了秩序感。鍾泗濱卻善於利用自身優越的構圖技巧，一股力量也許已降臨，也許已離去，留下了畫面是糾結的團塊、空洞和碎片的蹤跡，然而一陣無序中迸生出了一股，隱形的魄力。

正如同 20 世紀初的結構主義者，鍾泗濱關注物質的特殊屬性以及其空間存在，穿梭於結構與解構、秩序與渾沌之中。「沈思」代表的是一位藝術家的精神、思想、觀察，代表其思維精煉後對現代藝術的一則提問。

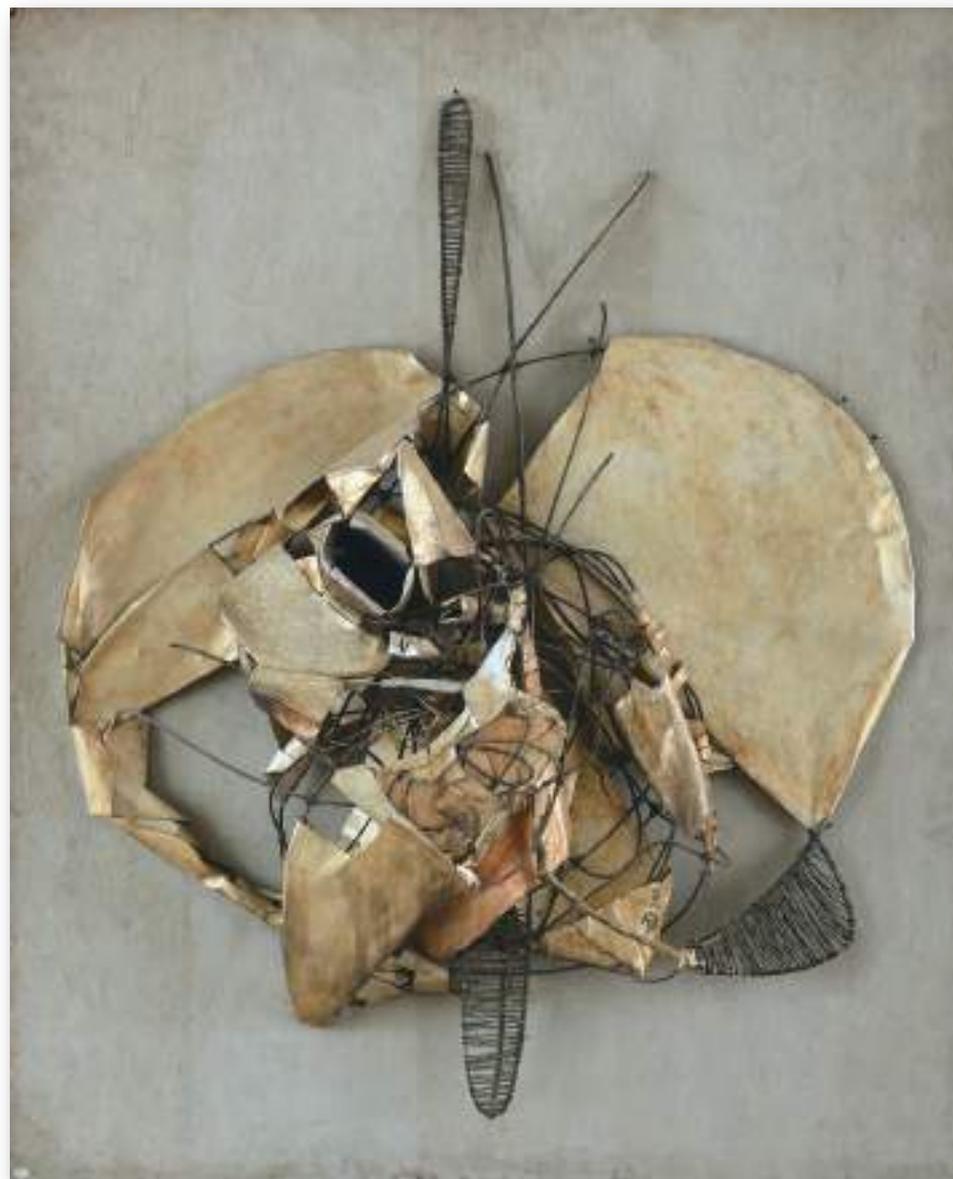




Image of Cheong Soo Pieng in his studio 鍾泗濱於工作室之照



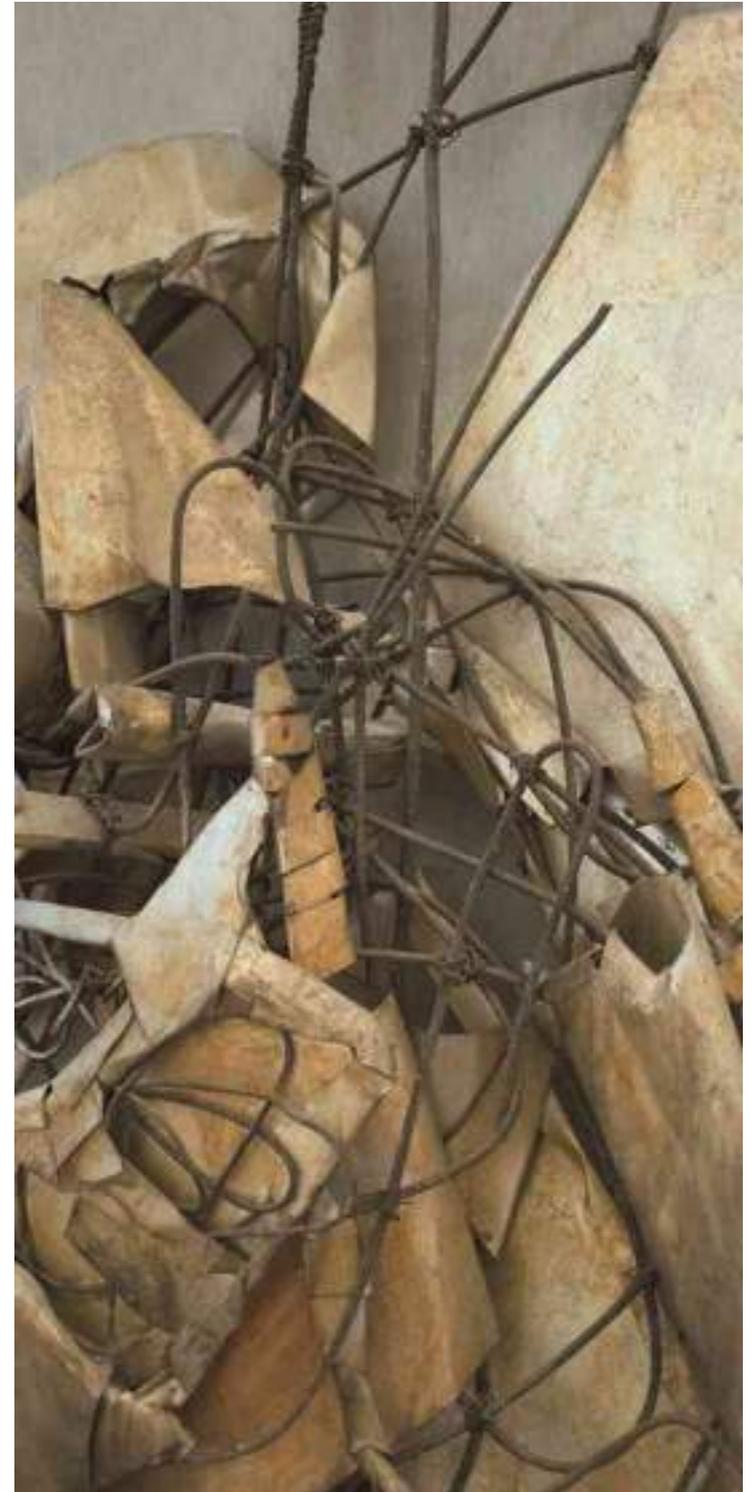
Cheong Soo Pieng, *Deep Thought* (detail), 1967
鍾泗濱·沈思(局部)·1967



Valdimir Tatlin, *Corner Counter-Relief*, 1914
弗拉基米爾·塔特林·角落反浮雕·1914



Henry Moore, *Stringed Figure*, 1938/1960
亨利摩爾·網綁的人體·1938/1960



Cheong Soo Pieng, *Deep Thought* (detail), 1967
鍾泗濱·沈思(局部)·1967



Noon 午

signed in Chinese and dated 71 (lower right); signed again 'Soo Pieng 1970' and titled 'Noon' (on the reverse)
mixed media on board
96.5 x 51 x 2 cm
Executed in 1970-71

款識：'泗濱 71' (右下)；
'Soo Pieng 1970 'Noon' (畫背)
綜合媒材 木板
96.5 x 51 x 2 cm
1970-71 年作

Infinite Dimension

無限的空間

Cheong Soo Pieng is adept at creating unlimited space within the limited. An endless array of new techniques is applied to pierce through the confines of a two-dimensional canvas; wooden boards, metals along with other mixed media are used to construct three-dimensionality, and its distinct textures allow viewers to interpret and perceive his work through multiple ways and from different angles.

The artwork's composition uses horizon line, a leitmotif in Cheong Soo Pieng's work, with a circle to signify the sun. Beyond the horizon lies the boundless universe, the sun represents the center of the world that not only balances all worldly matters but further implies the immeasurable extent and beauty of the universe that will never cease.

During the creative process, Cheong Soo Pieng penetrated the surface using round metal nails; this gesture peers beyond the traditional viewing plane and delves deeper within the artwork to even the curvature of frame itself, allowing the supposedly limited space to reach an ever-expanding state.

鍾泗濱善於在有限的畫面中延伸出無限的空間，不斷創新手法以突破畫作平面的侷限，木板搭配金屬等綜合媒材建構出立體的維度，獨一無二的肌理，使觀者能以多重方式與角度來詮釋及觀看他的畫作。

經典水平線構圖配上象徵著太陽的圓形，在水平線後的是無盡的蒼穹，太陽代表著世界的中心，不僅平衡著世界萬物，更隱喻著世代相傳、生生不息，打造出宇宙洪荒的偌大與美麗。

在創作過程中，鍾泗濱使用圓形金屬釘穿透表面，這個動作穿透傳統觀看的空間，更深入到畫作內部，甚至畫背的維度，使得原本有限的空間達到無限的擴張狀態。

“ The Italian based painter and sculptor Lucio Fontana also pierced and incised his canvas but as part of a systematic and extensive exploration of the element of space in painting.... Fontana spoke of a new dimension beyond the canvas, time and space... ”

Style & Imagination, Art in the Nanyang Academy, Singapore, Nanyang Academy of Fine Arts



Lucio Fontana, *Concetto spaziale* (detail), 1960
盧齊歐·封塔納，空間概念（局部），1960



Adolph Gottlieb, *Jagged*, 1960
阿道夫·戈特利布，裂口，1960

義大利畫家及雕塑家封塔納
刺破並割開他的畫布，
系統化探索繪畫中的空間元素，
封塔納談論的是超越畫布、
時間及空間的維度。



Motion

動能

mixed media on board
61 x 76 x 2 cm
Executed in 1971

綜合媒材 木板
61 x 76 x 2 cm
1971 年作

Literature:
Nanyang Academy of
Fine Arts, Soo Pieng,
Singapore, 2013, P. 76

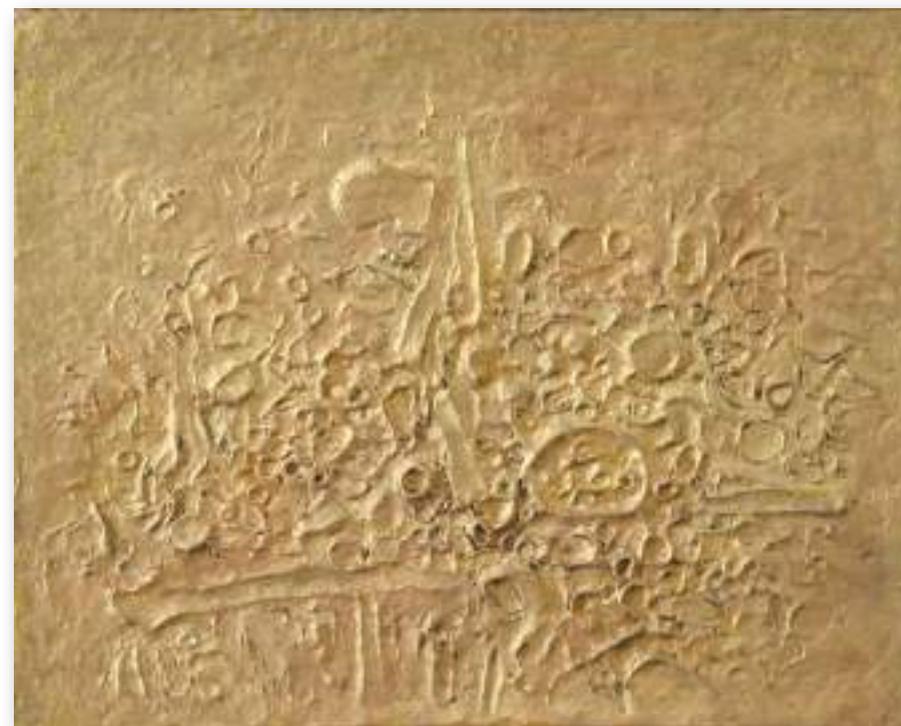
出版：
泗濱，南洋美專，新
加坡，2013 年，76 頁

The fidelity of the relief painting tradition is challenged further in *Motion* with the uniformity of the gold veneer on top of what could possibly a mixture of thick impasto and found objects. The tactility and the robustness of the work exude a certain primordial quality that resonates with the mysticism of Cheong Soo Pieng's body of works.

However, eschewing from the iconicism of figurative deity figures found in traditional relief works, extraterrestrial elements that were pervasive in Cheong Soo Pieng's 1960s works were employed in *Motion* instead. Strong axial lines in *Motion* that were referenced from the analytical cubists such as Piet Mondrian became the anchor and centre of gravity of the composition, alluding to the convergence motion of the cosmical figures in the composition.

作品「動能」進一步挑戰了浮雕繪畫傳統的根本性議題。藝術家似是將顏料堆疊並與現成物混合，再均勻地將金色鑲面覆蓋於其上。此作品的質地和濃厚特質散發出一股原生的力量，與鍾泗濱具有神秘主義感的作品產生了共鳴。

鍾泗濱迴避了傳統浮雕作品中的具體神像的形態，取而代之的是在他 60 年代普遍運用的外星元素，而這也在作品「動能」中出現。此作品構圖重心引用的是蒙德里安等分析立體主義藝術家之作品中那些筆直有力的軸線，影射構圖中宇宙圖像的匯聚與流動。





Borobudur Relief Sculpture, 9th Century 婆羅浮屠浮雕雕刻，9世紀

“ The tactility and the robustness of the work exude a certain primordial quality that resonates with the mysticism of Cheong Soo Pieng's body of works. ”

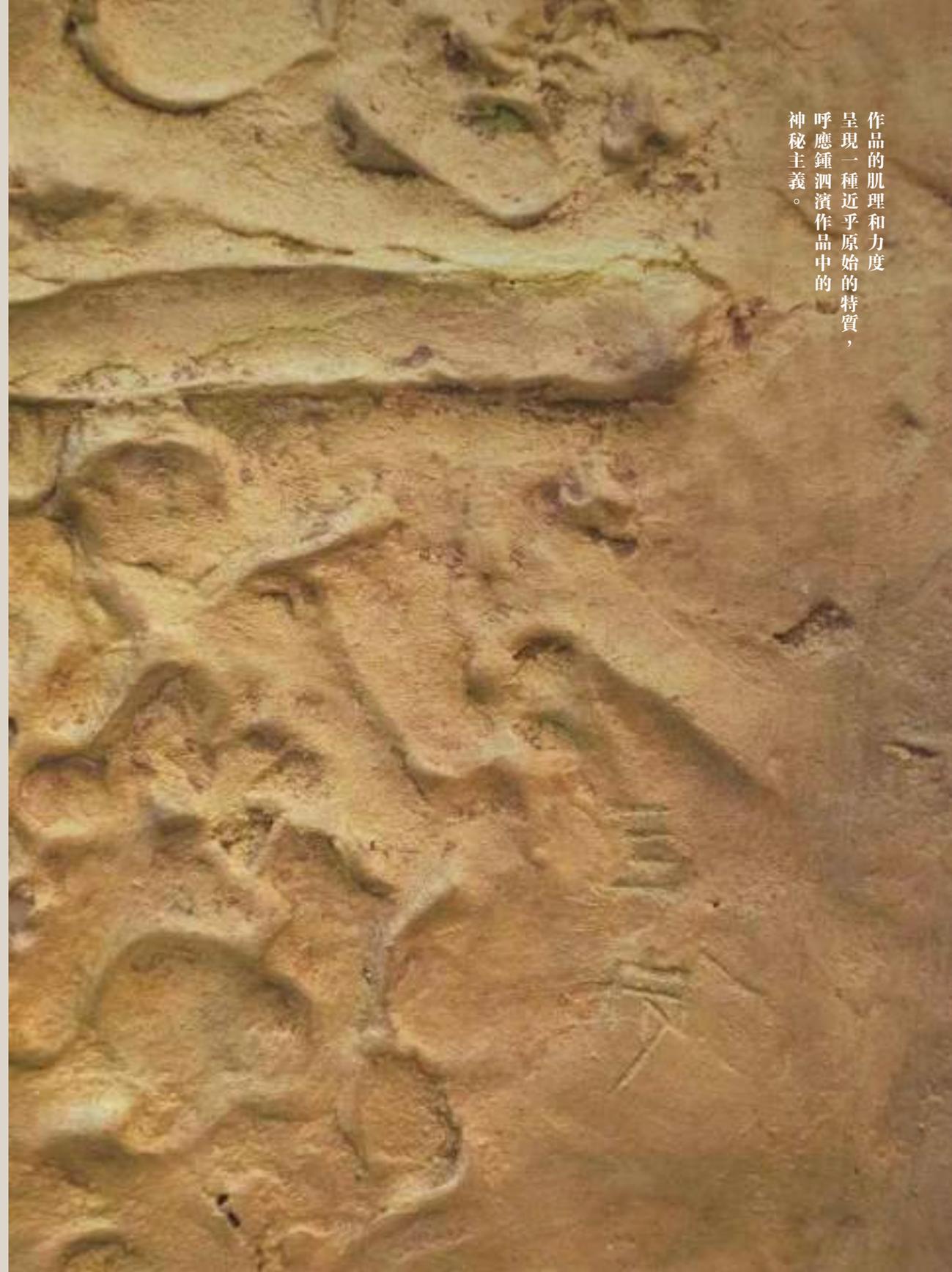


Lorenzo Ghiberti, The Story of Abraham, 1425 - 1452
吉伯第·亞拉伯罕的故事，1425 - 1452



Piet Mondrian, Blossoming Apple Tree, 1912
蒙德里安·盛開的蘋果樹，1912

作品的肌理和力度
呈現一種近乎原始的特質，
呼應鍾泗濱作品中的
神秘主義。



Radiance

璀璨

mixed media on board

84 x 61 cm

Executed in 1971

綜合媒材 木板

84 x 61 cm

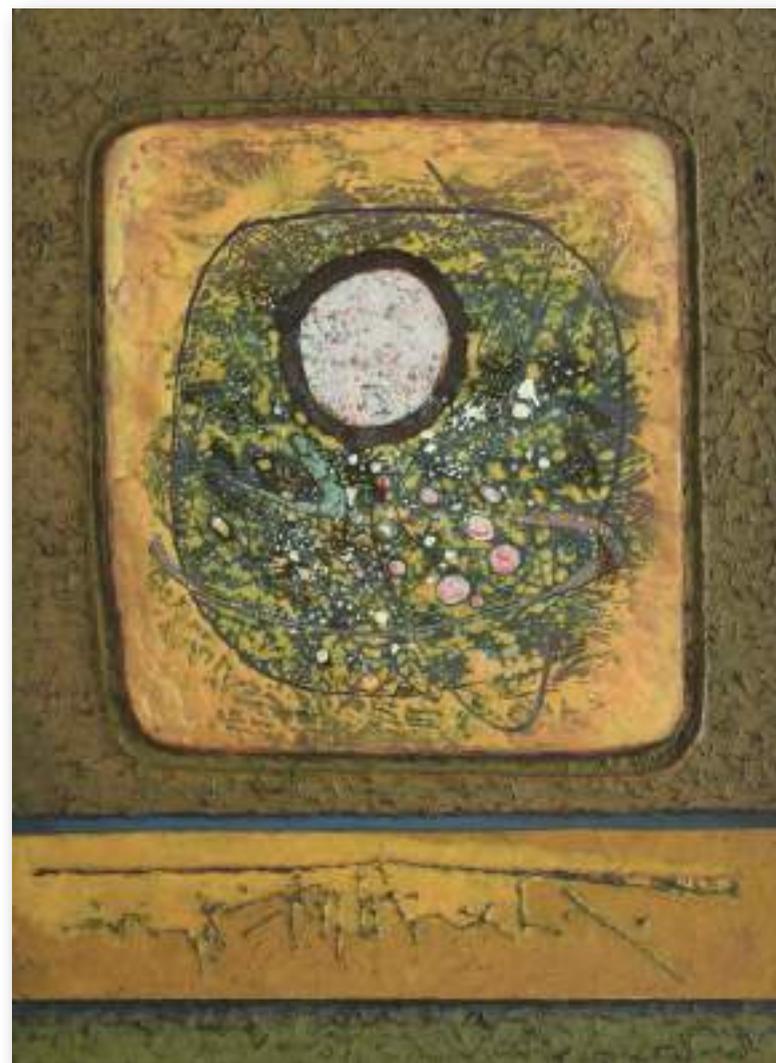
1971 年作

The 1970s marks Cheong Soo Pieng's maturity in his explorative mixed-media works. Stylistically, Cheong Soo Pieng's departure from the abstract expressionist phase of the early 1960s is complete when one views the mixed media works of the 1970s that reveal elements of abstraction. Even as this is so, flourishes of his 1960s abstraction reappear in *Radiance* as seen in the gestural linework in the middle of the composition and extraterrestrial symbols at the bottom half.

In this new series, however, Cheong Soo Pieng challenges the convention of a painting with exploring the tactility and three-dimensionalness of the otherwise flat medium. To achieve this quality, Cheong Soo Pieng paid homage to the art of cloisonné—an ancient Western enameling technique that was spread to Asia as early as the Yuan Dynasty (1206 AD - 1368 AD). The adaptation of this technique to *Radiance* results in a rugged relief with a sophisticated sheen finishing which highlights the movement and the dynamism of his composition.

鍾泗濱複合媒材作品之成熟度於 1970 年代臻於高峰。就造型上而言，70 年代的複合媒材作品出現許多抽象元素，這代表鍾泗濱開始徹底背離 60 年代早期的抽象表現主義風格。即使如此，60 年代的抽象元素卻再度於「璀璨」一作中出現，如位於構圖中央區恣意揮灑的線條以及下半部的外星符號。

然而，鍾泗濱在此新系列中藉由探索相對二維媒材的觸感及三維空間，進而挑戰繪畫的慣性。為此，鍾泗濱沿用了景泰藍工藝並向它致敬——景泰藍乃是一種源於西方的古老琺瑯工藝，於元朝 (1206-1368) 傳入亞洲。鍾泗濱以改良後的技法運用於「璀璨」，創造出凹凸似浮雕的特性，同時帶有精緻的光耀之感，凸顯出其構圖的動態及力度。





Chinese Cloisonné Jar with Lid, 19th Century
中國景泰藍罐蓋·19世紀

在璀璨一作中，
使用類似景泰藍琺瑯彩的技術，
製造立體浮雕效果，
精緻的光澤效果，
突顯構圖的能量及流動性。



Unknown, Medallion St Demetrios, ca. 1100
聖底馬翠斯獎章·約1100年

“ The adaptation of (the cloisonné enamel) technique to *Radiance* results in a rugged relief with a sophisticated sheen finishing which highlights the movement and the dynamism of his composition. ”



Cheong Soo Pieng, *Radiance* (detail), 1971 鍾泗濱·璀璨(局部)·1971



Cheong Soo Pieng, *Abstract*, 1962
鍾泗濱·抽象·1962



William Turner, *Slave Ship*, 1971
威廉·透納·奴隸船·1971

Malay Woman with Three Goats

三羊開泰

mixed media on board, accompanied

by original frame and jute board

97 x 51 cm

Executed in 1972

綜合媒材 木板

藝術家原框 黃麻板

97 x 51 cm

1972 年作

Despite Cheong Soo Pieng's breakthrough in mixed-media works, the early 1970s works also show Cheong Soo Pieng's sense of nostalgia by his reference to his earlier Nanyang Style series with the depiction of his figurative vernacular scene in the newfound mixed-media treatment.

Malay Woman with Three Goats illustrates a lady donning a *tudung* – a headscarf commonly worn by Muslim ladies - and accompanied by a herd of goats that are grazing leisurely in an open field. Both the lady and the herd are stylized to akin *wayang* (shadow puppet) where the figures are elegantly attenuated and elongated, a signature treatment that could be observed throughout his figurative works. The composition is then adorned with a mixture of quotidian objects such as sand and small gravels with earthtone and gold pigments to create a sense of mysticism.

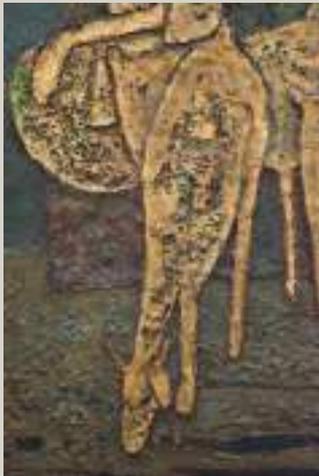
Malay Woman with Three Goats exemplifies Cheong Soo Pieng's transcendent quality in manipulating humble subject matters and materials into a lyrical masterpiece.



即使鍾泗濱在複合媒材作品上已經成功突破，其 70 年代早期的作品仍透露出他對早期南洋風格的沿襲，例如藝術家在「三羊開泰」這件具象作品使用了他新探索的複合媒材勾勒出南洋本土風情。

「三羊開泰」描繪一位穿戴著希賈布（女性穆斯林教徒經常穿戴的頭巾）的婦女以及一群在草原上悠閒吃草的山羊。婦女和羊群形似皮影戲 (Wayang) 的造型，優雅、纖細、瘦長，這是在鍾泗濱具象作品中常見的造型手法。沙和小礫石等日常物點綴著畫面，而大地色及金色的調性則為作品蒙上了一層神秘的面紗。鍾泗濱能將簡單質樸的主題和材料轉化為抒情傑作，此一超凡特質恰展現於「三羊開泰」一作。





Cheong Soo Pieng, *Malay Woman with Three Goats* (detail), 1972
鍾泗濱，三羊開泰（局部），1972

鍾泗濱能將
簡單質樸的主題和
材料轉化為抒情傑作，
此一超凡特質恰展現於
「三羊開泰」一作。



Puppeteer (dalang) during wayang
performance, ca. 1870 - 1892
印尼皮影戲表演中的操縱者，約 1870 - 1872

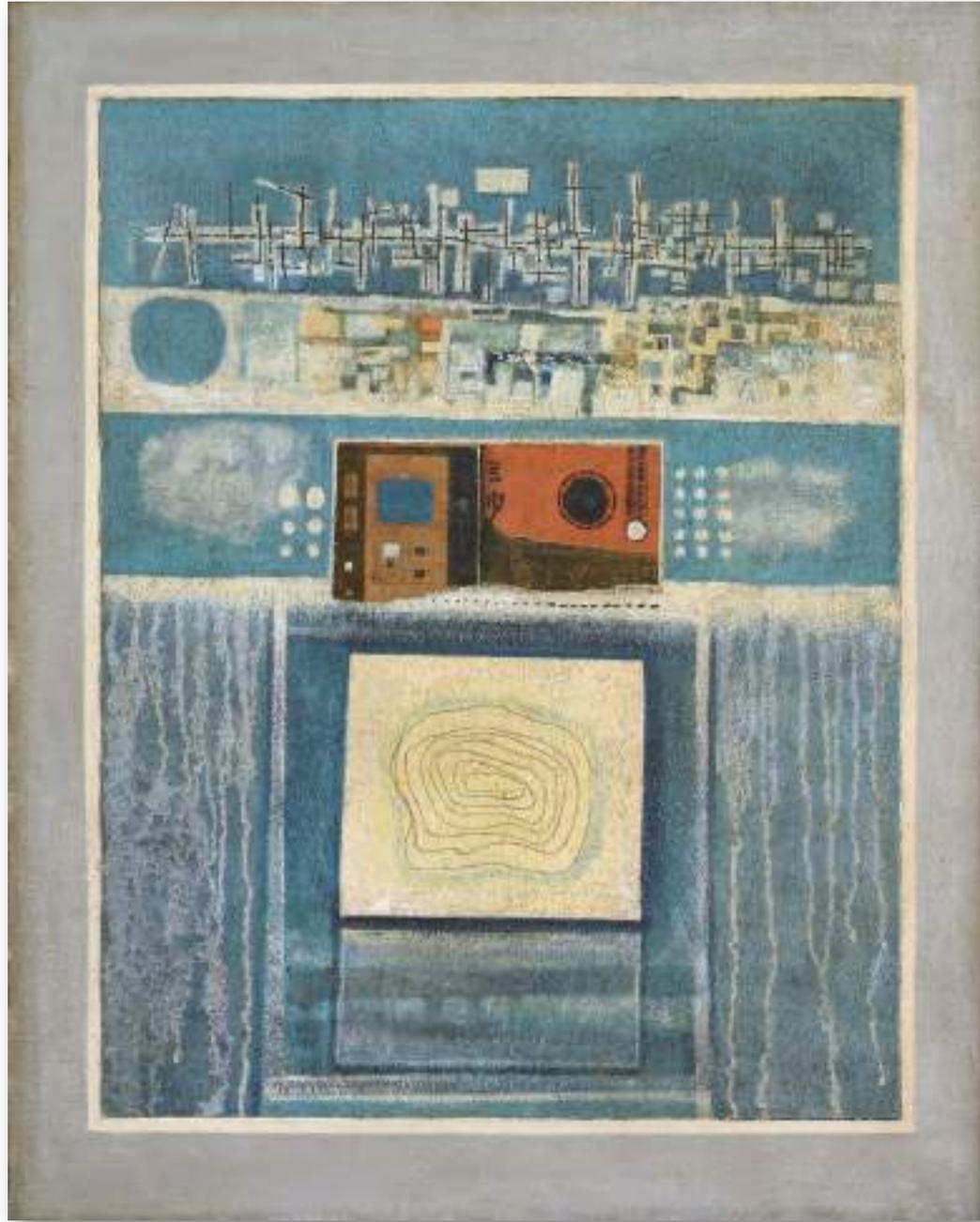


Cheong Soo Pieng, *Malay Woman with Three Goats* (detail), 1972 鍾泗濱，三羊開泰（局部），1972

“ *Malay Woman with Three Goats* exemplifies Cheong Soo Pieng’s transcendent quality in manipulating humble subject matters and materials into a lyrical masterpiece. ”



Jackson Pollock, *Full Fathom Five* (detail), 1947
傑克遜·波洛克，五尋（局部），1947



Blue Composition

藍色構圖

signed in Chinese (center middle);
signed again 'Soo Pieng 1974'
and titled 'Blue Composition'
(on the reverse)
mixed media on canvas
101 x 81 cm
Executed in 1974

款識：'泗濱'（左中）；'Soo Pieng
1974'，'Blue Composition'
（畫背）
綜合媒材 畫布
101 x 81 cm
1974 年作



The Minute and the Mundane

日常與平凡

Nature and man are the two unchanging subject matters that reappear in Cheong Soo Pieng's creative career. An artist's creation is a dialogue and record between themselves and the everyday, and human being's existential state has always been the issue that concerns Cheong Soo Pieng the most.

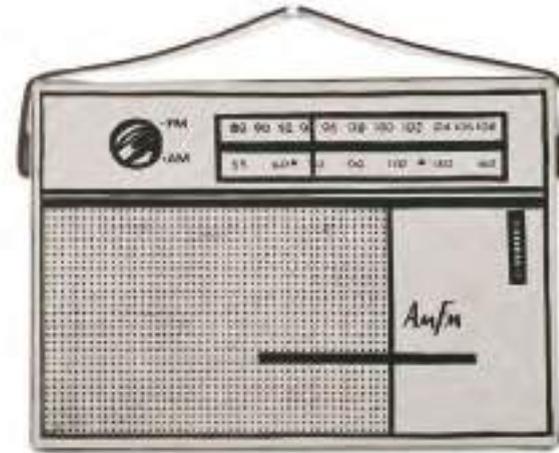
Cheong Soo Pieng collects abandoned objects such as metal, fishing nets, sand, linens along with material and rearranges them in an effort to document his most immediate feelings. The process of searching for abandoned objects serves as the artist's reflection of his life. Cheong Soo Pieng's tenacity and his continuous repurposing of

自然與人，是鍾泗濱創作生涯中不斷描繪的兩個主題。藝術家的創作是對於當下與日常的對話與紀錄，人類的生存狀態是鍾泗濱一直是最關心的議題。

鍾泗濱搜集廢棄的物件，如金屬、魚網、沙、麻布等媒材，重新剪裁並重組成一幅他對當下的紀錄及感觸。找尋廢棄物件的過程是藝術家對生活狀態的反思。鍾泗濱對廢棄物件的執著及再利用，將他對每日生活細節的熱情表現的一覽無遺。

“ Art washes from
the soul the dust of
everyday life. ”

—— Pablo Picasso, 1881-1973 Spanish Painter, sculptor



Roy Lichtenstein, *Portable Radio*, 1962
李奇登斯坦，手提收音機，1962

藝術
乃由日常生活的
枝微末節中
洗煉而出

—— 畢卡索，1881-1973
西班牙畫家及雕塑家

abandoned objects are evident in his passion for the simple things in everyday life.

Cheong Soo Pieng was situated in a time when chaos and change loom large, and technological advancement posed a drastic change on human's everyday life. His work from the 70's provides glimpses into his delicate observations and records of the era, such as the ingenious approach of inserting an old Dolby cassette recorder in the color block in the center of his composition; the cassette recorder sits harmoniously with the complex composition surrounding it, implying that technology has quietly inserted itself into our everyday life and imposed a drastic change on human existence.

鍾泗濱身處於一個劇烈變動的時代，科技的發展對 20 世紀人類日常生活產生了極大的改變。鍾泗濱 70 年代作品，可窺見他對此時代性的細膩觀察與紀錄，巧妙地將老式 Dolby 系統的卡帶收音機安置於構圖中間的色塊中，毫無違和感的與複雜的構圖並存，隱喻著科技無聲息地進入人類生活，並對人的生存產生巨大的改變。

Composition

構圖

signed in Chinese (middle left);
with original label 'Composition, oil
on canvas, 1977, No. 18' attached
(on the reverse)

mixed media on canvas
119 x 91.5 cm
Executed in 1977

款識：泗濱(左中)；
原裝標籤 'Composition, oil
on canvas, 1977, No. 18'
(畫背)

綜合媒材 畫布
119 x 91.5 cm
1977年作

Exploring The Surreal in Cheong Soo Pieng

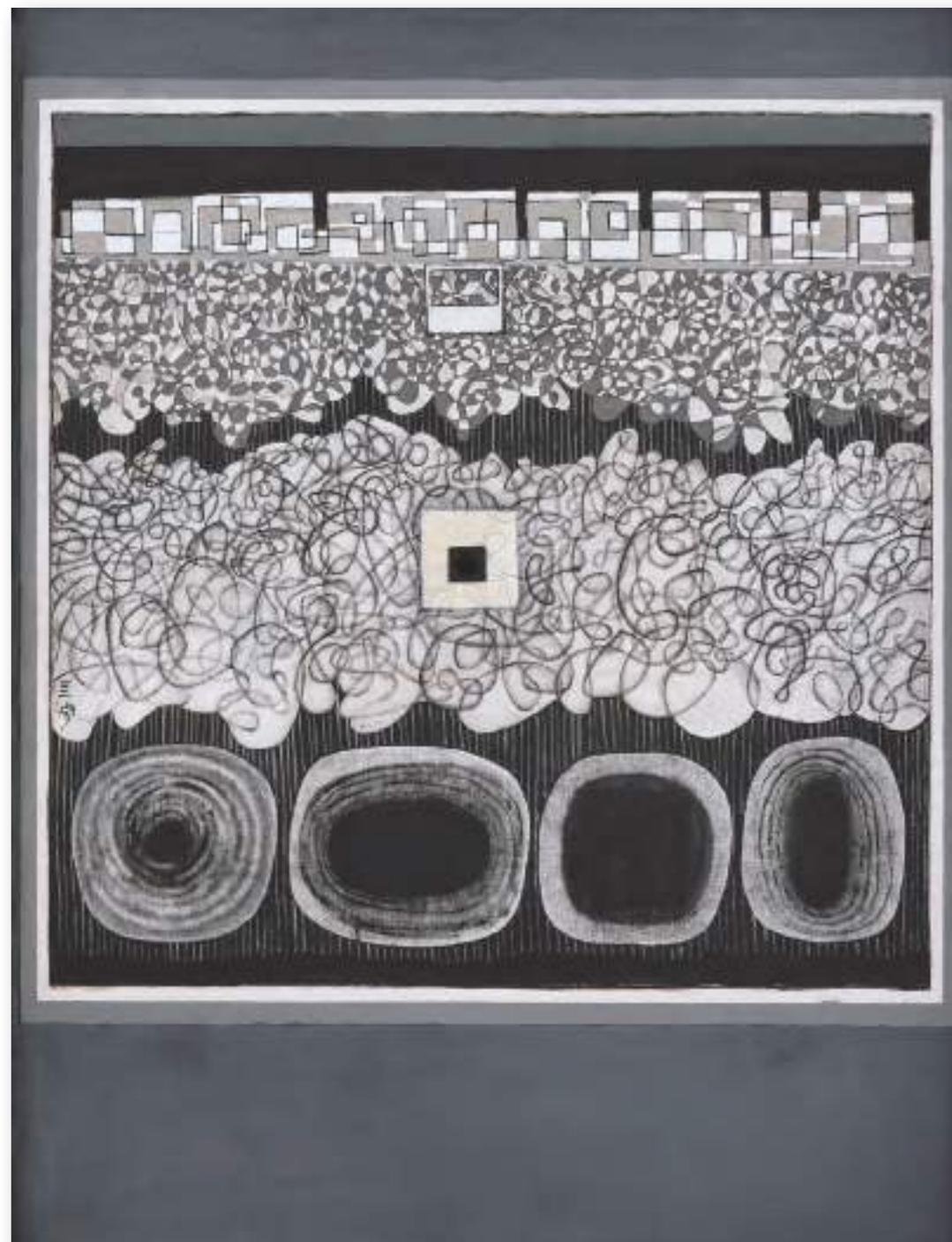
探索鍾泗濱的超現實

Cheong Soo Pieng's artwork is filled with spontaneous lines, organic forms with altering shapes and unique geometric shapes. His composition seems effortless, boundless and transcends all rules or reason, the layered composition resembles a complex dream where the artist's "rebellious spirit" shines and unparalleled poetic and aesthetics qualities are visible.

The extremely child-like creative style, graffiti-esque lines illustrate a dream-like space, where circles, squares, vertical and horizontal lines and many more symbols fill the page. The painting brims with dialogues of metaphors, thoughts and surrealism. Cheong Soo Pieng appears to be confronting reason and logic in search of a subconscious force to explore inner strength and secrets of visual world.

鍾泗濱的創作中充滿著即興的線條，變形的有機形體、特別的幾何形狀，其構圖方式自由無拘、不受條件與規則限制，超越理性，層層疊起的構圖恰如一場複雜的夢境，流露藝術家的「反叛精神」，展現極高的詩意和美感。

充滿童趣的創作風格，塗鴉般的線條勾勒出如夢似幻的空間，圓形、方形、垂直和水平線切割的各式符號，畫面充滿了隱喻、思想與超現實主義的對話。鍾泗濱似乎在對抗理性和邏輯，追尋潛意識的力量，探索內心力量和視覺世界的秘密。





“ The Surrealists sought to liberate the real functioning of the mind through a pure psychic automatism, free of any control exercised by reason. ”

—— André Breton, The Founder of Surrealism



Joan Miró, *Femme et Oiseaux* (Woman with Bird), 1940
米羅·女子與鳥·1940

超現實主義藝術家
透過一種純粹的
精神自動主義，
去除一切理性的因素，
試圖釋放心智的
真正能量。

—— 安德烈·布勒東，
超現實主義創始人

Untitled

無題

engraved in Chinese on
the reverse
glazed ceramic
19 x 36 cm
Executed in the late 1960s
to early 1970s

陶器 釉彩
19 x 36 cm
1960 晚期至 1970 早期作

Be it on canvas, in his sketches or in this instance, on the nearly flat surface of a slab of unfired clay, Cheong Soo Pieng demonstrates a remarkable consistency of vision. The gentle arc and circle at the top half of the composition in *Untitled* is a leitmotif developed by the artist in the 1960s. Suspended in space, emanating mystery and universality at the same time, these abbreviated forms make cosmic references to the sun, or perhaps a full moon, and a lunar arc. The impression of a landscape is unmistakable.

The seemingly rough hewn forms in the centre of the composition are in fact 1960s and 1970s leitmotifs of the artist. Scrawled on the left is a large circular form on the left, a reference to the balls found in his figurative paintings. To its right, a thinly incised vertical line creates perspectival depth, and is clearly drawn from the mid-1960s landscapes he was painting. Then a trail of punctures mark out features of a landscape.

Untitled exemplifies how Cheong Soo Pieng remained steadfast to his visual vocabulary, across mediums and scale.

無論是畫布、草圖或此未燒製的陶板上，鍾泗濱皆在創作中展現非凡的視覺一致性。在「無題」中，上半部的構圖中可見圓形和上彎的圓弧線，為藝術家在 60 年代創作中重要元素。懸浮在太空中，同時散發出神秘感和普遍性，這些簡化的圖形象徵著太陽、滿月或弦月的宇宙圖騰，打造出一幅獨特的風景畫。

構圖的中心，看似粗糙的形狀是藝術家的 60-70 年代的創作的重要標誌。左手邊的大圓，經常出現在鍾泗濱具象畫作中。右手邊，透過一條細長的垂直線創造了透視深度，這無疑是鍾泗濱 60 年代中期創作中的重要元素，而表面一連串的凹洞則刻畫出風景的樣貌。

「無題」展現鍾泗濱對於他個人獨特藝術語彙的堅持，超越媒材和尺寸的限制。





Cheong Soo Pieng, *Untitled* (detail) 鍾泗濱, 無題 (局部)

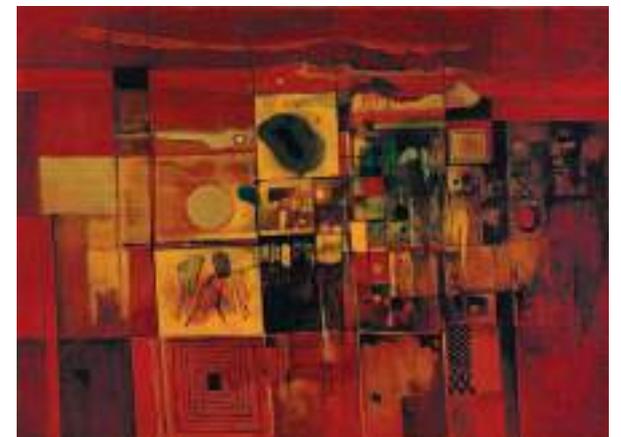
“Suspended in space, emanating mystery and universality at the same time, these abbreviated forms make cosmic references to the sun, or perhaps a full moon, and a lunar arc. The impression of a landscape is unmistakable.”

懸浮在太空中，同時散發出神秘感和普遍性，這些簡化的圖形象徵著太陽、滿月或弦月的宇宙圖騰，打造出一幅獨特的風景畫。



Cheong Soo Pieng, *Balinese Lady* (detail), 1981

鍾泗濱, 峇里島女子 (局部), 1981



Cheong Soo Pieng, *Twilight*, 1967 鍾泗濱, 黃昏, 1967

Internal Impression

內在印象

fired earthenware with glaze

31 × 22 × 13 cm

Executed in the late 1960s

to early 1970s

陶器 釉彩

31 × 22 × 13 cm

1960 晚期至 1970 早期作

One observes in Cheong Soo Pieng's highly stylised landscape paintings of the second half of the 1960s some irregularly shaped forms that allude to organs of the human body such as the kidney. At the same time, a slender vertical stroke becomes a leitmotif in his paintings.

As the artist continued to expand the breadth of mediums he worked in, these elements are, unsurprisingly, transposed into sculpture. A slender vertical shoot is discerned at the top half of *Internal Impression*, deployed as much as a element to orient the gaze of its audience as it is a leitmotif in Cheong Soo Pieng's works.

A sense of the theatrical underlines the work. One imagines cascading waterfalls and dramatic cliff faces; the work evokes the unmistakable appearance of a classical Chinese landscape painting, with its own internal logic of flow and dynamism.

在鍾泗濱 60 年代後期強調造型感的風景畫中，出現一些影射人體器官如腎臟的不規則形狀。於此同時，細長的垂直線條成為他繪畫中的主角。隨著藝術家持續開拓了更多媒材，這些元素也理所當然地轉化為雕塑作品。

作為鍾泗濱作品的主元素，「內在印象」上半部的細長線條決定了我們觀看的重心。此作顯露出一抹戲劇感，造型好似傾瀉直下的瀑布和險峻的懸崖，似與中國傳統山水畫有所連結，而雕塑本身便隱含一種流動、起伏之內在邏輯。





Li Cheng, *A Solitary Temple Amid Clearing Peaks*, 10th century A.D.
李成·晴巒蕭寺·西元 10 世紀



Cheong Soo Pieng, *Nature*, 1965 鍾泗濱·自然·1965



Untitled

無題

signed in Chinese (under the base)

glazed terracotta

42 x 21 x 16 cm

Executed in the late 1960s to early
1970s

款識：泗濱（底部）

陶器

42 x 21 x 16 cm

1960 晚期 - 1970 早期作

Cheong Soo Pieng looked towards the past and the primitive even as he ventured forth in unwavering pursuit of the new and the modern. As it were, it is in his three-dimensional works that one can appreciate how he drew from the wellspring of human civilization, be it in anthropomorphic Pre-Columbian era vessels, or the distinctive earthen walls and flat roofs of southwest American Pueblo dwellings.

Untitled is a hand-built ceramic piece of ambiguous form, composed of three distinct parts, each one a vessel, conjoined to a larger whole where functionality has been nullified, particularly in the gaping voids at the top and sides of the piece. It is a work that illustrates the unconventional formal explorations Cheong Soo Pieng undertook in sculpture, where the basic vessel form undergoes a metamorphosis into an objet d'art of immense curiosity.

在鍾泗濱追求新穎現代的表現手法之時，他仍不忘回首過去。事實上，鍾泗濱自人類文明泉源中所汲取的元素，皆體現在他的立體作品中。

無論是似有人形的前哥倫布時期容器，又或是美國西南部的普韋布洛部落住所的獨特土泥牆和平實屋頂——「無題」一作是一件無特定形體的手作陶瓷作品，由三個不同部分所組成，每部分皆是一個獨立的容器，但當它們接合成一個較大的容器時，功能已完全失效，尤其上方及側邊的多個巨大空隙明顯可見。這件作品表露了鍾泗濱在雕塑上採取了非傳統的形式探索，至此，基礎的容器經過徹底的蛻變成為一件藝術品中的異數。





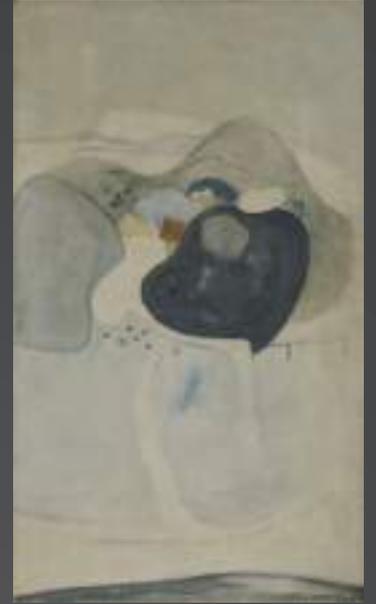
Taos Pueblo, New Mexico, USA 陶斯印第安村，新墨西哥，美國



Cheong Soo Pieng, *Abstract*, 1972
鍾泗濱，抽象，1972



A Pre-Columbian Pottery Vessel
前哥倫布時期陶器



Cheong Soo Pieng, *Abstract Landscape*, 1968
鍾泗濱，抽象風景，1968





Malay Lady

馬來女子

fired earthenware with glaze,
on original base
43 x 16.5 x 11 cm
Executed in the 1970s

陶器 釉彩 藝術家原創底座
48 x 16.5 x 12.5 cm
1970年代作

Malay Lady recalls the characteristics of Cheong Soo Pieng's Balinese girls, often depicted in a highly stylised form and dressed in a sarong, appearing poised and graceful. The distinctive subject matter attests to the long-standing inspiration the island of Bali had on him ever since the trip in 1952.

The sculpture's features and body are rendered in Cheong Soo Pieng's iconic style - highly elongated, with almond-shaped eyes inspired by Indonesian shadow puppets, wayang kulit. The artist's emphasis on representation is strongly displayed in this sculpture - he employed strong linearity, coupled with pronounced contouring, and softened the form with the curves of the female body, constructing a pleasing and balanced form altogether. Her facial expression is soft and neutral, and her gaze is directed upwards and into the distance, akin to the faces of goddesses rendered by renaissance masters. Glazed in brilliant gold, *Malay Lady* basks in the light that reflects off of her, adding a divine quality to the elegantly rendered figure.

「馬來女子」令人憶起鍾泗濱筆下的峇里女孩。女孩們經常有著極度風格化的造型，她們穿著傳統的沙龍 (sarong)，顯得格外沈穩而優雅。鍾泗濱 1952 年遊覽峇里島後，這獨特的題材成為鍾泗濱長期以來的靈感泉源。

此雕塑的五官與身軀皆以鍾泗濱特有的風格所塑造——她有細長的身軀，配上印尼皮影娃娃 (wayang kulit) 般的杏眼。藝術家所強調的再現亦強烈體現於此雕塑中：他使用充滿力度的線性勾勒出顯著的輪廓，再透過女性的曲線使形體變柔軟，構成了十分協調平和的整體樣態。她的表情柔和且平靜，微微朝上的目光直視著遠方，神似文藝復興大師所描繪的女神面孔。光亮的金色塗料下，「馬來女子」浸潤在她自身折射出的光芒，更增添了一股聖潔的氣息。



Literature:

Hou Sou Ping, Ma Peiyi, *The Story of Cheong Soo Pieng*, Oxford Graphic Printers, Singapore, 2015, P. 148

出版：

鍾泗濱的故事，Ho Sou Ping 與 Ma Peiyi 著，Oxford Graphic 印刷，新加坡，2015 年，148 頁



Artworks by Giacometti at the 31st Venice Biennale in 1962, photographed by Paolo Monti
賈克梅蒂作品於 1962 年第 31 屆威尼斯雙年展，Paolo Monti 攝影



Amedeo Modigliani, *Portrait of Jeanne Hébuterne*, 1919
莫迪里亞尼，珍妮的肖像，1919

“ **As Asian civilisations have been reborn in the last half century, so must Asian artists reflect and inspire this rebirth. New things must be said, and a new pictorial language found in which to say them. If the work of Cheong Soo Pieng sometimes looks more Western than Oriental, more modern than traditional, that is because it is a true reflection of the feelings and aspirations of the community to which he belongs...** ”

— Michael Sullivan, 1956



Cheong Soo Pieng, *Malay Lady* (detail), 1970s
鍾泗濱，馬來女子（局部），1970s



Sandro Botticelli, *The Birth of Venus* (detail), 1484-86
波提切利，維納斯的誕生（局部），1484 - 86



Cheong Soo Pieng, *Motion* (detail), 1971
鍾泗濱，動能（局部），1971

隨著亞洲文明在過去半個世紀蛻變，亞洲藝術家也必須反思並隨著蛻變而進步。創造新事物的必須，嶄新圖像語彙的使用。如果說鍾泗濱的作品比起東方更接近西方，比起傳統更接近現代，那是因為它真實地反映了整體社會的感受及渴望……

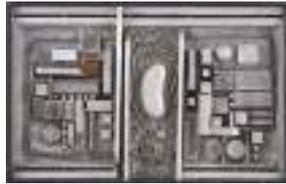
—— 蘇立文，1956

INDEX 索引



p 06

Nature 自然 1965
mixed media on canvas
綜合媒材 畫布
148 x 101.5 cm



p 10

Construction 建構 1966
mixed media on canvas
綜合媒材 畫布
68.5 x 107 x 7 cm



p 16

Deep Thought 沈思 1967
mixed media relief on board
綜合媒材 浮雕 木板
96 x 80 x 19 cm



p 22

Noon 午 1970-71
mixed media on board
綜合媒材 木板
96.5 x 51 x 2 cm



p 26

Motion 動能 1971
mixed media on board
綜合媒材 木板
61 x 76 x 2 cm



p 30

Radiance 璀璨 1971
mixed media on board
綜合媒材 木板
84 x 61 cm



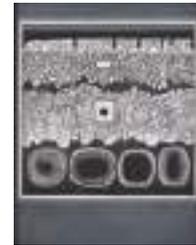
p 34

Malay Woman with Three Goats
三羊開泰 1972 mixed media
on board 綜合媒材 畫布
97 x 51 cm



p 38

Blue Composition 藍色構圖 1974
mixed media on canvas
綜合媒材 畫布
101 x 81 cm



p 42

Composition 構圖 1977
mixed media on canvas
綜合媒材 畫布
119 x 91.5 cm



p 46

Untitled 無題
late 1960s to early 1970s
glazed ceramic
陶器 釉彩
19 x 36 cm



p 50

Internal Impression 內在印象
late 1960s to early 1970s
fired earthenware with glaze
陶器 釉彩
31 x 22 x 13 cm



p 54

Untitled 無題
late 1960s to early 1970s
glazed terracotta 陶器
42 x 21 x 16 cm



p 58

Malay Lady 馬來女子 1970s
fired earthenware with glaze, on
original base 陶器 釉彩 藝術家原創
底座 48 x 16.5 x 12.5 cm

IN THE STUDIO

Cheong Soo Pieng Between Abstraction and Figuration

一窺畫室：鍾泗濱抽象與具象之間

發行

亞洲藝術中心有限公司

台北一館

台北市建國南路二段177號

T +886-2-2754-1366 F +886-2-2754-9435

台北二館

台北市樂群二路93號

T +886-2-8502-7939 F +886-2-8502-2656

北京

北京市朝陽區酒仙橋路2號

大山子798藝術區 (798東街)

T +86-10-5978-9709 F +86-10-5978-9708

書名

一窺畫室：

鍾泗濱抽象與具象之間

發行人

李敦朗

總策劃

李宜勳

李宜霖

策展及項目管理

藝議藝術顧問

設計

唐大為

翻譯

徐廷瑀

發行日

2019年3月

PUBLISHED BY

Asia Art Center Co., Ltd.

Taipei I

No.177, Sec. 2, Jianguo S. Rd., Taipei, Taiwan

T +886-2-2754-1366 F +886-2-2754-9435

Taipei II

No.93, Lequn 2nd Rd., Taipei, Taiwan

T +886-2-8502-7939 F +886-2-8502-2656

Beijing

Dashanzi 798 Art Dist., No.2, Juxianqiao Rd.,

Chaoyang Dist., Beijing 100015, China

T +86-10-5978-9709 F +86-10-5978-9708

TITLE

In the Studio: Cheong Soo Pieng Between

Abstraction and Figuration

PUBLISHER

Thomas Lee

DIRECTORS

Steven Lee

Alan Lee

CURATORIAL AND PROJECT MANAGEMENT

Art Agenda, S.E.A.

DESIGN

Tang Tawei

TRANSLATION

Sabrina Hsu

PUBLICATION DATE

March 2019

Copyright © 2019 by publishers, artist and authors. All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording or any information storage and retrieval system, without the prior written permission of the copyright owners. 版權所有，不得以任何形式或方式擅自複製本書的任何部分。

www.asiaartcenter.org service@asiaartcenter.org

March 29-31, 2019
Insights Booth **3D23**

