

RESEARCH ARTICLE

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A preliminary study of Liu Kang's palette and the discovery and interpretation of hidden paint layers

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Abstract

This paper presents an overview of the results from the ongoing study on the materials and painting technique of the pioneering Singapore artist—Liu Kang. The paintings *Zuo Lo Lu* and *Nude*, which represent two of Liu Kang's early and distinct artistic phases—Paris and Shanghai—were investigated for the first time using a combination of non- and micro-invasive techniques. The aim of this study was to identify the main pigments used by the artist and to add to the existing research on the artist's painting methods. The results show that the majority of pigments used in both paintings are similar and include Prussian blue, ultramarine, viridian, strontium yellow, chrome yellow, cadmium yellow, iron oxides, lead, zinc and barium whites, bone black and organic red. Particularly interesting is the predominance of lead white in *Zuo Lo Lu* and zinc white in *Nude*. A comparison of the ground layers also indicates the presence of a lead white admixture in *Zuo Lo Lu* while its absence in *Nude* may point to a characteristic difference between two artistic phases, possibly determined by the availability of materials. The imaging methods revealed hidden compositions: the view of a canal house behind *Zuo Lo Lu*, and a mystery outdoor view behind *Nude*. Although these investigative methods permitted some visualisation of the discarded compositions, it remains difficult to determine their details.

Keywords: Liu Kang, IRPC, MA-XRF, SEM-EDS, Pigment identification, Hidden painting

Introduction

Liu Kang was born in Yongchun, Fujian province, China, in 1911. He graduated from Xinhua Arts Academy in Shanghai in 1928. He stayed in Paris from 1928 to 1933, during which time he went on painting trips across Europe to assimilate the artistic essence of the Western masters. In 1933, he taught at the Shanghai Academy of Fine Art. He moved to Malaya in 1937 when the Sino-Japanese War broke out, and moved to Singapore in 1942. Liu Kang was active as an artist, educator and cultural commentator for about 60 years in Singapore. When he died in 2004, he was regarded as a pioneering

Singapore artist who had profoundly influenced generations of Singapore artists [1].

During his formative years in Paris, Liu Kang formulated modernist art concepts before he found his own approach to painting, influenced by Impressionist, Post-Impressionist and Fauvist styles [2]. In an essay from 1980, Liu Kang made a reference to his stay in Paris: "As for myself, I have loved Vincent van Gogh and Paul Gauguin, and have also been infatuated with Henri Matisse. They have inclined me to adopt an optimistic and open-minded approach [3]."

In an 1981 interview, he said: "One of the first things I saw when I arrived in Paris was the 60th-anniversary exhibition works by Matisse. The impact was powerful and lasting [4]."

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The Interpretation Of Plainchant A Preliminary Study

Alec Robertson



The Interpretation Of Plainchant A Preliminary Study:

The Interpretation of Plainchant Alec Robertson,1937 *The Interpretation of Plainchant* Alec Robertson,1970 The Interpretation of Plainchant. A Preliminary Study Alexander Thomas Parke Robertson,1937 **The Interpretation of Plainchant. A Preliminary Study** Alec ROBERTSON (A.R.A.M.),1937 The Interpretation of Plainchant Alec Robertson,1970 Britten's Unquiet Past Heather Wiebe,2012-10-04 Examining the intersections between musical culture and a British project of reconstruction from the 1940s to the early 1960s this study asks how gestures toward the past negotiated issues of recovery and renewal In the wake of the Second World War music became a privileged site for re-enchanting notions of history and community but musical recourse to the past also raised issues of mourning and loss How was sound figured as a historical object and as a locus of memory and magic Wiebe addresses this question using a wide range of sources from planning documents to journalism public ceremonial and literature Its central focus however is a set of works by Benjamin Britten that engaged both with the distant musical past and with key episodes of postwar reconstruction including the Festival of Britain the Coronation of Elizabeth II and the rebuilding of Coventry Cathedral *Roman Catholic Church Music in England, 1791-1914: A Handmaid of the Liturgy?* T.E. Muir,2016-04-08 Roman Catholic church music in England served the needs of a vigorous vibrant and multi faceted community that grew from about 70 000 to 1 7 million people during the long nineteenth century Contemporary literature of all kinds abounds along with numerous collections of sheet music some running to hundreds occasionally even thousands of separate pieces many of which have since been forgotten Apart from compositions in the latest Classical Viennese styles and their successors much of the music performed constituted a revival or imitation of older musical genres especially plainchant and Renaissance Polyphony Furthermore many pieces that had originally been intended to be performed by professional musicians for the benefit of privileged royal aristocratic or high ecclesiastical elites were repackaged for rendition by amateurs before largely working or lower middle class congregations many of them Irish However outside Catholic circles little attention has been paid to this subject Consequently the achievements and widespread popularity of many composers such as Joseph Egbert Turner Henry George Nixon or John Richardson within the English Catholic community have passed largely unnoticed Worse still much of the evidence is rapidly disappearing partly because it no longer seems relevant to the needs of the modern Catholic Church in England This book provides a framework of the main aspects of Catholic church music in this period showing how and why it developed in the way it did Dr Muir sets the music in its historical liturgical and legal context pointing to the ways in which the music itself can be used as evidence to throw light on the changing character of English Catholicism As a result the book will appeal not only to scholars and students working in the field but also to church musicians liturgists historians ecclesiastics and other interested Catholic and non Catholic parties **Selected Letters of Michael Tippett** Thomas Schuttenhelm,2019-11-19 Throughout his life which spanned the greater part of the twentieth century 1905 1998 Sir Michael

Tippett was a prolific letter writer. He wrote to a vast number of people over the years including family, friends and lovers, colleagues in the music world, journalists, poets, dramatists and politicians. Published to coincide with the centenary of Tippett's birth, these carefully selected letters provide us with a first-hand account of the composer's private and professional experiences, revealing a uniquely personal view which until now has remained largely unknown to the public. Bearing witness to the atrocities and advancements of the twentieth century, these letters display a fiercely creative mind struggling to construct a universal artistic expression. His correspondence places the reader at the composer's side within the historical moment as a witness to the creative process. Writing open, uninhibited letters became common practice for Tippett; his candid tone lending itself to tackling a wide range of personal and social issues. From the bombing of his cottage in Oxted to the ecstatic experience of artistic breakthrough that led to progress on a new composition, each new event and accomplishment is documented with clarity and urgency.

Renewal and Resistance Paul Collins, 2010. The Roman Catholic Church has always been concerned with the quality of the music used in the liturgy, and the essays in this volume trace the church's efforts during the nineteenth century and the first half of the twentieth to cultivate a more appropriate liturgical music for its Latin Rite. The task of restoration expressed, for example, in the chant revival associated with the monks of Solesmes, the efforts of the Cecilian movement and Pius X's determination to reform sacred music in the universal church is a recurring theme in the book. Meanwhile, resistance particularly to the reforms decreed by the pope's 1903 *motu proprio* also finds a voice in the volume. The essays collected here describe selected scenes and episodes from the unending story of imperfect human beings trying to express in their music the perfection of God.

An Outline of the History of Music Karl Nef, 2020-11-19. This series inaugurated by the Columbia University Press is intended to meet the needs of the English-speaking student for the crystallization of various phases of musical knowledge around which the rapidly expanding material may be oriented. The choice of the 1st volume of the series was dictated by the desire to provide an introductory manual which would be of interest to the beginner in musical history since a scholarly view of the development of the art must be the foundation of scholarly research into special problems. The Outline of the History of Music by the late Professor Nef of Basle is such a work. It was written by a trained musicologist of broad tastes who was reliable in his judgements concerning recent developments in musical history and also of its early phases.

Unveiling the Power of Verbal Beauty: An Mental Sojourn through **The Interpretation Of Plainchant A Preliminary Study**

In a world inundated with monitors and the cacophony of fast interaction, the profound power and emotional resonance of verbal art usually fade in to obscurity, eclipsed by the regular onslaught of sound and distractions. However, nestled within the lyrical pages of **The Interpretation Of Plainchant A Preliminary Study**, a interesting function of fictional brilliance that impulses with fresh thoughts, lies an remarkable trip waiting to be embarked upon. Written by a virtuoso wordsmith, that mesmerizing opus guides readers on a psychological odyssey, softly revealing the latent potential and profound influence stuck within the complex internet of language. Within the heart-wrenching expanse of this evocative analysis, we shall embark upon an introspective exploration of the book is central themes, dissect their interesting writing design, and immerse ourselves in the indelible effect it leaves upon the depths of readers souls.

https://archive.kdd.org/book/virtual-library/fetch.php/soul_garden.pdf

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