

Anatomy
of a
Free Mind

无所
自由心

TAN SWIE HIAN'S
NOTEBOOKS
AND CREATIONS

《解析自由心》
陈瑞献稿本与创作



Graffitied Portrait of Charlie Chaplin (detail), ink & acrylic on rice paper, 2013

《卓别林涂鸦像》(局部), 宣纸水墨胶彩, 2013年

22 NOV 2016 - 23 APR 2017 | 10AM - 9PM
LEVEL 10, GALLERY, NATIONAL LIBRARY BUILDING

FREE ADMISSION 入场免费

An Exhibition by:

 NLB | National Library
Singapore



About Tan Swie Hian 陈瑞献简介

Tan Swie Hian was born in Indonesia in 1943. He was educated in Singapore and graduated from the Department of Modern Languages and Literature of Nanyang University in 1968.

Tan was first known for his literary works before he ventured into fine art. He published his first anthology of Modernist poetry *The Giant* (1968), which earned him recognition as a poet. In 1973, Tan held his first solo art exhibition at the National Library. Since then, he has been a prolific multidisciplinary artist whose works extend across multiple mediums, genres, languages and subject matters. In 2003, *TIME* magazine described him as "Singapore's Renaissance Man".

To date, the acclaimed artist has published 58 works of literary and artistic creations; held 23 solo shows worldwide and won 29 accolades nationally and internationally.

陈瑞献于1943年在印度尼西亚出生。他在新加坡受教育，1968年毕业于南洋大学现代语言文学系。

在涉足艺坛以前，陈瑞献是以文艺创作崭露头角的，他发表的第一部现代诗集《巨人》(1968年)使他成为备受瞩目的诗人。1973年，陈瑞献在国家图书馆举行第一次个人画展。此后，他成了一位多媒体艺术家，作品极其丰硕。他的创作跨越多元媒材、类型、语文及题材，2003年美国《时代周刊》称他为“新加坡的文艺复兴人”。

迄今，这位蜚声国际的艺术家已出版了58部文学与艺术作品集；在世界各地举办过23次个展；并荣获29项国家级与国际级的奖励。



About the Exhibition 展览简介



Anatomy of a Free Mind: Tan Swie Hian's Notebooks and Creations

Level 10, Gallery, National Library Building
22 Nov 2016 – 19 Mar 2017
Free admission

1973 was a milestone year in Tan Swie Hian's life during which he experienced a breakthrough in his spirituality and creative capacity. Henceforth, his artistic creations have been characterised by freedom – in medium, subject matter, genre and expression. The artist likens his newfound free mind to a hummingbird that can fly in all directions and experience different realms of reality.

Now, more than 40 years later, Tan's works are presented again at the National Library in this exhibition featuring over 100 creations in a wide range of media. This is the first time the multidisciplinary artist's creative process, as documented in his notebooks through writings and sketches, has been featured with his artworks.

Discover the extraordinary world of a free mind through Tan Swie Hian's creations and notebooks!

《解析自由心》 陈瑞献稿本与创作

国家图书馆大厦10楼展厅
2016年11月22日 – 2017年3月19日
入场免费

1973年可说是陈瑞献人生里一个重大的里程碑，他突破了自己在灵性上和艺术创作方面的极限。自此以后，他的创作无论是在媒材、主题、类型或表现手法各方面，都以自由为本。陈瑞献把他新发现的自由心比喻成一只蜂鸟，可以任意翱翔，体验不同境界的现实。

睽违40多年，陈瑞献的作品再次于国家图书馆登场。本展览展出了100多件各种媒材的作品；这位多媒体艺术家的创作过程，也透过他稿本中的草图与手稿，首次与他的作品一并呈现在展览中。

本展邀请您透过陈瑞献的艺术创作与稿本，一探这颗自由心非凡的境界！



Guided Tours 导览

Anatomy of a Free Mind – Artist’s Tour

Friday, 25 Nov 2016

7.00pm – 8.30pm

Meeting Point: Level 10, Gallery entrance, National Library Building

Join internationally acclaimed artist Tan Swie Hian on this exclusive tour to discover the stories behind his various creations, personal notebooks, manuscripts and artefacts.

Curator’s Tours

Join our curators once a month on Friday or Saturday for an exhibition tour to discover the fascinating stories behind internationally acclaimed artist Tan Swie Hian’s various creations, personal notebooks, manuscripts and artefacts.

Meeting Point:

Level 10, Gallery entrance,
National Library Building

Conducted Monthly in English

- Friday, 16 Dec 2016
7.00pm – 8.00pm
- Saturday, 7 Jan 2017
2.00pm – 3.00pm
- Friday, 17 Feb 2017
7.00pm – 8.00pm
- Saturday, 11 Mar 2017
2.00pm – 3.00pm

策展员导览

每月一次于星期五或星期六，策展员将提供导览，带领您观赏蜚声国际的艺术家陈瑞献的各种作品，相关私人稿本和文物，了解作品背后精彩的故事。

集合地点：

于国家图书馆大厦10楼展厅门口

每月华语导览

- 2016年12月17日 (周六)
下午2点至3点
- 2017年1月6日 (周五)
晚上7点至8点
- 2017年2月18日 (周六)
下午2点至3点
- 2017年3月10日 (周五)
晚上7点至8点

Programmes (Conducted in English)



Art Journaling Workshop

Saturday, 18 Feb 2017
11.00am – 12.30pm
Level 5, Possibility Room

Learn how artists record their ideas and inspiration in their art journals in this talk-and-demonstration that offers you a peek into their minds.

Free Admission

Please visit our **library eKiosks** or **nlb.gov.sg/golibrary** to register for these programmes.

All programmes are held at the National Library Building.

Prominent Speaker Series: A Thousand-Year Debate on the Imagery of a Plantain Tree in Snow

Speaker: Tan Swie Hian

Friday, 24 Feb 2017
7.00pm – 9.00pm
Level 16, The Pod
For access to the Pod, please proceed to lift lobby opposite the information counter.

The Tang poet-painter Wang Wei (王维 699-761) is said to have made a painting depicting the noble man Yuan An (袁安) who, during a snow storm, refused to go out for his livelihood but lay at home, “as the snow is heavy and everyone is hungry, I should not go and trouble people.” In it, Wang also painted a plantain tree in the snow.

The painting *Yuan An Reclining in Snow* (《袁安卧雪图》) was first mentioned by its collector Shen Kua (沈括 1031-1095) in his *Dream Pool Essays* (《梦溪笔谈》). Since then, not only has the subject become one of perennial interest but the imagery of the plantain tree in snow has sparked debate for over a thousand years.

How can a plantain tree that only grows in warm climate survive in the snow? Wang’s detractors comment that he cannot “tell cold and hot apart”. But Wang’s appreciators believe that “Wang disregards the seasons when creating”.

Now, join acclaimed artist Tan Swie Hian as he weighs in on why Wang did what he did.



Roving Exhibition 巡回展

Compassion: Tan Swie Hian's Literary Creations

Jurong Regional Library
1 Nov 2016 – 29 Dec 2016

Central Public Library
30 Dec 2016 – 28 Feb 2017

Singapore Cultural Medallion recipient and multidisciplinary artist Tan Swie Hian has received numerous accolades both locally and abroad. However, he was first recognised for his literary creations before he ventured onto the arts scene.

Tan wrote and published prolifically in the 1960s under the pseudonym of “Mu Lingnu” and soon became the advocate of modern literature in the Chinese literary world, and compassion has always been a key theme in his writings. To date, he has published close to 40 literary titles.

Complementing the exhibition *Anatomy of a Free Mind: Tan Swie Hian's Notebooks and Creations* at the National Library, this roving exhibition features Tan's literary accomplishments in various genres, as well as publications edited by him.

《悲悯人生：陈瑞献的文艺创作》

裕廊区域图书馆
2016年11月1日 – 2016年12月29日

中央公共图书馆
2016年12月30日 – 2017年2月28日

新加坡文化奖得主陈瑞献是海内外知名的多元艺术家，然而，最初让他在艺术界成名的，却是他的文艺创作。

1960年代，陈瑞献以笔名“牧羚奴”发表大量作品，不久后便成了在本地华文文坛提倡现代主义文学的代表人物，而对芸芸众生怀抱悲悯是他写作的一个主调。至今，他已出版了将近40部文艺著作。

为配合在国家图书馆大厦举办的“解析自由心：陈瑞献稿本与创作”特展，本巡回展将着重介绍陈瑞献的多种文艺作品。欲一览陈瑞献当年在文坛备受瞩目的作品，请于举办期间到上述图书馆参观展览。



Selected Exhibition Highlights

展品精选



10 selected works from the exhibition are presented here along with sketches and notes Tan Swie Hian made in his notebooks. All the notebooks can be found in the Tan Swie Hian Collection at the National Library, thanks to his generous donation.

这里呈现十幅展出作品以及摘自陈瑞献稿本与作品相关的草稿与笔记。所有稿本由陈瑞献慷慨捐赠，国家图书馆典藏。

To access the notebooks featured in this brochure, please quote the reference number below each notebook image.

欲参考本宣传册刊登之稿本，请提供稿本图像以下的参考号码。

Graffited Portrait of Charlie Chaplin

卓别林涂鸦像

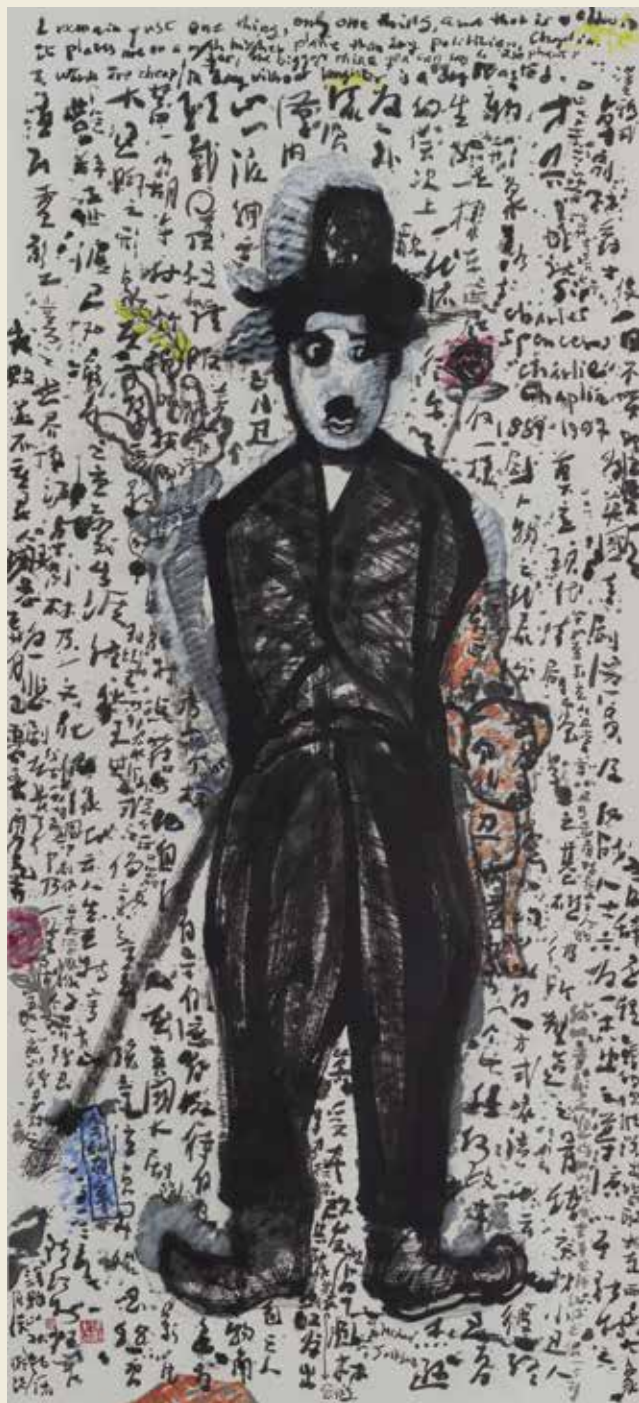


Sketches and notes for *Graffited Portrait of Charlie Chaplin*, 2013
Reproduced from Tan Swie Hian's notebook

《卓别林涂鸦像》草稿与笔记，2013年 摘自陈瑞献稿本
B29232170D

Tan Swie Hian created this ink portrait of English comedian Charlie Chaplin (1889 – 1977) in a graffiti style. Inscribed in the background is text containing memorable quotes by Chaplin, written in “wild cursive” script. In blending two extremely different artistic styles – graffiti and Chinese ink painting – Tan created an aesthetic unique to himself.

陈瑞献以涂鸦风格为英国谐剧演员卓别林 (1889年 – 1977年) 创作了这幅水墨画像。画中的题款包含卓别林经典语录，以狂草体书写。陈瑞献将涂鸦与水墨画两种截然不同的画风糅合，创造出个人独树一帜的美学。



**Graffitied Portrait
of Charlie Chaplin**

卓别林涂鸦像 (2013)

Ink & acrylic on rice paper
宣纸水墨胶彩



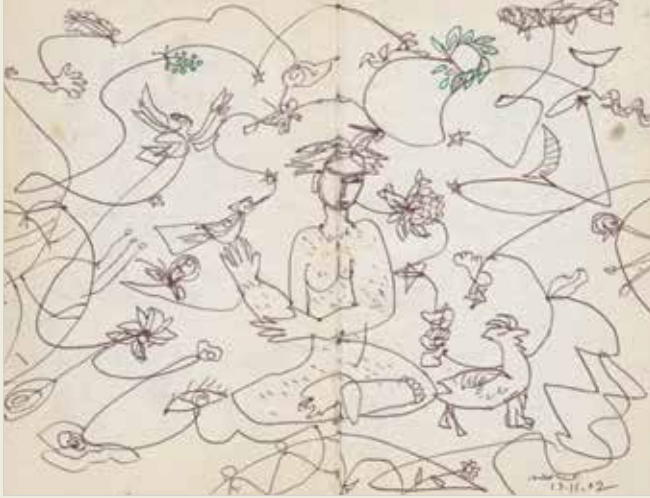
226cm X 105.4cm

Collection of Tan Swie Hian

陈瑞猷藏品

The Celestial Web

天网



Sketch inspired by the poem *The Celestial Web*, 2002
Reproduced from Tan Swie Hian's notebook

受长诗《天网》启发而创作的素描，2002年 摘自陈瑞献稿本
B29232169A

The Celestial Web originated from a long poem written by Tan Swie Hian in 2002. It explores how all creatures in the universe are related to, and affect one another, as if connected by a thread. This single poem by Tan was later transformed into a variety of artistic expressions such performances, a float for Chingay Parade and a large mixed-media sculpture bearing the same name.

《天网》原本是陈瑞献于2002年创作的一首长诗。诗的主题反映了天地万物互为牵连、互为影响的关系。后来，作者将长诗转化成结合朗诵、合唱、华乐演奏的同名演出节目，并以诗中元素塑造成“妆艺大游行”的花车、雕塑等丰富多元的艺术形式。



***The Celestial Web* 天网 [2010]**

Mixed-media sculpture 混合材质雕塑



308cm x 210 cm x 125cm

Collection of Tan Swie Hian Museum 陈瑞献艺术馆藏品

A Couple

情侶



Sketches and notes for *A Couple*, 2015
Reproduced from Tan Swie Hian's notebook
《情侶》草圖與筆記，2015年 摘自陳瑞猷稿本
B29232173G

This portrait of the late Mr and Mrs Lee Kuan Yew is based on a 1946 photograph of the couple taken while they were students at Cambridge University, England. Executed in bright and warm colours, the painting is an ode to the enduring love and devotion between the couple that spanned over six decades.

这幅已故李光耀伉俪的肖像，是根据他们1946年在英国剑桥大学合影的旧照而作。这幅画的色调温暖鲜艳，歌颂这对爱侣长达六十载坚贞不渝的爱情。



A Couple 情侣 (2014)

Oil, acrylic & ink on canvas 画布油胶彩水墨



213.5cm x 339cm

Collection of Tan Swie Hian 陈瑞献藏品

Ink Portraits on Newspaper Broadsheets

报纸水墨画像



Sketches and notes for Tan Swie Hian's ink portraits on newspaper broadsheets, 2015
Reproduced from Tan Swie Hian's notebook

陈瑞献报纸水墨画像的草稿与笔记，2015年 摘自陈瑞献稿本
B29232171E

Tan Swie Hian's ink portraits are characterised by concise and expressive brushstrokes that capture the essence of his subjects. In 2012, he discovered a new medium for his portraiture work – Chinese ink on newspaper broadsheets. When a portrait is superimposed over a newspaper, its juxtaposition against elements of the broadsheet – headlines, news images, cartoons, puzzles, advertisements, etc. – forms a collage replete with intriguing associations and nuances. The manner in which the portrait connects or collides with elements of the newspaper to create new meaning is pure serendipity.

陈瑞献的水墨人像画以写意精简的笔法捕捉人物神韵为特色。2012年，他发现了肖像画的一种新媒材，即以水墨在报纸上作画。当人物肖像被他重叠在报纸上，与新闻头条、图片、漫画、谜题、广告等元素交织出一幅拼贴画，充满着各种谜样的联想与隐喻；画像如何与报纸的元素结合或碰撞而产生新的意义，纯属机缘巧合。



[Clockwise from top left]

Portraits of Alberto Giacometti, Virginia Woolf, Shi Tao, Franz Kafka

(左上顺时针) 贾青梅画像、吴尔芙画像、石涛画像、卡夫卡画像 (2015)

Chinese ink on *International New York Times* broadsheet 报纸水墨《国际纽约时报》

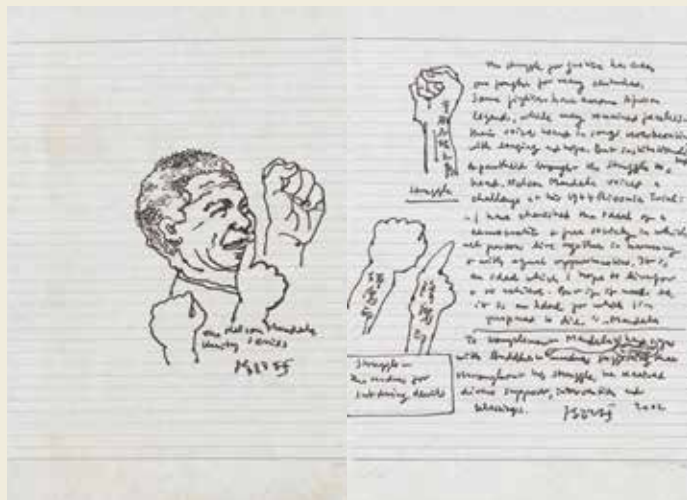


70cm x 58cm

Collection of Tan Swie Hian 陈瑞猷藏品

The Nelson Mandela Unity Series

曼德拉团结系列



Sketches and notes for *The Nelson Mandela Unity Series*, 2013
Reproduced from Tan Swie Hian's notebook

《曼德拉团结系列》草图与笔记，2013年 摘自陈瑞献稿本
B29232187A

This painting is a unique collaboration between Nelson Mandela (1918 – 2013), former president of South Africa, and Tan Swie Hian. In 2001, Mandela made several sketches of hands and arms breaking free from shackles to depict his own and South Africa's struggle for freedom. His sketches were turned into six lithographs, and 39 artists from around the world, including Tan, were invited to create artworks over them. Alongside Mandela's drawings, Tan added Buddhist mudras, or symbolic hand gestures, to convey his idea that Mandela received divine power in his fight against injustice.

这幅画是由南非前总统纳尔逊·曼德拉 (1918年 – 2013年) 与陈瑞献在—项特委的合作计划中共同创作的。2001年，曼德拉画了几幅素描，画中的手臂挣脱了桎梏，象征他自己和南非是如何为自由而挣扎奋斗。曼德拉的素描被制作成六幅版画，再邀请包括陈瑞献39位来自世界各地的艺术家在版画上创作艺术作品。陈瑞献在曼德拉的素描旁画上了佛家手印，以表达在曼德拉与不平等制度的抗争中，得到了上苍的加持。



The Nelson Mandela Unity Series 曼德拉团结系列 (2004)

Acrylic, ink & pencil on monochrome lithographs 胶彩、水墨和铅笔于单色石版画



131cm x 105cm

Collection of Julien La Chon

Julien La Chon 藏品

White Horse and Reed Flowers

白马与芦花

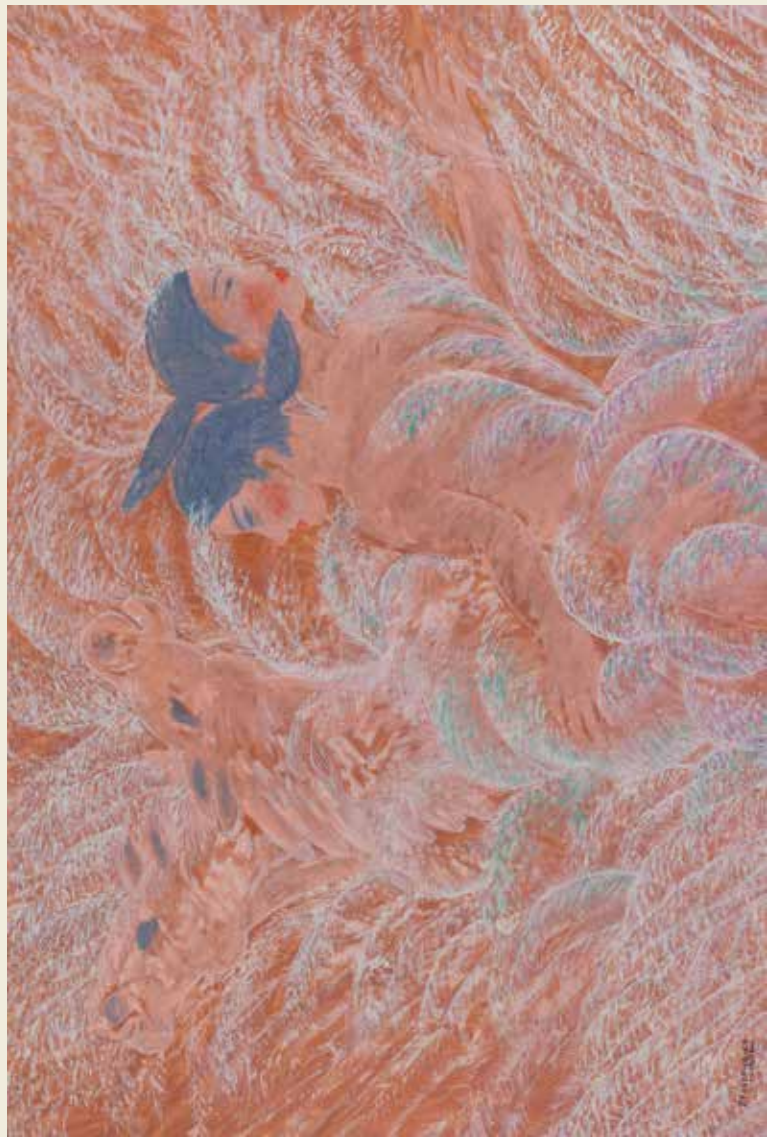


The poem and sketch for the painting *White Horse and Reed Flowers*, 2013
Reproduced from Tan Swie Hian's notebook

油彩画《白马与芦花》的素描与同名诗作，2013年 摘自陈瑞献稿本
B29232170D

“A white horse enters the reed” is a phrase used in Zen Buddhism to depict a scene whereby a white horse enters a field of white reed flowers, blending as one, and cannot be distinguished visually. In Zen teachings, this means achieving the ideological realm of overlooking the differences between self and others, and becoming one with all. Tan penned a poem based on this Zen ideology in 2013, and expanded it into a painting with the same title the following year.

“白马入芦花”为一禅修用语，意思是超越互有分别的境界。因为白马和芦花都是白色的，所以当白马进入到芦花丛中时，两者融为一色，视觉上分不出彼此。陈瑞献于2013年创作了题名《白马与芦花》的诗，并于隔年绘成同名油彩画。



White Horse and Reed Flowers 白马与芦花 (2014)

Oil on canvas 画布油彩

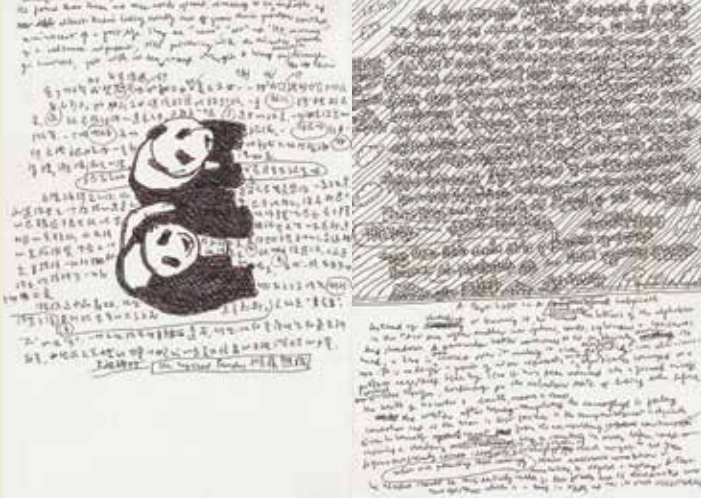


139cm x 206cm

Collection of Tan Swie Hian 陈瑞藏品

The River of Sages Freezes

圣哲之川结冰



The upper half of the right page was the genesis for *The River of Sages Freezes*, 2010
Reproduced from Tan Swie Hian's notebook

右页上半部是画作《圣哲之川结冰》的原作，2010年 摘自陈瑞猷稿本
B29232179B

This painting drew its inspiration from a time when Tan Swie Hian wanted to dispose of a piece of legal text in his notebook by covering the words with shading and a variety of shapes like cylinders, spheres, cones and crystals. The complete disappearance of the text resulted in the birth of a new composition and embodies the philosophical concept that change is the only constant.

这幅画的灵感，源自陈瑞猷对他想要抹掉笔记本中的一则法律文稿所做的处理。他在想除去文字上面覆盖了各种阴影和图形。后来他把这个为了掩盖文字而形成的构图，上了色并定格在画布上，成就了《圣哲之川结冰》这幅作品，并隐喻了“无常”的哲理——即唯有世事恒变的道理是亘古不变的。

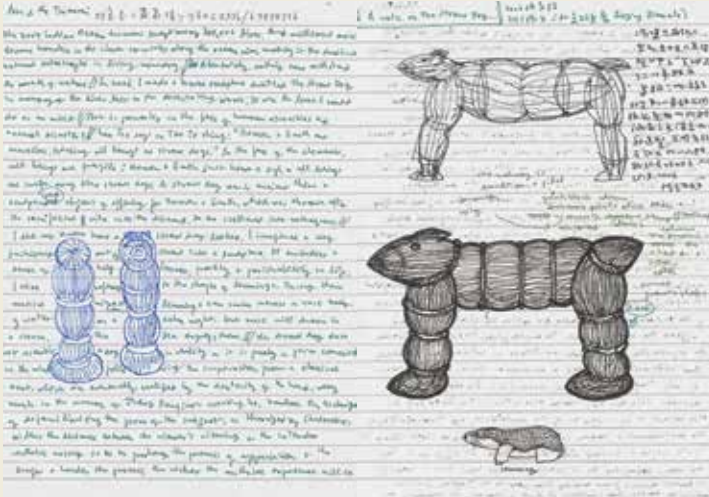


The River of Sages Freezes 圣哲之川结冰 (2014)
Oil on canvas 画布油彩



139cm x 206cm
Collection of Tan Swie Hian 陈瑞献藏品

The Straw Dog 刍狗



Sketches and notes for *The Straw Dog*, 2006
Reproduced from Tan Swie Hian's notebook
《刍狗》草图与笔记，2006年 摘自陈瑞献稿本
B29232186K

In memory of the lives lost to the 2004 Indian Ocean tsunami, Tan Swie Hian created this sculpture, which was inspired by a quote from Lao Tze (Lao Zi), the ancient Chinese philosopher: "Heaven and Earth are merciless, treating all beings as straw dogs." In ancient China, dogs made of straw were used in sacrificial rites, only to be discarded later. Tan created this sculpture as a metaphor for the vulnerability of life.

为了纪念2004年印度洋海啸所夺走的生命，陈瑞献创作了这件雕塑，灵感来自中国古代哲学家老子的言论：“天地不仁，以万物为刍狗。”在中国古代，以稻草扎成的刍狗为祭祀时的祭物，用后丢弃。陈瑞献借此雕塑比喻生命的脆弱。



***The Straw Dog* 乌狗 (2006)**

Bronze sculpture 铜雕



153cm x 40cm x 90cm

Collection of Tan Swie Hian Museum 陈瑞献艺术馆藏品

Minotaur-Picasso

人头牛身毕加索



Sketches and notes for *Minotaur - Picasso*, 2014
Reproduced from Tan Swie Hian's notebook

《人头牛身毕加索》草稿与笔记，2014年 摘自陈瑞献稿本
B29232170D

Tan Swie Hian upholds Picasso (1881 – 1973), the Spanish giant of 20th century art, as a teacher and has painted multiple portraits of him in different media. This portrait is composed with different elements from Picasso's masterpieces – the minotaur, bullfight, doves and guitar. The minotaur, a mythological beast with a bull's head and a man's body, is a recurring image in Picasso's works and represents his alter ego. It personifies the artist's passion, conflicts and artistic vision.

西班牙艺术家毕加索 (1881年 – 1973年) 是 20世纪艺坛巨擘。陈瑞献尊毕加索为师，并为他创作过多幅不同媒材的肖像。这幅画像是从毕加索的杰作中取不同元素构成的，如人身牛头怪物，斗牛竞赛，鸽子与吉他。神话故事中的人身牛头怪物常出现在毕加索的画作中，它是毕加索的化身，代表着他的激情、挣扎与他的艺术理念。



Minotaur-Picasso 人头牛身毕加索 (2014)

Oil on canvas 画布油彩



206cm x 139cm

Collection of Tan Swie Hian 陈瑞献藏品

Fable of *The Mountain*

寓言《个山》



Sketches of mountains by Tan Swie Hian's mother, 1978
Reproduced from Tan Swie Hian's notebook
陈瑞献母亲所描绘的山的图片，1978年 摘自陈瑞献稿本
B29232188B

Tan once asked his mother to draw, and she filled a notebook with sketches of flowers, birds and butterflies from the stylised embroidery patterns that she was familiar with. When she ran out of ideas, Tan prodded her to draw a mountain, and she produced an imaginative sketch of a mountain with two fish and a patch of cogon grass. From then on, her sketches became increasingly unrestricted, exemplifying the creation of a free mind. Tan turned this story into a fable entitled *The Mountain*, which was published in *Fables of Tan Swie Hian*.

陈瑞献的母亲曾经应他所求开始画画，以花鸟蝴蝶等她所熟悉的刺绣样式填满了这本笔记本。当她想不出新点子来画时，陈瑞献便请母亲为他画一座山，母亲于是绘出了一座想象中的山，山上有两条鱼和一片茅草。从此以后，她越画越随心所欲，体现了天马行空的创作思维。陈瑞献把这段经历写成了寓言《个山》，收录于《陈瑞献寓言》中。



個山

「孩子，我繪畫的都畫完了。」
 「母親，您只要畫，是永遠畫不完的，您給我畫個山吧。」
 「我不會畫山，我從沒畫過山。」
 「母親，您只想個山就能畫個山。」
 她畫了山。從此山上有樹，樹上有鳥蝶，山下有湖，湖中有游魚。

The Mountain

"Son, I've drawn what I can draw."
 "Mother, so long as you wish to draw, you can draw forever. Now, you draw a mountain for me."
 "I can't draw mountains. I've never drawn a mountain."
 "Mother, so long as you think of a mountain, you can draw a mountain."
 She has drawn the mountain. Trees have since grown on the mountain and birds and butterflies have draped the trees, and a lake has been spotted at the mountain's foot and in the lake there are now fishes.

22 陳瑞獻寓言

The Mountain in Fables of Tan Swie Hian 收录于《陈瑞献寓言》里的寓言《个山》(2008)



Image courtesy of Candid Creation Publishing
 创意圈出版社提供图像

GENERAL INFORMATION GUIDE

ADDRESS

National Library Building
100 Victoria Street, Singapore 188064

OPERATING HOURS

Monday to Sunday
10am – 9pm (except public holidays)

GETTING TO THE LIBRARY

BY TRAIN

10-minute walk from:
Bugis MRT Station
Bras Basah MRT Station
City Hall MRT Station

BY CAR

Parking is available at the National Library Building. Parking rates apply.

Operating Hours:

Monday to Sunday, 7am to 11.30pm

BY BUS

Cosmic Insurance Building
Bus stop [01029]
7, 32, 51, 61, 63, 80, 145, 175, 197, 851

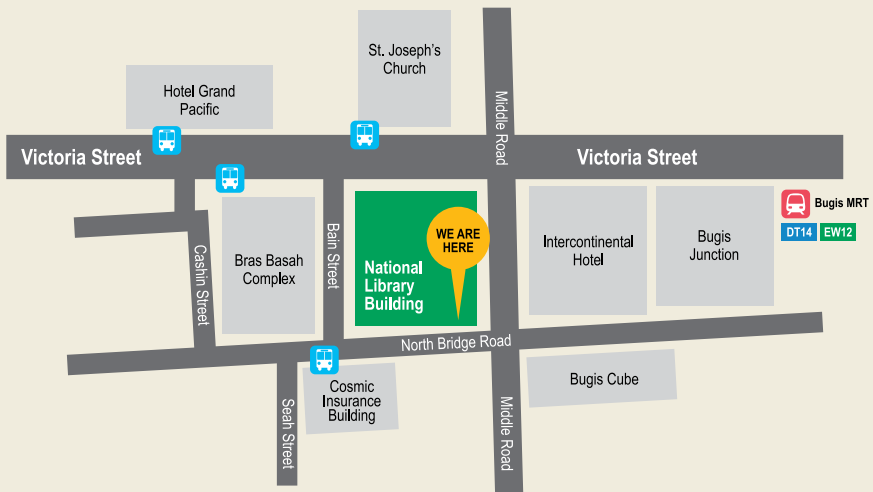
Bras Basah Complex
Bus stop [01019]
2, 12, 33, 130, 133, 960

St. Joseph's Church
Bus stop [01013]
130, 133, 145, 197, 851, 960

Hotel Grand Pacific
Bus stop [01012]
2, 7, 12, 32, 33, 51, 61, 63, 80, 175

BY TAXI

Pick-up and drop-off points along
Middle Road and Victoria Street.



NLB

National Library
Singapore



www.nlb.gov.sg



National Library Singapore

All information is correct at time of printing.