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Artist:
Gu Wenda 谷文达
(b. 1955, China/ USA)

Caption:
**Forest of stone steles -
Story of solar calendar**
(total 24 stones) 碑林 -
农历年的故事, 2015
Various sizes 1.5 – 3.3m
Stone and Ink

Location:
Asian Civilisations
Museum Green



International debut

Selected stones: the dimensions and weight of each stone varies, the lightest one being 0.5 tonnes and the heaviest is 8 tonnes.



Born in Shanghai in 1955, Gu Wenda graduated from Shanghai School of Arts in 1976. In 1981, he received his MFA from the China Academy of Arts where he studied classical landscape painting and continued to teach in his alma mater from 1981 – 87. In late 1987, Gu moved to the USA and started his life as an independent artist. To date, he has participated in numerous international solo exhibitions and prestigious platforms such as biennales and art fairs across the world. Gu's work has been included and referenced in many publications and recent art history books.

Gu Wenda is widely recognised for his conceptual and formal alterations of Chinese character to create fake and miswritten symbols to create large scale ink paintings, installations and performances; ink made from natural human hair. Gu's work represents a new form of mysticism, with his installations as the temples where these mysteries can be contemplated. ***“Forest of stone steles - Story of solar calendar”*** is not his first large scale out-door public project, previously he exhibited in Brussels, Shanghai and Foshan, China. Gu's artistic practice attempts to extend the boundaries of human perception, feeling, thought and expression of humanity's deepest wishes and most powerful dreams.

“Forest of stone steles - Story of solar calendar” is a important project that took the artist over 20 years to realise. This work is an installation of 24 ‘ru’ rocks in different shapes and sizes. These huge pieces of natural rocks come from the bottom of the sea; billions of year old lime-stones corroded by the sea water and mounted by fossilized aquatic specimens. The rocks are named ‘ru’ as a reference to the Shandong province which is known as the birthplace of Confucianism. Each rock is inscribed on top and all around with a simplified stroke of a Chinese calligraphic character that references Chinese solar terms. Inspired by philosophical theories and stories of our celestial universe, Gu Wenda sets out to bring man and nature closer together. Creating a ‘rock forest’ with this dynamic installation of 24 large rocks, one has the opportunity to experience, immerse and get up close to these significant relics and artefacts, a product of nature's powerful forces. Gu started thinking and planning this project sometime in 1993, with the idea to create 50 stone steles. It has taken him more than 20 years for the project to come to fruition.

Gu is widely collected by many international museums and public institutions, some notable ones include Shanghai Museum of Art, China Academy of Art, the British Museum, Royal Ontario Museum, San Francisco Museum, Hong Kong Museum of Art, Royal Hapsburg Collection Germany, Asian Art Museum San Francisco, Fukuoka Art Museum Japan, Ashmolean Museum, Oxford England, Museum of Modern Art New York, Guggenheim Museum New York and Metropolitan Museum of Art New York.

Artist:
Baet Yeok Kuan
麦毓权
(b. 1961, Singapore)

Caption:
O What A Flower, 2015,
Size: 225 x 80 x 70cm,
Colten Steel

Location:
Asian Civilisations
Museum Green



International debut

Born in 1961, Baet Yeok Kuan graduated with Diploma in Fine Arts (Painting) from the Nanyang Academy of Fine Arts in 1987 and received his MA in Fine Arts from the University of Central England, Birmingham in 1992. He has represented Singapore in international symposiums including the New Generation Contemporary Singapore Art Exhibition and Symposium, Japan (1990) and Second ASEAN Artist Creative Interaction, Indonesia (1997), Singapore-India Artists Exchange Programme, India (1999) and Artist-in-Residence in University of Philippines (2003). He was also the President of Modern Art Society Singapore from 2003 to 2004. To date, he has held six solo exhibitions and participated in numerous group exhibitions locally and globally, including Asia, Australia, Canada, France, United Kingdom and United States. He won many awards such as the Grand Prize of the UOB Painting of the Year Competition (1987), Second Prize in the Contemporary Art Competition (Sculpture), Area Prize and Judge Prize in the Third Tokyo Urbanart Competition (1994). In 1995, Baet won the distinguished Young Artist Award conferred by the National Arts Council.

Baet has completed many local public art projects to date including Changi Airport Singapore Terminal 3, the National Museum and the National Library Board to name a few. He recently completed a site-specific installation at the Asian Civilisations Museum Green, in commemoration of SG50, an inaugural commission by the Public Art Trust.

This work “O What a Flower” rendered in colten steel marks a significant achievement, expressing his own artistic voice as he attempts to break new ground in the arena of Asian sculpture making. Baet’s choice to use colten steel was a deliberate attempt to move away from fine art sculpture materials we see today such as the polished mirror surfaces of stainless steel or the beautiful smooth patina of bronze. We commonly associate colten steel with large infrastructures like bridges and buildings and one can also reference Richard Serra’s monumental site-specific installations of large steel metals constructed in a fashion that frequently dwarfs the view in its surroundings. Here, Baet’s work is a sculptural feat; an assemblage of abstract geometric forms welded together in a seemingly organic fashion, perfectly balanced in mid air supported by a singular base. The sheer scale and rich industrial qualities of the material expresses a sense of rawness, lending gravitas to the work. It is powerful, striking and beautiful at the same time.

“These gears that grind, force of nature, big wheels that keep on turning. A titan, iron-handed and unflinching, capable of things beyond flesh and blood. The creator envies. Master and servant hold each other hostage. Stalemate. Yet, the situation slips into a kind of tipping. A sentiment of fear and respect-- O, what a flowering.” – an accompanying poem by Baet Yeok Kuan

Artist:

Zhan Wang 展望
(b. 1962, China)

Caption:

Artificial Rock No. 133

假山石 133#,

2007 (Edition 3 of 4),

Size: 184 x 180 x 140cm,

Stainless Steel

Location:

Arts House Lawn



Born in Beijing in 1962, Zhan Wang graduated from the Sculpture Department, Central Academy of Fine Arts Beijing in 1988. He is widely recognized as one of China's leading contemporary artists today. Working in installation, photography and video, his sculpturally informed practice challenges ideas of landscape and environment, addressing the urban, rural, artificial and industrial. Zhan Wang's art is a particular perspective fundamentally anchored in his relationship to his own cultural heritage. Zhan Wang has exhibited extensively in major museums and galleries across the world including the National Museum of China (Beijing, China), Williams College Museum of Art (Massachusetts, USA), Kunst Museum (Bern, Switzerland), Mori Art Museum (Tokyo, Japan), International Center of Photography (New York, USA) and the Asia Society Museum (New York, USA). He has also executed a number of art projects at significant landmarks such as Mount Everest and the Great Wall of China. His work was also included in the landmark exhibitions 'Cities on the Move: Asian Contemporary Art', Austria, France, USA, Finland, UK, Denmark (touring exhibition 1997-99) and 'Synthi-Scapes: Chinese Pavilion', 50th Venice Biennale, Venice, Italy in 2003. He currently lives and works in Beijing, China.

One of Zhan Wang's most celebrated work to date is his series of "artificial rocks" – stainless steel replicas of rocks and boulders one would normally find by the hillside or mountains. The beaten and irregular surface of this monumental rock is a site of abstraction, pulling the viewer and its surrounding environment into a distorted reality. The undulating surface and choice of material questions the authenticity of the work, whether it is man-made or naturally occurring.

Chinese scholars and the literati were known to appreciate rocks, placing stones and rocks on their desks and gardens as objects of meditation and contemplation. Throughout Chinese history, artisans and craftsmen also produced facsimiles of naturally occurring rocks in various materials such as jade, glass and ceramic. Zhan extends this tradition to present day by recreating a rock in an industrial medium. He began by molding sheets of stainless steel around the surface of a traditional scholar's rock, then removed these sheets, welded them together, and burnished the surfaces until the seams disappear. In the process, the artist explores the intertwining of human and natural history and our relationship with urban and natural landscapes. The resulting work challenges us to redefine the parameters of tradition and to ask how tradition sustains itself by evolving in the contemporary world.

Artist:

Ju Ming 朱銘
(b. 1938, Taiwan)

Caption:

Top: **Living World Series**
(set of 10),
2011, Life-Size, Painted
Bronze

Location: the Fullerton
Hotel South Plaza



1st row Caption:

Living World Series,
1999
Life-Size, Bronze



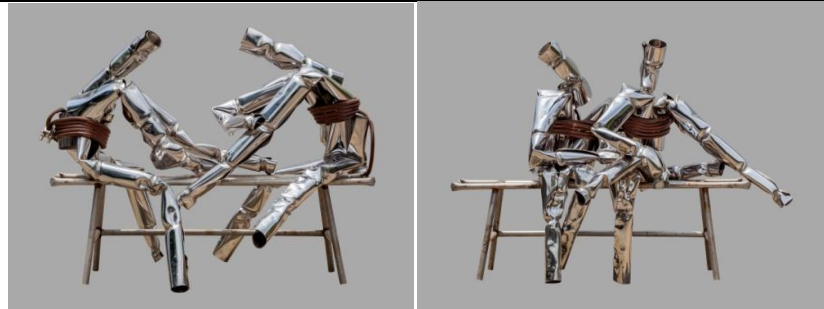
2nd row Caption:

Living World Series,
2010, Life-Size, Bronze



3rd row Caption:

Living World Series,
2011, Life-Size, Stainless
Steel



4th row Caption:

Living World Series,
2011, Life-Size, Stainless
Steel



All Locations:

Empress Place Lawn

Born in 1938, Ju Ming is an internationally renowned Asian artist, a master of Modern Sculpture whose works provide inspirational and exquisite forms, reminiscent of strokes used in Asian painting and calligraphy. The maturity of his sculptural language and aesthetic incorporates the free expression of forms and feelings (写意), and embraces values of simplicity and environmentalism. Ju Ming channels his life philosophy and approach in his works, by reconciling the traditional woodcarver's technique with modern techniques and modes of abstraction.

Since the 1980s, Ju Ming's works have been widely exhibited and collected internationally, some of the notable collections include the Canada Botanical Gardens, Victoria Square Canada, St Catherine's College Oxford University U.K., University of Cambridge U.K., Ashmolean Museum Oxford University U.K., Tel Aviv Museum of Art, Israel, National Museum of Singapore and many private and public collections throughout Asia, Europe and U.S.A.

Ju Ming has enjoyed a few outdoor sculpture exhibitions in Singapore, one in 2004 with an island wide exhibition of Taichi Series sculptures co-organized with the Singapore Art Museum. In 2004 and 2010, the gallery worked closely with the National Museum of China in Beijing to organize two Ju Ming exhibitions. In 2015, Ju Ming's monumental Taichi sculptures enjoyed a four-month exhibition at the Singapore Botanic Gardens. In the same year, Ju Ming's recent works from the *Living World Series* were also displayed in a travelling exhibition across four major cities in China such as Shanghai, Chongqing, Chengdu and Dalian.

"Describing the living world in a general sense is the language and the essence of the sculptures in the Living World Series – crowds that I see, people in the market, people queuing, as well as those standing, sitting, or walking around... The 'Living World' could represent many things, and at the same time represent nothing. This is the essence that I mentioned. They could be a large crowd or an individual. You do not need to ask and it does not need to tell you. They are constantly happening,

and constantly ending, which is why the works are named as the 'Living World'. This is the issue and spirit that I want to interpret.” – Statement by Ju Ming

Artist:

Lim Soo Ngee 林序毅
(b. 1962, Singapore)

Caption:

Title: 八哥对话 Local
Mynas (set of 3), 2015

Dimensions:

(h) 110 x (l)190 x
(w)72cm,

(h) 178 x (l)112 x
(w)93cm,

(h) 145 x (l)175 x (w)81cm

Material: Painted Bronze

Location:

Empress Place Lawn



International debut

Born in 1962, Lim Soo Ngee is currently senior lecturer at the Nanyang Academy of Fine Arts, Singapore. He obtained his Master of Fine Arts (Sculpture) from Edinburgh College of Art in 1997. Soo Ngee has represented Singapore in numerous exhibitions local and international, and is a regular contributor to many international sculpture symposiums, such as the inaugural International Woodcarving Symposium, Singapore in 2007 and the Hong Kong International Sculpture Symposium 2009. His work was featured in the International Sculpture symposium of the 11th Asian Art Festival and is in the permanent collection of the Asian Sculpture Theme Park, Inner Mongolia, China. His works are in the collection of the Singapore National Art Gallery, Esplanade Singapore, Nanyang Academy of Fine Arts Singapore, Ngee Ann Kongsi Singapore, local and international private collections.

This set of work references the Myna birds, a species commonly found all over Southeast Asia. The local Myna is the indigenous species found in Singapore as early as the 1920s. It is identified by its brown body, black hooded head, bare yellow patch behind the eyes, bright yellow bills and a white patch on the outer primaries. The Myna birds have become part of our local life and environment, where we see them every day, on the road, in the park or at our hawker centres. The artist was inspired to make this work as he discovered that with the rise of the Javan Myna over the last thirty years, the native Myna species population has decreased substantially from 543 birds in 1986 only 28 birds during the last census count by the Nature Society. This work aims to raise awareness on man's relationship with the environment, to highlight how migratory patterns or external factors can leave an indelible and sometimes irreversible impact on the local population.

*“The Common Myna is one of the **native species** found in Singapore in the early 1920s. It is readily identified by its brown body, black hooded head and the bare yellow patch behind the eyes. The bill and legs are bright yellow and there is a white patch on the outer primaries, and the wing lining on its*

underside is white as well. Both sexes are similar and birds are usually seen in pairs.

*The Common Myna ruled the roosts of Singapore 30 years ago, but since then, the small black and brown bird has suffered a dramatic reversal of fortunes, losing its lofty perch to a relative, the Javan Myna. Its fall has been so steep that Nature Society (Singapore) volunteers counted just **28 birds** during the latest census in 2015, compared with 543 in 1986. That is a tremendous decline for a species that was our most abundant bird only three decades ago, and now close to extinction.*

*Through the three larger-than-life Common Mynas, I would like to draw greater attention to **the changing environment and urbanisation of Singapore**. As we humans progress, our habits and developments of our environment lead to drastic habitat loss for these birds. By **magnifying** the birds in my sculptures, I wish to bring to light the degradation of our natural environment and **the resulting decline of the Common Myna**. I believe that we humans should not be concerned about toiling for our own survival; we should, at the same time, **preserve sanctuaries** for local species on the threshold of extinction. The exhibition of these sculptures can further cement Singapore's support of environmental and fauna preservation." – Statement by Lim Soo Ngee*

Artist:
Kumari Nahappan
(b. 1953,
Malaysia/Singapore)

Caption:
Road to Fifty, 2015,
Dimension: 59 x 61 x
44cm each
Material: Painted
Fiber glass

Location:
Empress Place Lawn



International debut

Born in 1953, Kumari Nahappan is a prominent artist in the region of Southeast Asia; her practice encompasses inter-disciplinary genres, painting, sculpture and installations. Trained in interior design in Willesdon College of Technology in London UK in the mid-1970s, Kumari pursued a successful interior design career before studying fine art at the Lasalle College of the Arts, Singapore, securing a Masters of Fine Art from the RMIT University, Melbourne.

Kumari is celebrated for her iconic sculptures in landmark locations in Singapore including Saga for Changi Airport, Nutmeg & Mace for the ION Orchard, Pedas-Pedas for the National Museum and Pembungaan for OUE Bayfront (the largest bronze mural in Singapore at over 45m) and other sculptures for corporate developments. Her sculptures have graced sites overseas including G Tower in Kuala Lumpur (Malaysia), the J.Y. Campos Centre in Manila (the Philippines), and Chengdu International Finance Square (China) in 2014.

Saga seeds come from the saga tree *Adenanthera pavonina*, and they are commonly found across Southeast Asia where children look for them in the ground, collecting the seeds and sharing them with friends. Since she was a child, Kumari has continued collecting and amassing saga seeds, and using them as a reference in her work. The saga seeds are sometimes called “love seeds”, where a simple necklace of strung seeds is a declaration of one’s love. The vivid colour (red) symbolizes many emotions from love, passion, aggression and anger. By arranging them in clusters, Kumari aspires to harness their collective energy to transmit positivity and joy to the viewer. *“I see my work as a continuum. Trails, sensations, markings, patterns evolve with time. The Saga is derived and developed from seeds and pods. Seeds and pods signify immense energy and propensities for growth. They are contained and inter-aligned although not visible. They are potent and felt. They may be literal and descriptive but invites ‘ponderability’ or contemplation in a simple sense.”* - Statement by Kumari Nahappan

Kumari was invited to show at the Museum der Kulturen in Basel in [2007/8] and at the Tropenmuseum in Amsterdam [2010]. More recently, she has enjoyed critical and popular acclaim for her installation Anahata, a monumental work comprising of 4000kg of saga seeds for the Singapore Biennale 2013. Her works have been exhibited at the Mori Art Museum, Tokyo and Singapore Art Museum, Seoul Art Centre in Korea, Museum Rudana in Indonesia as well as in gallery exhibitions in Sweden, Germany, London, Italy, New York, Australia, Hong Kong and China.

Artist:
Yuyu Yang
(Yang Ying Feng)
**(b. 1926 – d. 1997,
Taiwan)**

Caption:
Top: **Mirror of the Soul**
心鏡, 1971,
Size: 207 x 70 x 65cm,
Stainless Steel

Location:
Fullerton Bay Hotel



Yuyu Yang, also called Yang Ying-feng, was born in Ilan County, Taiwan, in 1926. Yang received his education from the Tokyo Academy of Fine Arts (now National Tokyo University of Art), Fu Jen Catholic University in Peiping (Beijing today) and the National Taiwan Normal University Fine Arts Department. In the 1960s, he conducted research studies in sculpture at the University of Rome and the National Institute of Design and Mint in the Eternal City. Yang lectured at the National Academy of Arts, Tamkang University and Minchuan College and published more than 20 titles on art. His lifetime career in the arts produced more than a thousand works, ranging from prints, sculpture, and laser art, to landscaping and architectural designs, many of which were award winning.

Yuyu Yang’s love for nature dates back to his days as a boy in picturesque Ilan where he grew up amidst lush mountains and rivers. With an interest in architecture and 3D-making, he studied how building materials and environmental science relate with regional climate and people’s living environments. In Beijing during his university days, Yang learnt *taichi* and visited the Yungang Buddhist grottoes, constantly eager to imbibe the essence of Chinese culture. Three years sojourn in Rome in the 1960’s gave Yang a greater understanding of Western art history and aesthetics, and an appreciation for the differences between East and West, historically, culturally and artistically.

Upon his return to Taiwan, he cast his focus on Chinese philosophy of “unity between man and heaven” with its emphasis on man and harmony, co-existence with the natural world. In the 1970s, he worked in a local marble factory and started a series of innovative works called “*Lifescape Sculpture*”, wherein “life” is the external form of sculpture that must interact with the outside natural environment. Working primarily in stainless steel, Yang favours the smooth, flawless quality of these mirror-like surfaces that lends his sculpture to sit well within the environment. The natural balance or juxtaposition of the natural world and his sculptures has become a central theme or philosophy in his life’s work.

The work in this exhibition as created in 1971 made of stainless steel which lends the surface of the

sculpture to alternates with convex and concave waves. These rising and sinking surfaces of the shiny stainless steel sheets reflect the ideas of the up and downs of life, symbolic of human experiences of happiness, anger, sadness and joy. It reflects one's thoughts and feelings throughout the cycle of life. Yuyu Yang died in Hsinchu in 1997.

Artist:

Shen Lieyi 沈烈毅
(b. 1969, China)

Caption:

Rain 雨, 2015,

Size: (set of 3)

140 x 160 x 55cm, 3500kg,

66 x 105 x 50cm, 1040kg

81 x 81 x 27cm, 530kg

Black granite stone

Location: Clifford Pier,
Fullerton Bay Hotel



Born in Hangzhou in 1969, Shen Lieyi has worked at the China Academy of Art since 2002, engaging in the teaching and creation of public art. He graduated from the China Academy of Art, Department of Sculpture, and is now the director of China Sculpture Institute, vice president of Zhejiang Sculptors Association, and the executive deputy director of the Department of Public Space Art at the China Academy of Art.

In April 2012, Shen Lieyi participated in The 4th West Lake International Sculpture Invitational Exhibition in Hangzhou. Shen has received numerous public art-related awards and honors, including the Example Prize of “Artistic Projects of Public Facilities”, in the 2012 National Excellent Urban Sculpture Construction Project held by National Urban Sculpture Construction Steering Committee for a Public Art Work Design Project in Xiaoshan Airport T3 Terminal; the work Boat, located in Basel St. John Park, was presented to Basel, Switzerland in 2012 by the Shanghai municipal government as a gift; and the work Water in West Lake, located in Southern Song Imperial Street, received the “Excellent Prize” in the 2010 National Excellent Urban Sculpture Construction Project held by the National Urban Sculpture Construction Steering Committee. Shen continues to teach at the College of Sculpture and Public Art in China Academy of Art in Hangzhou.

In traditional Chinese culture, water is symbolic of the yin factor while stone is symbolic of the yang factor. The surfaces of these sculptures look like rain drops falling and the ripples are frozen in time; these lines are permanently etched on the black granite. The juxtaposition of hardness and softness creates a strong visual impact, echoing the the laws of nature and emphasizes man’s relationship with Heaven and the earth. The artist shares his thoughts: “Man, universe, sky, water, natural forms, all our culture emotions existential experiences stem from nature... “I think it is my duty as a sculptor to transform the invisible emotions into visible imageries, which are not merely shadows of the thoughts.”

“雨”深深吸引了我，雨一点点地落下来，圈圈点点，氤氲散去，轮回生灭.....蕴含着深刻的哲

学精神。一次在某人文地理类的杂志上我看到一幅和‘雨’有关的照片，视觉冲击力很强，给了我全新的感受——平素我们眼中的雨是柔弱的、抒情的、多变的，摄影家却通过镜头将这种瞬间化为凝固。我突然想，能否通过雕塑来表达雨表达这种瞬间的永恒。水和记忆有很多共同之处，柔弱，恍惚，捉摸不透，但是我想通过坚硬而稳固的石头，像磁盘一样留存和固化瞬间。

- Statement by Shen Lieyi

Artist:

Zhang Huan 張洵
(b. 1965, China)

Caption:

HeHe XieXie, 和和谐谐
2010,

Size: 100 x 70 x 63cm,
Stainless Steel

Location:

Clifford Square, near
Fullerton Bay Hotel



This work (6m height) is permanently displayed at the Shanghai Expo

Born in 1975 in An Yang, Henan Province, China, Zhang Huan graduated with a Masters from the Central Academy of Fine Arts Beijing in 1993. He is best known for his controversial early works in performance art. He began his career in Beijing and in 1998 he moved to New York where he established his international career with large-scale public performances. Zhang Huan makes art about the human condition, exploring universal aspects of human nature. After spending some years in New York, the artist moved back to China in 2005, and established a studio in an old factory in Shanghai.

This set of work features two sitting pandas named “Hehe” and “Xiexie”, where in Chinese “和谐” translates to ‘harmony’. The pandas embody ideals of righteousness, perseverance, optimism and generosity, to extol the virtues of peace and harmony amongst mankind. Made of stainless steel, these works were first exhibited at the Shanghai World Expo in 2013. The artist is deeply influenced by Buddhist philosophy, and this work encourages one and all to be at peace with oneself and contribute towards a harmonious society.

In 2014, Zhang Huan was awarded the French Legion of Honour, a prestigious award in recognition of his achievement and significant contribution to contemporary art discourse. He has enjoyed many critically acclaimed solo exhibitions in galleries, public institutions and museums across the world. His monumental sculptures have also been exhibited in the Royal Academy of Arts, London, the Storm King Art Center, New York and the Frederik Meijer Gardens and Park in Michigan, USA. His photography, ash paintings and installations are widely collected by museums and important private collections, such as the Museum of Modern Art, New York, Guggenheim Museum, New York, Metropolitan Museum New York, Fukuoka Art Museum, Japan, Asia Museum of Fukuoka Japan, Museum of Lucern, Switzerland, Museum of Fine Arts in Boston, the Pompidou Center, Paris, Shanghai Art Museum in China.

Artist:

Sri Astari Rasjid
(b. 1953, Indonesia)

Caption:

Armor for Change, 2015,
Size: 250 x 168 x 100cm,
Aluminium

Location:

Fullerton Bay Hotel



SRI ASTARI
"Armor For Change"
Dimension: 250cm x 168cm x 100cm
Media Aluminium cast
2016

International debut

Born in 1953 in Jakarta, Indonesia, Sri Astari Rasjid briefly studied English Literature at the University of Indonesia (1973). She went on to study fashion in London in 1976 and subsequently became a fashion journalist and fashion designer. In 1987, Sri Astari honed her art education and technical skills at the University of Minnesota, USA and the Royal College of Art in London in 1998. She was one of the recipients of the Philip Morris Indonesia VI awards and was also one of the winners of the Millennium Painting Competition of the Winson and Newton Awards (1999). In 2013 she participated in the Indonesia National Pavilion at the 55th Venice Biennale Arte. She started her career as a professional artist in the early 90s, actively taking part in exhibitions in Indonesia and abroad.

For the past 30 years, Sri Astari Rasjid has been creating work that deals with Javanese cultural issues within a modern cultural framework. An important part of her oeuvre has been the detrimental impact of traditional concepts on women's lives, visualized, among others, through the *kebaya* the traditional blouse for women, and its related accessories. In retrospect, the *kebaya* was initially viewed as repressive to women, but over the course of time this perspective has changed into one of protection of the inner being. Today it is transcending the issue of gender, as evident in the recently made sculpture shown in front of the Fullerton Bay hotel. The butterfly featured prominently on the sculpture as a brooch is a metaphor for change.

Besides being an artist, Sri Astari has been an active player in the arts world. As the executive director of the 9th Jakarta Biennale, she agreed to curator Jim Supangkat's suggestion to introduce installation works for the first time, and was an important mover as executive of the committee for the seminal exhibition of contemporary art of the Non-aligned countries in 1995. As a member of the Indonesia Art Foundation (Yayasan Seni Rupa Indonesia) Sri Astari also actively contributes to the education of young artists and the development of art in Indonesia.

Artist:

Chen Sai Hua Kuan

陈赛华灌

(b. 1976, Singapore)

Caption:

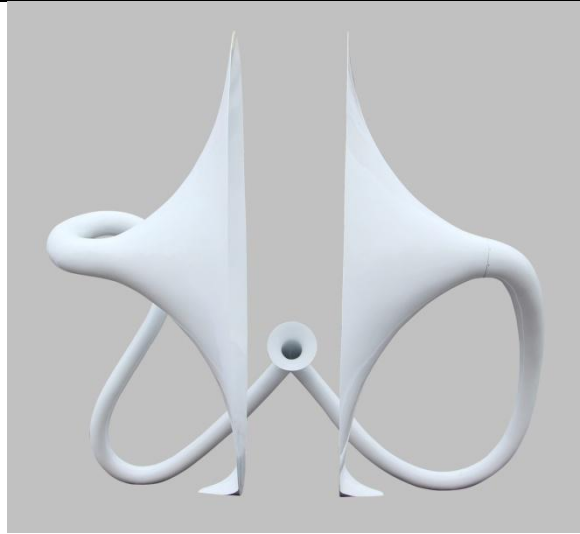
Ling Ting 2, 2015,

Size: 500 x 300 x 450 cm

Painted Steel

Location:

Marine Bay Boulevard (near
City Gallery)



Provenance: Art Paris Art Fair on Grand Palais steps, 2015

Chen Sai Hua Kuan was born in 1976 in Singapore, where he lives and works. He graduated with a diploma in Fine Art from LASALLE College of the Arts in 1997 and a Master in Fine Art from the Slade School of Fine Art, University College London in 2007. Sai's art practices across a range of media and techniques including drawing, film, performance, photography, sculpture, sound and installation. The exploration of space and time in relation to architectural concerns is a recurring interest that can be found in his practice, and his work is often subversively and whimsically assembled and deconstructed out of everyday objects such as earth, travelling fans and toys.

Ling Ting 2 (in Mandarin hanyu pinyin, means 'Listening') is an interactive sound sculpture that encourages participation and contemplation from its audience. The shape of the steel structure appears to be unusual forms of the tuba, French horn or listening instruments where the curved lines and organic form creates a sense of curiosity for the viewer, inviting one to come up close to interact with it. Many city-dwellers have become too busy listen to listen; this playful work was conceptualized by the artist to create a conducive space to inspire an act of listening. The act of listening becomes a major component of this creative experience, offering its participator a space for isolation and critical reflection. In March 2015, *Ling Ting 2* premiered on the steps of the Grand Palais in Paris, during the Art Paris Art Fair and was featured in the International New York Times.

Sai has taken part in many international exhibitions, including 'If the World Changed' (2013 Singapore Biennale, Singapore); 'Winds of Artist in Residence' (2013, Fukuoka Asian Art Museum, Japan); 'EV+A' (2010, Ireland); '14th Media Art Biennale WRO' (2011, Poland); 'Moscow International Biennale for Young Art' (2010, Russia); 'Busan International Short Film Festival', (2010 Busan, South Korea); 'Luleå Art Biennial' (2011, Sweden) and 'International Festival for Arts and Media Yokohama' (2009, Yokohama, Japan).

- End -