



Wang Tiande

Amidst  
Smoke and  
Rain

同記  
煙雨樓  
坡

王天德

E-Published specially for  
**Amidst Smoke and Rain** 「家近煙雨樓」 | A Solo Exhibition by Wang Tiande  
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Cover Image:

**Wang Tiande** - The Foreseer Through the Painted Mirror 先覺 · 境上, 2020,  
1070x72.5cm, Ink, Flame and Rubbings on Paper

## Contents

- 05 Foreword 前言
- 20 Amidst Smoke and Rain  
家近煙雨樓
- 55 Wang Tiande 王天德 CV

## Foreword

Helina Chan

Born in Shanghai in 1960, Wang Tiande graduated from the Chinese Painting Department of the China Academy of Fine Arts (formerly Zhejiang Academy of Fine Arts) in 1988. Upon entering the Academy, he, alongside fellow schoolmates, was inundated with the 85' New Wave Art Movement, which left an enduring mark on his subsequent creations full of explorations and experimentations. As early as the 1990s, Wang's Circle series has already generated much buzz. In 1996, he steered away from painting to create installations such as Ink Banquet and Sealed, the critical social statements behind these works created a sensation. Since then, he has continued to explore new ideas through works such as Chinese Clothes and other ink installations, probing the contemporisation of Chinese ink.

In 2002, while smoking a cigarette in his Paris studio, the sight of cigarette ash scorching

a hole in the paper inspired Wang to use cigarettes and later incense as a substitute for brushes. This approach led to his acclaimed Digital series, later renamed Hou Shan in 2014. He started off with calligraphy, and added in landscape in 2005. Wang would paint a layer with ink, then stack another layer of xuan paper on top, one which has been burned to form silhouettes of trees, mountains and snow, a relief-like effect as shadows form when light is shone on the art. The visual gaps allows more room for imagination, breaking free from the aesthetics of traditional landscape paintings. In his opinion, the layer underneath appears obscured from view, showing only parts of itself through the burns of the top layer, such partialness resembles the transient nature of modern living. Hence, this constructed space, while inheriting the essence of traditional Chinese culture, has quietly embedded in itself, a contemporary context.

At a time when his artistic career was flourishing, Wang returned to his alma mater to study under world renown contemporary artist Wang Dongling and completed his PhD in Calligraphy in 2014. As his study on Chinese ink deepens, it seems only natural for him to pay homage to the rich cultural assets of his roots. Fascinated with ancient calligraphy, painting, stelae and seal carving, Wang reckons that these historic artefacts exude the spirit of the times and embody timeless cultural and historical values. In 2013, He started merging his creations with original manuscripts or rubbings of stelae and seals from his personal collection, an attempt to reconnect modern art practices with ancient heritage. Wang believes that in order to retain the core spirit of Chinese ink, it is necessary to return to its oriental origins. Through the juxtaposition of works from different times and contexts, he hopes to bridge

a widening cultural gap by creating a dialogue with the past. Drawing on the wisdom of his predecessors, Wang has found his place living and creating in the contemporary.

The title of this exhibition, *Amidst Smoke and Rain* 《家近煙雨樓》 was derived from a seal of Wu Changshuo owned by Wang. The pandemic veiled with uncertainties has left many feeling like the lone tower clouded by rain and fog. 17 works on display are the artist reflections on the old and the new. A trip to Singapore beginning of 2020 led him to discover this city-state filled with hidden green pockets and ancient relics of Southeast Asia across the island. These new insights find themselves subtly echoed in his new works.

*The Plank Road to a Hidden Temple* has a piece of stone rubbing from the *Inscription of the Stone Gate*, one of the oldest

form of documentation. Looking back at his time in Singapore, Wang realised remnants of history share a common, everlasting charm. The quadriptych, *Seeking Slope among Rivers and Mountains* has inspiration drawn from Singapore, as the artist hopes that islands, or rather entities could live in co-existence. *Southern Mountains Reflecting Water*, a rather rare hand-scroll painting which has incorporated the spirit of Huang Gongwang's *Dwelling in the Fuchun Mountains*, invokes universal sentiments for mountains and rivers.

In *The Foreseer Through the Painted Mirror*, an unusual and rare work in Wang's recent series, meaningless text deliberately eliminates the possibility of interpretation through reading, urging viewers to feel the visual aesthetic of the symbols instead. Installation piece *Solitary Mountain with Snow Imprints* looks like a mellow and simple

hard wood box at one glance. As one pulls it open one by one, 4 pieces of calligraphy works and 4 landscape paintings come into view respectively. Bearing resemblance to keepsake boxes used by ancient Chinese scholars to store their writing tools, the installation has instilled a delightful surprise. As the eight pieces of works overlap each other, seemingly independent, yet interconnected, a spiritual exchange between the literati of the past and the present has subtly taken place.

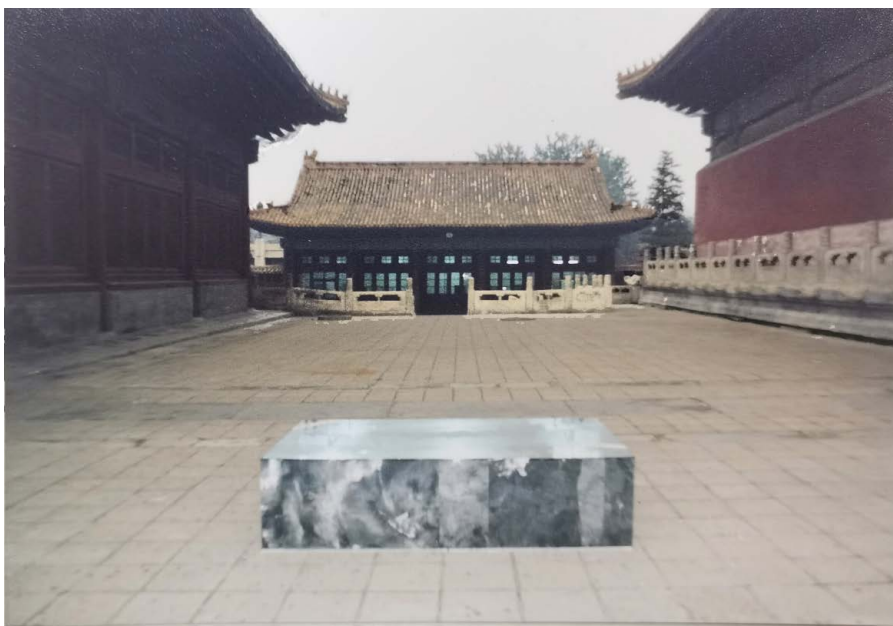
Wang has held solo and group exhibitions in prestigious museums, galleries and institutions across the globe. His works have been included in the permanent collections of many museums, including the Metropolitan Museum of Art, the Hong Kong Museum of Art, the British Museum, and the National Art Museum of China.



Circle Series  
圓系列  
1993



Ink Banquet  
水墨菜單  
1996



Sealed  
水墨靈柩  
1998



Wang Tiande in his studio in France  
王天德在巴黎的工作室  
2002



Digital Series No. 4 HH01  
數碼系列 No. 4 HH01  
2004



Digital No. 5-N13  
數碼 No. 5-N13  
2005



First layer of ink on *xuan* paper  
水墨底稿



*Xuan* paper burned to form silhouettes of trees, mountains, and snow  
以香燙勾勒出樹木、群山、積雪等意象的宣紙



## 前言

王天德1960年生於上海，於1984年考入中國美術學院（前浙江美院）水墨畫系，1988年獲得學士學位。剛入美院就經歷八五新潮運動，使他其後的創作充滿了探索和實驗性。早在九零年代，王天德便以《圓》系列引起不少關注。圓形構圖打破傳統山水一貫的格局，由水墨和其他媒介填滿，形成一個抽象的載體，充滿現代闡釋意義。1996年，他從平面出走，創作《水墨菜單》和《水墨靈柩》裝置，其背後大膽的社會隱喻，備受矚目。此後，他不斷在創作中加入新意，如《中國服飾》以及一些水墨裝置等，深入探索和思考水墨當代化。

2002年，王天德在巴黎的工作室抽煙，煙灰偶然掉到地上，在紙張上灼出了焦洞，啟發他以香代筆。《數碼》系列（2014年更名為《後山》系列）也應運而生。初期，他多以香燙書法為主，2005年開始則加入山水。一張水墨底稿，再加上另一張以香燙勾勒出樹木、群山、積雪等意象的宣紙。兩張宣紙疊加

## 陳蒼妃

一起，上下兩圖參差交疊，在光的照耀下形成視覺上的錯位。看似浮雕的效果為觀者帶來無限的想像空間，突破以往傳統山水畫的審美趣味。在他看來，底層的意象時而因藏匿於另一張宣紙內而顯得迷蒙縹緲，時而藉由局部縷空的部分展示清晰輪廓。這若隱若現的空間，繼承中國傳統文化脈絡，又嵌入了當代語境，蘊含古今相通的文人意趣。

王天德在藝術事業蒸蒸日上之際，再度返回母校學習，師從當代國際著名藝術家王冬齡，並於2014年取得書法系博士學位。隨著他對水墨本質的思考愈趨深入，汲取東方文化深厚的底蘊作為創作的基石成為自然而然的事。鍾情於古字畫、石碑和篆刻的他認為這些真跡、原稿所散發的時代氣息、承載的文化價值與歷史意義，始終歷久彌新。於是，王天德從2013年開始將他的創作和收藏的印章書畫原件拓片裝裱在一起，實踐和傳統的一次對接，或者說續接。他相信，要保留水墨精神的東方內核，那必

然需要回歸東方哲學。通過並置在不同時代語境的作品，他找到了彌合某種文化斷層的方式，與過去開展了一場對話，從古人的智慧中找到當代生活的定位。

本次展覽取題《家近煙雨樓》，源自王天德所收藏的吳昌碩刻印。在疫情的籠罩下，人們深居簡出，恰似置身迷離朦朧之中的煙雨樓臺。《家近煙雨樓》即是對東方古典文化與歷史的傳承，亦是對當下社會狀態的詩意表達。17件作品展示了他對過去和現在的反思。2020年初南下獅城讓他認識了這個將自然藏匿於城市之中的島國，也有幸接觸東南亞的古文物，這些發現隨之與作品產生了巧妙的呼應。

《棧道隱寺圖》拼接了《石門銘》，這塊石碑屬早期的歷史文體，再回顧自己在新加坡的所見所聞，歷史的載體無論出處，似乎都存在着某種共通的、跨時空魅力。《溪山尋坡圖》中的「坡」字取自新加坡的「坡」。四聯畫的排列著眼當下，倚望島

嶼與島嶼之間可以共存與共生。

《南山印水圖》屬現今較為少見的卷軸畫，融入黃公望《富春山居圖》的遺韻，即使沒有元代的江上孤舟也可以感受山水與水墨那厚實的文化積澱與全球性的文化感知。

《先覺·境上》為王天德近期少有的純香燙書法，無意義的文本刻意消弭了通過閱讀闡釋背後語意的可能，使觀者轉而感受香燙文字的視覺屬性與書香卷氣。《孤山問雪圖》是頗有東方意趣的裝置作品。溫潤樸實的酸枝木盒宛如古代文人用於收納雅玩的匣盒，當一一拉開時，印入眼簾的是四幅山水與四幅書法。雋秀的書法與山水上下層疊，似乎分而獨立，又互相聯繫，風雅再現前人與後人的精神交流。

王天德曾在世界各地多個重要博物館、畫廊以及機構舉辦個展及羣展。他的作品也被納入多家美術館的永久收藏，包括大都會藝術博物館、香港藝術館、大英博物館、中國美術館等等。



Wang Tiande  
王天德  
(b. 1960)



孤山問雪圖

Solitary Mountain with Snow Imprints

2020  
19.4x 42x35cm  
Ink, Flame and Rubbings on Paper





四面度門極于那台仰山淨域列平  
地使會者又其威嚴寶山寺者晉  
景的文雅以蘇薛崇山祇見於法眼寶  
有不能道禪師莫知何許人也然受智  
標遠方而造物增備極供蓋崇廣以佳  
任一歸紅大通始究上乘理亦化於崩  
山欽乎乃在華持問既意正昔書藏石

丘壑復雪

**Mountains and Valleys Covered with Snow**

2020  
68.5x197.5cm  
Ink, Flame and Rubbings on Paper



清  
湘  
問  
雪  
鬆

**Looking for Snow Pines by the  
Clear Waters of Xiang**

2020  
35x176.5cm  
Ink, Flame and Rubbings on Paper

Lonely Snow outside the Gate of Qin

2020  
141x98cm  
Ink, Flame and Rubbings on Paper



Gathering Mountain Wood and Looking Afar

2020  
189.7x69cm  
Ink, Flame and Rubbings on Paper





**Peaceful Snow at Yingqiu**

2020  
35.5x170cm  
Ink, Flame and Rubbings on Paper



Stone Gate with Freezing Snow

2020  
172.5x122.5cm  
Ink, Flame and Rubbings on Paper



**Cold Path Gathering Flying Snow**

2020  
146x106.5cm  
Ink, Flame and Rubbings on Paper



Shallow Snow into the Eastern Mountain

2020  
108x90cm  
Ink, Flame and Rubbings on Paper

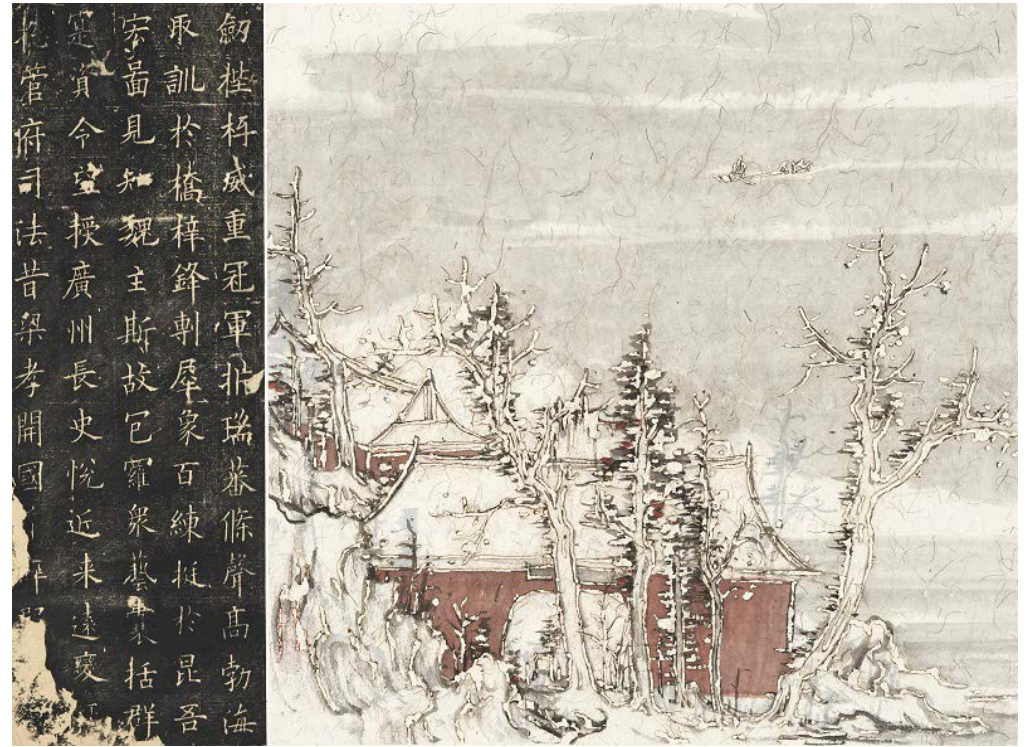




刑部侍郎趙汝紫庭光暎朝列折  
存緩徵授大理少卿公巨細必  
減否自分條目成理丁母憂去職  
詔奪情復其舊任于時山東之  
篇擁節觀風崇甚繡文之使事

**Sparse Woods with Sunset Snow**

2020  
39.5x69.5cm  
Ink, Flame and Rubbings on Paper



劍挂杵威重冠軍掛瑞恭條聲高勃海  
取訊於橋梓鋒刺犀象百練挺於昆吾  
宏曷見知魏主斯故包羅衆藝囊括群  
寔資令望授廣州長史悅近未遠  
魏管府司法昔梁孝開國

**Rafting a Bateau of Snow**

2020  
46.5x63.5cm  
Ink, Flame and Rubbings on Paper



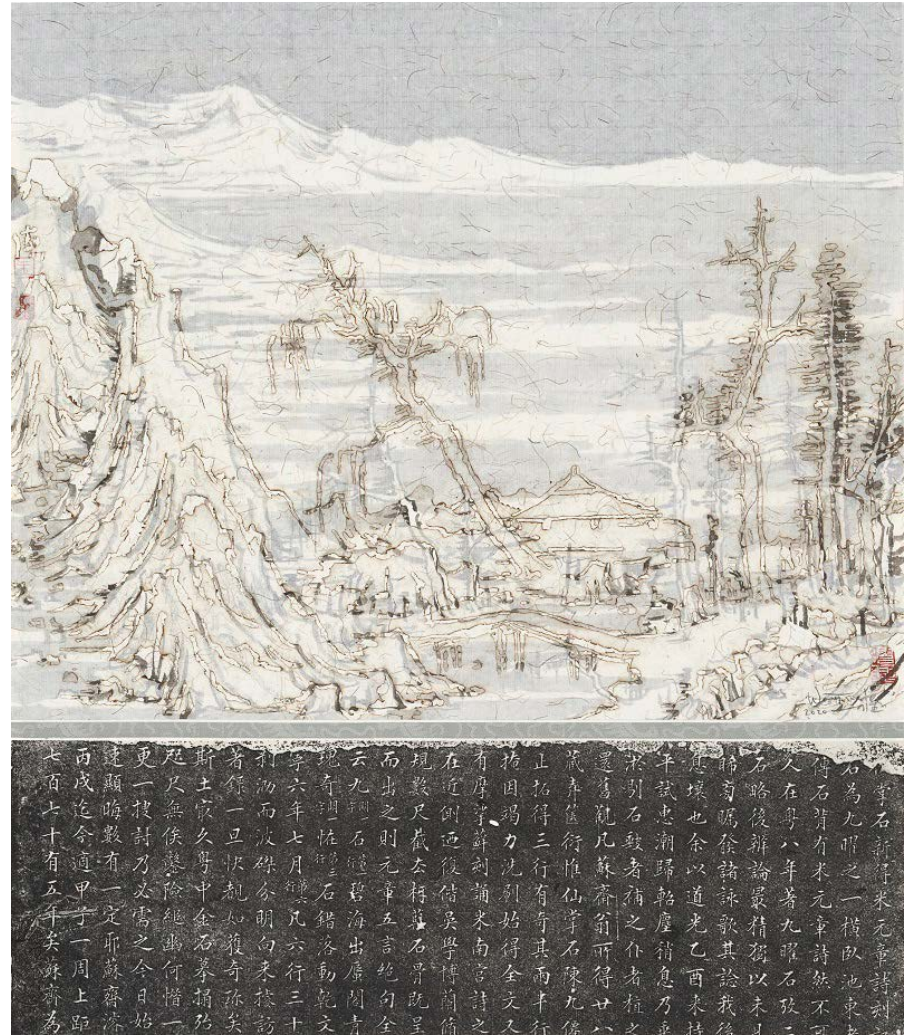
寒  
山  
疏  
林

**Cold Mountain and Sparse Forest**

2020  
46x164.3cm  
Ink, Flame and Rubbings on Paper

Withered Tree on a  
Snow-covered Mountain

2020  
61x52.5cm  
Ink, Flame and Rubbings on Paper

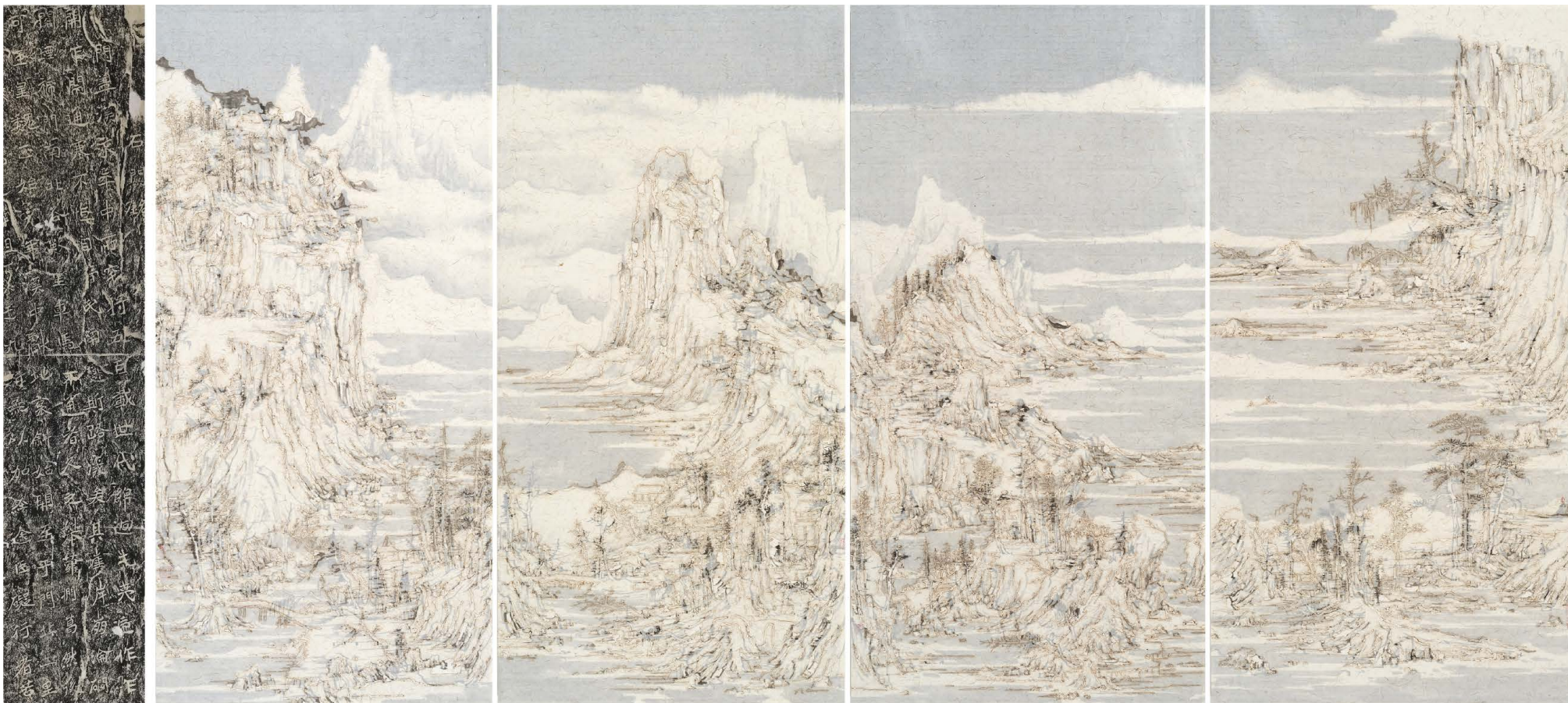


**Plank Road to a Hidden Temple**

2020  
172.5x121cm  
Ink, Flame and Rubbings on Paper







溪  
山  
尋  
坡  
圖

**Seeking Slope among Rivers and Mountains**  
*Quadtich*

2020

170x40cm(Left Rubbing Piece), 170x79.5cm(Each)  
Ink, Flame and Rubbings on Paper



南  
山  
印  
水  
圖

**Southern Mountains Reflecting Water**

2020  
35.5x645cm  
Ink, Flame and Rubbings on Paper



先  
覺  
·  
境  
上

**The Foreseer Through the Painted Mirror**

2020  
1070x72.5cm  
Ink, Flame and Rubbings on Paper



## Wang Tiande

**1960** | Born in Shanghai, China

### Personal Information

**2005 – 2009** | Dean, School of Visual Communication, Shanghai Institute of Visual Art, Fudan University, Shanghai, China

**2020** | Professor, Arts Education Center, Fudan University, Shanghai, China

### Education

**2014** | Ph.D. in Calligraphy, China Academy of Art, Hangzhou, China

**1988** | Bachelor of Fine Arts (Chinese Painting), Zhejiang Fine Arts Academy, Hangzhou, China

### Selected Solo Exhibitions

**2020** | Amidst Smoke and Rain, iPreciation, Singapore **2019** | Wang Tiande: Winter of Longing, Ink Studio, Beijing, China **2018** | Awaiting, Alisan Fine Art, Hong Kong **2017** | Over Mountains and Across Valleys, Guangdong Museum of Art, Guangdong, China **2016** | Literati Gathering: New Work by Wang Tiande, Nanhai Art, San Francisco, USA **2015** | The Palace, The Palace Museum, Beijing, China **2014** | Mountainscapes: New Ink Art by Wang Tiande, Alisan Fine Art, Hong Kong / Hou Shan: Wang Tiande Solo Exhibition, Suzhou Museum, Suzhou, China / Kai Men: Wang Tiande Exhibition, Today Museum, Beijing, China **2012** | *Gu Shan*, Sanshang Art, Hangzhou, China / *Gu Shan*, Nou Gallery, Taipei **2011** | 3,720, Chambers Fine Art, New York, USA / Boat, Gallery 99, Aschaffenburg, Germany **2010** | 3,720, Chambers Fine Art, Beijing, China / *Shuang Shuang*, University of Sidney, Sidney, Australia **2009** | Up/Down: Wang Tiande Art Project, Spencer Museum of Art, Kansas, USA **2008** | Wang Tiande: One Meter Seventy-Three, Contrasts Gallery, Shanghai, China **2007** | Made by Tiande II, Chambers Fine Art, New York, USA / *Shan* (Mountain) & *Shui* (Water), Alisan Fine Art, Hong Kong / Wang Tiande Solo Show, Han Art, Montreal, Canada **2005** | Redolent of Incense, Yishu Space, Vancouver, Canada **2004** | Made by Tiande, Chambers Fine Art, New York, USA / Solo Exhibition, Galerie 99, Germany **2003** | Wang Tiande: Ink for the 21st Century, Alison Fine Art, Hong Kong **1995** | Solo Exhibition, German Center, Shanghai, China **1991** | Solo Exhibition, Chinese Painting Institute, Shanghai, China

### Selected Group Exhibitions

**2019** | Contemporary Chinese Art Exhibition: Arts of Asia Gallery, Brooklyn Museum, New York, USA / Inquiry on Water, Suning Art Museum, Shanghai, China / Ink at Current: 10<sup>th</sup> International Ink Art Biennial of Shenzhen, OCT Art & Design Gallery, Shenzhen, China / Spirit of Ink Art: New Creation from Traditional Thoughts and Wisdom, Jining Art Museum, Jining, China / Writing Non-Writing: Hangzhou International Modern Calligraphy Festival, CAA Art Museum, Hangzhou, China / In Ink: Current Trends of Ink Art, NanHai Art, San Francisco, USA / Art Basel Hong Kong, Alisan Fine Arts, Hong Kong Convention and Exhibition Centre, Hong Kong / 1<sup>st</sup> Taipei Dangdai, Alisan Fine Arts, Taipei Nangang Exhibition Center, Taipei, Taiwan **2018** | Art

021 Shanghai Contemporary Art Fair 2018, Alisan Fine Arts, Shanghai Exhibition Centre, Shanghai, China / Ink Worlds: Contemporary Chinese Painting from the Collection of Akiko Yamakazi and Jerry Yang, The Cantor Arts Center, Stanford University, Palo Alto, USA **2017** | Art 021 Shanghai Contemporary Art Fair, Alisan Fine Arts, Shanghai Exhibition Centre, Shanghai, China / Crisscrossing East and West: The Remarkings of Ink Art in Contemporary East Asia, Yinchuan Museum of Contemporary Art, Ningxia, China **2016** | Huafu Art Space, Art Stage Singapore 2016, Singapore / Alisan Fine Arts, Art Basel, Hong Kong **2015** | Michael Goedhuis, Art 15 London, London, UK / Huafu Art Space, Art Beijing, Agricultural Exhibition Center of China, Beijing, China / Gajah Gallery, Art Stage Singapore 2015, Singapore / Huafu Art Space, Art Stage Singapore 2015, Singapore / Alisan Fine Art, INK Asia 2015, Hong Kong **2014** | Contemporary Ink: Li Huayi, Wang Tiande, Zhan Chongbin, Lu Chuntao, Nan Hai Art, San Francisco, USA / Variation: Contemporary Chinese Ink Art Series, Hive Center for Contemporary Art, Beijing, China / **2011** | Red Flag: Contemporary Chinese Art in Montreal Collection, Montreal Museum of Fine Arts, Montreal, Canada **2010** | Create Something Out of Nothing, Hong Kong Central Library, Hong Kong / New Ink, Mingyuan Art Center, Shanghai, China / Memories of the Past: Contemporary Chinese Ink Painting, Transylvania University, Kentucky, USA **2009** | Ink Not Ink: Contemporary Chinese Art, Drexel University, Philadelphia, USA / Paper! Paper!, Chambers Fine Art, New York, USA **2008** | Net: Re-imagining Space, Time and Culture, Chambers Fine Art, Beijing, China / Chinese Minimal Art 30 Years, La Caixa Forum, Barcelona, Spain / The Transforming Marks of Ink, The Staatliche Kunstsammlungen, Dresden, Germany / New Ink Art, Hong Kong Museum of Art, Hong Kong **2007** | FUN: Taipei Calligraphy Biennial, Taipei Fine Art Museum, Taipei, Taiwan **2006** | Brush and Ink: The Chinese Art of Writing, The Metropolitan Museum of Art, New York, USA / 2006 World Calligraphy Festival, Seoul, South Korea / Light on China Art Generation, Palazzo Caponi, Florence, Italy / Exhibition of Chinese Painting Documentaries, Jiangsu Art Museum, Nanjing, China / Revival: New Ink Art, Shanghai Duolun Museum of Modern Art, Shanghai, China / China Trade, Vancouver International Centre for Contemporary Asian Art, Vancouver, Canada / DU, Expressions of Contemporary Chinese Water and Ink Painting, Art Museum of Tianjin Art College, Tianjin, China / 60's Vision Documenta, Today Gallery, Beijing, China **2005** | Chengdu Biennale, Chengdu International Exhibition Centre, Chengdu, China / The Present for Hong Kong, Hong Kong Museum of Art, Hong Kong / Contemporary Chinese Water and Ink Painting in China and Korea, Seoul Municipal Art Museum, Seoul, South Korea / Art Rising, Toronto International Art Fair, Toronto, Canada / Word, Not Word: Contemporary Chinese Calligraphy Exhibition, Chinese Academy of Fine Arts Museum, Hangzhou, China **2004** | Contemporary Chinese Art, Dublin Contemporary Art Museum, Dublin, Ireland / Contemporary Art from Shanghai, Museum Villa Stuck, Germany / Nomination Exhibition, Wuhan, China / Six Artists Exhibition, Galerie Karin Sachs, Munich, Germany **2003** | An Opening Era, China National Museum of Fine Arts, Beijing, China / The White East: 20<sup>th</sup> Century Chinese Paintings, Paris, France / Dots and Beyond, National Art Museum, Malaysia **2002** | New Ink Paintings, Teachers College, Taiwan / Variations of Ink, Chambers Fine Art, New York, USA / Guangzhou Triennial, Guangdong Museum of Art, Guangzhou, China / 0 Material, Central Academy of Fine Arts, Beijing, China / East + West:

Contemporary Chinese Art, Austria **2001** | Ink Color, China National Museum of Fine Arts, Beijing, China / Reshuffling, Sculpture Institute, Shenzhen, China / 20 Years of Experimental Ink Paintings, Guangdong Art Museum, Guangzhou, China / Annual Nomination Exhibition, Nanjing Museum, Nanjing, China **2000** | Neo-Ink Paintings in China 2000, Shanghai, China / The 2<sup>nd</sup> International Biennale of Ink Paintings, Guan Shanyue Museum, Shenzhen, China **1998-99** | Inside Out: New Chinese Art, PS 1, New York; San Francisco Museum of Modern Art, San Francisco / Asian Art Museum, San Francisco, USA / Museo de Arte Contemporaneo, Monterey, Mexico / Tacoma Art Museum and Henry Art Gallery, Seattle, Washington, USA **1998** | Shanghai Biennial, Shanghai Art Museum, Shanghai, China / Reflections on Chinese Fine Arts over the Past Two Decades, Beijing, China / The 1<sup>st</sup> International Biennial of Ink Painting, Shenzhen, China **1997** | Exhibition of Shanghai Artists, St. Petersburg, Russia **1996** | Shanghai Ink Painting Exhibition, the Art Museum of Arizona University, Arizona, USA **1995** | Contemporary Chinese Art, Lineart International Art Fair, Gent, Belgium **1994** | The 8<sup>th</sup> National Painting Exhibition, China **1993** | Shanghai Modern Art, Yokohama Art Gallery, Yokohama, Japan **1992** | Sea Horizon Exhibition of Paintings and Sculptures, Shanghai, China **1991** | Four Chinese Artists' Paintings Exhibition, Shanghai Art Museum, Shanghai, China **1989** | The 7<sup>th</sup> National Painting Exhibition, China

#### **Selected Public Collections**

Asian Art Museum of San Francisco  
 British Museum  
 Brooklyn Museum  
 Fidelity Investments Art Collection  
 Guangdong Museum of Art  
 Hong Kong Museum of Art  
 JP Morgan Collection  
 Metropolitan Museum of Art  
 Montreal Museum of Contemporary Art  
 Boston Museum of Fine Arts  
 National Art Museum of China  
 Oxford University Museum  
 Royal Ontario Museum  
 Shanghai Museum of Art  
 Shenzhen Art Museum  
 Spencer Museum of Art, University of Kansas  
 Suzhou Museum  
 The Art Institute of Chicago  
 Today Art Museum  
 UC Berkeley Art Museum and Pacific Film Archive  
 Today Art Museum  
 Berkeley Art Museum  
 Los Angeles County Museum of Art

A photograph of a room with a patterned rug and a white wall with a decorative hanging object. The rug has a repeating floral or geometric pattern. The wall is white and has a decorative hanging object that looks like a piece of fabric or paper with cutouts. The lighting is soft and even.

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