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Published by National Gallery Singapore

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however, should be analysed in terms of the colours of all objects in the world, investigated alongside the intrinsic spirit of nature, and explored as the artist’s character. This is also the main reason our local paintings can stand proudly in the world. Concretely speaking, Binhong is not content with displaying the average consistency of ink in his work. In the course of applying ink onto the painting, his technique and application result in the effects of splashed ink (泼墨), burnt ink (焦墨), accumulated ink (积墨), aged ink (宿墨), and the remarkable attainment of various objectives. These ink effects are sometimes hard to distinguish because they are transient, requiring one to examine them patiently until one reaches an understanding, which one is even then unable to vocalise. An artistic objective that has reached this level is considered to have attained its peak. The contemporary European landscape artist, Utrillo, displays some traits that are similar to Binhong’s paintings. It can be said that Binhong was not alone in his quest.

From past to present, there have been countless painters. However, those who are able to leave a legacy and who are worthy of emulation are few. What are the causes? There is a difference between an artisan and an artist. An artisan is merely a person with skills. He labours but does not contemplate and is therefore mediocre and ordinary. His contribution to humankind ranks the lowest. An artist is different. Not only does he need to have practised techniques, he must also nurture and possess in-depth knowledge, good character and an inquisitive mind. Only then can he create monumental works. Binhong is a true model for artists. I remember how 20 years ago, when we were colleagues at the Shanghai College of Fine Arts (上海美术专科学校), we organised a large-scale painting and calligraphy exhibition. I often invited Binhong to speak at exhibitions. He shared many valuable ideas concerning the art of our country and spoke eloquently on art trends in the West. Whether it was Fauvism or Cubism, he gave a very clear analysis. Hence, it was not by chance that he had a firm reputation in China’s art circle.

Now Binhong has passed on and we know that his art shall live eternally. However, given the time that we have spent together, how can I suppress the grief in my heart?
to enjoy the nourishment that art brings, and can live happily amid an artistic atmosphere. Life has become a creation of art, and art has inspired the true value of life.

Pao-Fang has grasped the importance of this point, and has embarked on an arduous journey. He has not hesitated in choosing this difficult career because he is used to holding a brush day and night. He is accomplished in both Oriental and Western art, and has reached a zenith in his command over the romantic charm of ink, the transformation of colours, the rhythm of lines, and the majesty of composition. With such fine talent, Pao-Fang can design pieces of applied art effortlessly and produce outstanding works without difficulty.

Interior decoration refers to a kind of installation art in the interiors of a house. On the whole, it includes the positioning and arrangement of various items, the pairing of big and small items, the matching of colours, and the ambience of the lighting. The resulting effect has to echo the natural environment outdoors and the movements of the inhabitants when they are indoors. Thus, the hall should be lively and tasteful in manner, the art studio should be sombre and tranquil in appeal, the bedroom could be arranged in a pleasant and enchanting fashion, the dining room should brim with vitality, the kitchen should be clean, and the bathroom should have a refreshing sense to it. This is just a rough appraisal of an interior. Separately, items such as furniture, carpets, wall maps, musical instruments, curtains, metal grilles, lampshades and other furnishings need to have a basic purpose and form so that they can play their individual roles without upsetting the unity of the composition.

As time progresses and artistic thoughts and trends change, interior decoration also undergoes a multi-faceted evolution that corresponds to changes in living habits and aesthetic judgement. We derive, from various perspectives, a few essential principles of interior decoration: economics, appearance, practicality, and comfort. It is necessary to mention at this point that regardless of the fact that some new styles in art are frowned upon and criticised for being out of touch with reality, these new styles exercise absolute authority in the applied arts, such as architecture, stage design, furniture, clothes, cutlery, and decorative accessories. The extent of their influence is evident as products become increasingly minimalist in form, bright in colour, and unique in structure. All were thought through deeply by the artist, proficiently translated into sketches, and finally expressed in the object.

In fact, how does one furnish a house and choose furniture? The answers are linked to basic issues such as the sketched composition, proportion, chiaroscuro, colour, and rhythm. To ask a person unschooled in art to decorate a living room is like climbing a tree to catch a fish. Many wealthy people mistakenly believe their job is done once they buy expensive furniture and pile it into their homes.

Besides displaying furniture personally designed and made by Pao-Fang, the exhibition also teaches one how to use the most economical resources and the most ingenious methods in creating the ideal and beautiful home.

Pao-Fang’s furniture pieces are manufactured according to sketches. The initial plan is meticulous, after which the product is rigorously made. No defect is allowed and no expense spared until the works are completed to perfection.

Pao-Fang’s interior decoration is executed with the perspective and intricacy of an artwork. A particular bar counter is tilted in a way to symbolise ridges and peaks. A particular chair symbolises the rock of a stream, a curtain in a corner represents a rosy cloud, and a lamp stand represents pine trees. Everything is based on an image.

This is not a commercial exhibit. This is a replicated view of a painting.
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