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for weekly detailed introductions of renowned artworks for us to respect their determination to aspire to greater heights.

It is a pity we cannot tell when the chaotic situation in our motherland will settle down. After the war, there was a lengthy clamour for a national art exhibition. Today, it is still an empty dream.

This commemorative publication aims to assume the responsibility of giving life to art in this desolate island country, but can it? Only time will tell.

I would like to take this opportunity to express my deep appreciation to friends who have helped directly, especially the few who have contributed their views to the publication.

Sunyee（沈雁）is precisely one of these rare women.

She is outwardly refined and inwardly intelligent: lively and quick-witted, fluent yet reserved, noble and pure in spirit, she has great ambitions.

More than ten years ago, Sunyee graduated from an art academy in Shanghai. Not satisfied, she went to Japan and studied in Tokyo for three years. Still unsatisfied, she simply flew to faraway Europe and toured Paris, the world’s art capital; Rome, where ancient achievements stand; Spain, the country of songs; and London, the congregating point for cultural artefacts. She explored their endless treasures and was richly nourished. She studied intensively the meticulous and outstanding compositions of past masters, and viewed in detail the new styles of famous contemporary artists. She never adored them blindly, treating them instead with critical appreciation.

At the same time, Sunyee picked up her brush and painted in situ. The splendour of the fog over the River Thames, the coquettish dancers in Casablanca, the ancient ruins of Italy, and the magnificence of the Palace of Versailles have all come to life in her hands. Such a method of studying and painting on the spot has greatly advanced her artistic progress. It has also cautioned her against slackening. In her pursuit of the origins

ENDNOTES

1 The author probably wrote this essay as a foreword for the Post-War Art Festival’s commemorative magazine.
of Western art theories, Sunyee also studied Western literature for a more thorough understanding. She was determined to compare them with the special characteristics of Oriental culture and extract a middle path to guide her. As she was educated in the motherland [China], the great and profound Chinese nature already resided deep within her. Her sojourn in Japan offered her the flavour of another branch of Oriental culture. It is most appropriate for her to harmonise her exposure to the different cultures.

Presently, Sunyee’s art on the whole is typical of Post-Impressionism. She employs swift strokes, strong colours and unusual subjects, displaying a determined poise. A few paintings of lotuses are powerful and unusually bold, and are in fact Fauvist. The few paintings of birds have exceptional compositions, youthful tones, and richly decorative touches. They are the kind of work that Orientals should produce and are worthy of praise. Naturally, these works are not Sunyee’s achievements at her peak, but are records in the course of her studies. She once said that whenever she finishes an artwork, she immediately feels dissatisfied and wants to start painting a better piece. This reveals her modest attitude towards learning. At the same time, as she improves over the course of time, each artwork also becomes superior to the previous one. To never stand still is the symbol of an artistic life full of great potential. With Sunyee’s firm foundation in sketching and excellent artistic self-cultivation, it is most certain that she will find a place in the international art circle. Let us wait and see!

ENDNOTES

1 Sun (沈) is her surname.