

Echoes and Reverberations

*The Interconnectedness
of Being & Becoming*



A Group Exhibition of

Milenko Prvački

Oh Chai Hoo

Chiew Sien Kuan

Boo Sze Yang




Raymond Yap

E-Published specially for
Echoes and Reverberations | A Group Exhibition
Organised by iPRECATION

E-published, designed and edited by

iPRECATION 誰先覺
iprecision.com

50 Cuscaden Road
HPL House #01-01
Singapore 249724
T: (65) 6339 0678
www.iprecision.com
enquiry@iprecision.com

 www.facebook.com/iprecision.com
 www.instagram.com/iprecision
 <https://www.youtube.com/iprecision>
 WeChat ID: iPrecision

Copyright © 2024 iPRECATION

All rights reserved. No part of this e-publication may be reproduced,
stored in a retrieval, or transmitted in any form or by any means, electronic,
photocopying or otherwise, without prior permission of the copyright holders.

Front Cover Images

(From Top Left to Bottom Right):

Milenko Prvački, 2024, Abstraction for Beginners

Oh Chai Hoo, 2024, Temporal and Spatial Entanglement 時空浪疊

Chiew Sien Kuan, 2023, Iron Bridge in Island

Boo Sze Yang, 2024, Horizon of Dreams #2

Raymond Yap, 2024, Subterranean Veins 2

Contents

04/	Foreword by Helina Chan
06/	Curatorial Statement by Boo Sze Yang
16/	Milenko Prvacki
36/	Oh Chai Hoo
54/	Chiew Sien Kuan
74/	Boo Sze Yang
94/	Raymond Yap

It is with immense pleasure that I welcome you to the unveiling of the group exhibition “Echoes and Reverberations: The Interconnectedness of Being and Becoming.” This group exhibition, meticulously curated by the renowned artist Boo Sze Yang, presents a unique dialogue between the works of five prominent Singaporean artists - Milenko Prvački (b. 1951, Yugoslavia / Singapore), Oh Chai Hoo (b. 1960, Singapore), Chiew Sien Kuan (b. 1965, Singapore), Boo Sze Yang (b. 1965, Singapore), and Raymond Yap (b. 1966, Malaysia / Singapore).

Milenko Prvački, Oh Chai Hoo, Chiew Sien Kuan, and Boo Sze Yang are esteemed artists who have been an integral part of our gallery for many years. This exhibition marks a remarkable evolution in their artistic journeys, pushing boundaries and exploring new

avenues within their established practices. Joining us for the first time is Raymond Yap, we are excited to introduce his exceptional works, with a unique cracking effect. This intriguing technique embraces the unpredictable nature of the creative process over a finished painting, resulting in artworks that are as much an amaze to the artist as they are to the viewer.

Chiew and Boo both explore urban transformation and its impact on the human experience, though from distinct perspectives. Chiew's sculptures and paintings offer introspective reflections, while Boo's new semi-abstract paintings question societal norms with a critical lens. With their different methods, they seemingly prompt viewers to consider the deeper implications of urban transformation, highlighting its effects on personal identity and environmental sustainability.

The common thread weaving through the works of Milenko, Oh, and Raymond is their exploration of the artistic interplay between chaos and order. Each artist approaches this theme through personal philosophical and aesthetic lenses. Milenko's abstractions celebrate the harmony within diverse cultures, while Oh's ink paintings capture the cyclical dance of nature's order and impermanence.

Raymond's works, on the other hand, invite us to meditate on the unpredictable nature of life and artistic creation, offering a contemplative counterpoint to the social commentary prevalent elsewhere in the exhibition. Yet, each artist reflects on how seemingly disparate elements can create harmony and balance, reminding us of the connection between order and chaos that shapes our lives.

This group exhibition invites you to contemplate the very essence of being and becoming, through artworks reverberating with its own unique voices, yet together they form a harmonious conversation, echoing the themes of interconnectedness at the heart of the exhibition.

The exhibition, “Echoes and Reverberations,” features over 30 artworks by five eminent artists — Milenko Prvački, Oh Chai Hoo, Chiew Sien Kuan, Boo Sze Yang, and Raymond Yap — providing a profound opportunity to explore the intricate relationship between life, meaning, and art. Drawing from diverse sources of inspiration, including nature and urban landscapes, the exhibition invites contemplation on themes of memory, belonging, self-actualization, and transformation. The creative processes and artistic concerns of these artists reflect the philosophical idea of the interconnectedness of being and becoming, capturing the dynamic interplay between existence and change, the individual and the environment, and the subjective and the collective.

At the heart of existential philosophy lies the idea that life is inherently meaningless, and it is up to individuals to find or create meaning through their

actions and interpretations. Jean-Paul Sartre’s existentialism famously argues that humans are “condemned to be free,” with no preordained essence or purpose. This philosophy emphasizes the individual’s responsibility to define their essence through choices and actions, a journey mirrored in the creative endeavors of the artists featured in this exhibition.

The artworks presented here attest to a continuous quest for meaning. Through their creations, the artists embrace abstraction, diversity, and profound philosophical inquiry. Their works reflect a dedication to exploring and evolving, mirroring the continual process of growth, discovery, and self-understanding intrinsic to human existence.

This perspective not only acknowledges life’s uncertainties but also encourages individuals to confront them with resilience. It inspires viewers to derive meaning from their unique paths of exploration, celebrating the

richness that arises from embracing the complexities of existence and creativity alike.

***Milenko Prvački:
Abstraction as a Cultural
Language***

Milenko Prvački’s “Abstraction for Beginners” series explores painting as a language and cultural system, reflecting Ludwig Wittgenstein’s philosophy that meaning arises from context and use. His work harmoniously integrates geometric, expressionist, and associative elements to invite reflections on the coexistence of diverse ideas and cultures.

Emerging from the fractured political landscape of the former Yugoslavia, Milenko’s artistic journey is deeply influenced by his experiences of political turmoil and cultural transition. His paintings seek visual equilibrium through the interaction of form and color, symbolizing a metaphorical journey toward reconciliation and

understanding on both personal and universal levels. By juxtaposing contrasting elements, his art embodies the notion that balance and order can emerge from chaos, reflecting a broader philosophical exploration of unity and diversity.

Chaos is represented through abstract forms, unpredictable patterns, and dynamic compositions that evoke a sense of movement and instability, serving as fertile ground for new meanings and reflecting life’s unpredictability. In contrast, order is depicted through deliberate compositions, harmonious color schemes, and geometric shapes that provide stability. The interplay between these chaotic and orderly elements reflects a philosophical view that true balance is achieved not through the elimination of chaos but through its integration into a cohesive whole.

***Oh Chai Hoo:
Philosophical Meditations
through Ink Paintings***

Oh Chai Hoo's ink paintings are deeply influenced by Chinese philosophy, capturing the essence of natural rock formations and the cyclical patterns of existence. Taoism, as expressed by Laozi in the "Tao Te Ching," emphasizes harmony with the Tao (the Way), the fundamental principle underlying and unifying the universe. Oh's art serves as a visual meditation on life's interconnectedness and nature's impermanence, aligning with the Taoist concept of wu wei, or effortless action, where one harmonizes with life's natural flow.

Oh reflects on Eastern thought's view that nothing has eternal, substantial existence, and that truth exists between the real and the illusory. He also draws on Buddhism's idea that "Form is not different from emptiness; emptiness is not different from form," suggesting that material things and voids are inseparable. Oh's work is guided by the pursuit of spiritual existence beyond appearances, as illustrated by a Zen koan he

shares: Three practitioners see a flag fluttering in the wind. One says the flag is moving, another says the wind is moving, and the third says neither; it is the mind that moves. Oh believes that all forms of expression depend on inner needs, with art being a means to achieve balance and fulfilment.

For the paintings in this exhibition, Oh introduces a new element of disruption to his traditionally serene visual renditions of natural rock formations. While his previous work captured the tranquil beauty of these structures through soft, flowing forms, this series explores a provocative contrast between the organic and the artificial. In these paintings, sharp-edged, blade-like geometric shapes intrude upon and cut through the naturally rendered rock forms. These geometric elements, defined by precise lines and stark edges, stand in striking contrast to the fluidity of the rocks. Despite this discord, Oh creates moments of harmony where sharp lines and soft curves meet,

inviting viewers to reflect on the complex relationship between human intervention and the natural world. His work suggests that beauty and meaning can be found in the interplay between contrasting elements.

***Raymond Yap:
Chance and Intent in Artistic
Expression***

Raymond Yap, born in Kuala Lumpur, Malaysia, studied and lived in London for 18 years before settling in Singapore, where he holds both UK and Singapore permanent residency. As an artist with extensive travel and diverse experiences, Raymond believes that art is boundless. He recognizes that any concept can be expressed in many ways depending on one's background and location. This understanding of art's endless possibilities drives Raymond to pursue his own artistic path and contribute his unique perspective to the vast field of art.

Central to Raymond's exploration is

the interplay between intentionality and unpredictability. His textured paintings examine nature's patterns and the role of chance in the creative process. This approach aligns with Gestalt psychology's emphasis on holistic perception, inviting viewers to perceive his artworks as cohesive wholes rather than mere collections of textures. Each layer of paint contributes to the overall composition, encouraging viewers to discover familiar shapes and forms within the abstract textures and colours. Raymond's approach highlights the human tendency to seek patterns and experiment with the unfamiliar, blending structured methods with the spontaneity of chance. His creative process integrates the conscious and unconscious aspects of the self, resulting in multi-layered paintings inspired by natural forms and landscapes. These works serve as a meditation on the subconscious mind's potential and the evolving nature of artistic expression in an age increasingly shaped by artificial intelligence.

The common thread between Milenko, Oh and Raymond is their exploration of the dynamic interplay between chaos and order through their art. Each artist approaches this theme through personal philosophical and aesthetic lenses, yet all reflect on how diverse elements can create harmony and balance.

***Chiew Sien Kuan:
Introspection in the Urban
Landscape***

Chiew Sien Kuan explores the subconscious response to urbanization and modernity through introspective mixed media works and assemblages. His art resonates with the Christian tradition of self-examination, akin to Augustinian inner reflection, and delves into the transformative changes in urban environments and their impact on inner lives. Drawing inspiration from Makoto Fujimura's exploration of Christian doctrine, Chiew grapples with the concepts of imitation, creation,

and purpose in art. Fujimura views the tension between creation and brokenness as integral to life's rhythm, advocating for nurturing culture through creative generosity to foster healing in a fractured world. This philosophy underscores how art can mirror divine creativity, aiming to restore all to intended wholeness.

Inspired by the historical significance of Singapore's Ulu Pandan Railway Bridge, Chiew's 'Bridges Assemblages' series symbolizes both past and potential connectivity, blending physical and spiritual dimensions. His mixed media works on paper feature bridge-like structures integrating wood or aluminum pieces, resembling trusses, with one piece including a miniature train atop. Interestingly, despite the presence of bridges throughout history, bridges are not mentioned in the Bible.

Chiew's assemblages are a culmination of personal history,

encased in objects he has collected over 10-15 years. His process is patient and intuitive, often taking years as he waits for the right materials to surface. The outcome is marked by temporality, emphasizing the journey over the destination. Meticulously crafted, his works integrate his inventive, humorous personality and musical sensibilities, bringing disparate objects into harmonious compositions. Ultimately, his art reflects a journey of inner transformation and cultural healing.

***Boo Sze Yang:
Urban Transformation and
Environmental Reflection***

Boo Sze Yang's exploration of the tension between human progress and environmental conservation resonates with existential responsibility. His semi-abstract paintings of urban spaces — like shopping malls and construction sites — reflect the complex relationship between human development and the

natural world. By juxtaposing the tangible and the imaginary, Boo's works compel viewers to confront the consequences of unchecked progress and to find personal meaning in balancing urbanization and nature.

Central to Boo's work is the theme of transience and transformation, exploring reality's fleeting and ever-changing nature. His technique of using thin, translucent oil paint washes creates an ephemeral quality in his subjects, reminiscent of reflections on modern glass buildings that offer both transparency and reflection. In his series on water reflections, Boo examines life's aspirations—both visible and elusive, tangible and intangible—inviting viewers into a space where reality and fantasy merge in a harmonious and imaginative disarray. His paintings transcend mere depictions of moments or memories, offering glimpses into alternate realities and transforming perceptions through light and movement.

Chiew and Boo both explore urban transformation and its impact on the human experience, though they do so from distinct perspectives. Despite their different methods, both artists use their work to prompt viewers to consider the deeper implications of urban transformation, highlighting its effects on personal identity and environmental sustainability.

***Interconnected Worlds:
Navigating the Layers of Visual
Experience***

The exhibition “Echoes and Reverberations” draws an interesting parallel between Eastern philosophy and contemporary artistic expression. The Buddhist concept that “Form is not different from emptiness; emptiness is not different from form” resonates deeply with the approaches taken by the artists in this exhibition. This idea, emphasizing the interconnectedness and mutual dependency of material existence and voids, is reflected in how these

artists treat the traditional figure-ground relationship within their works.

Much like how traditional Chinese ink painting leaves parts of the rice paper unpainted to suggest natural elements such as water, skies, or land, these artists use the figure-ground relationship to explore the fluid boundaries between presence and absence. In Chinese ink painting, the blank spaces are not mere voids but integral parts of the composition that evoke the vastness of nature and the continuity of the environment. This allows the viewer to imagine the unseen and appreciate the balance between what is depicted and what is left to the imagination.

Similarly, in “Echoes and Reverberations,” the artists challenge traditional approaches by creating layered, non-linear visual experiences. Their paintings feature a rich tapestry of dots, lines, shapes, and colors that float, overlap, and clash in ways that

defy straightforward interpretation. These elements do not follow a sequential or hierarchical order but instead interact in ways that create a sense of chaos and multiplicity. This approach suggests that reality is a complex web of interconnected elements rather than a series of discrete objects.

Viewing the paintings can be likened to surfing through the internet, where each mark, shape, and symbol represents a node in a vast network of visual data. The viewer is invited to navigate this network, discovering connections and meanings that may not be immediately apparent but emerge through deeper engagement. The overlapping windows and interwoven visual elements suggest a universe of possibilities, echoing the concept of multiple universes or dimensions coexisting and interacting.

Together, the artists in “Echoes and Reverberations” offer a meditation on the nature of existence,

perception, and reality. Their works encourage viewers to contemplate the fluid boundaries between form and emptiness, the real and the illusory, and to find beauty and meaning in their interplay. This exhibition is not just a visual experience but an invitation to a philosophical journey, where viewing becomes a meditation on the interconnectedness of all things.

***Art as a Mirror:
The Subjective Nature of
Interpretation***

At its core, all art is abstract. Art transcends literal representation to convey ideas, emotions, and experiences through various mediums, whether it be painting, sculpture, music, or literature. Even realistic or figurative art embodies abstract elements such as symbolism, metaphor, or subjective perspectives. The essence of art lies in its ability to evoke deeper meanings beyond the surface, engaging viewers in a process of

interpretation that reflects their own experiences and thoughts.

This exhibition “Echoes and Reverberations” invites viewers to engage with the artworks on a personal level, emphasizing the subjective nature of interpretation. This approach aligns with Friedrich Nietzsche’s notion that meaning is created through our own experiences, not given to us. Nietzsche’s concept of the “Übermensch” or “Overman” suggests that individuals must transcend traditional values to create their own meaning. Similarly, in the context of art, viewers bring their own experiences, thoughts, and emotions to their interpretation, creating personal meanings that reflect their unique perspectives. The viewer’s engagement with art is a co-creative process where the artwork acts as both a mirror

reflecting personal desires and fears, and a bridge connecting them to new perspectives and experiences. Art offers a space for introspection and self-discovery, inviting viewers to explore their own inner landscapes while also engaging with the artist’s vision and broader human experiences. Through this dynamic and reciprocal relationship, art reveals its depth and significance, transforming the artistic experience into a meaningful journey of personal growth and universal connection.

Ultimately, the exhibition underscores the idea that meaning is not something to be discovered but something we create through our engagement with art and the world around us. As we navigate the complexities of existence, art remains a crucial medium for exploring, understanding, and

expressing the multifaceted nature of our lives.

In an interview for Milenko’s monograph, artist Ian Woo asked what keeps him returning to painting with such fervor. Milenko replied, ‘The unfinished, endless job! The painting process is never finished. To be engaged again and again is a perpetual motivation. Every evening when I leave my studio, I am a genius. The next morning, when I step into my studio I feel dissatisfied and unhappy with what I did. All my life I am attempting to touch a truth. And when I am almost there it will move away again and again. It is an exciting exercise. It is a journey without destination.’

Bibliography

1. Prvački, Milenko. Artist statement and works featured in “Echoes and Reverberations” exhibition.
2. Oh Chai Hoo. Artist statement and works featured in “Echoes and Reverberations” exhibition.
3. Yap, Raymond. Artist statement and works featured in “Echoes and Reverberations” exhibition.

4. Chiew Sien Kuan. Artist statement and works featured in “Echoes and Reverberations” exhibition.
5. Sartre, Jean-Paul. *Existentialism Is a Humanism*. Translated by Philip Mairet. Yale University Press, 2007.
6. Nietzsche, Friedrich. *Thus Spoke Zarathustra*. Translated by Adrian Del Caro. Cambridge University Press, 2006.

7. Laozi. *Tao Te Ching*. Translated by Stephen Mitchell. Harper Perennial, 2006.

8. Wittgenstein, Ludwig. *Philosophical Investigations*. Translated by G. E. M. Anscombe. Wiley-Blackwell, 2009.

9. Fujimura, Makoto. *Culture Care: Reconnecting with Beauty for Our Common Life*. InterVarsity Press, 2017.

10. Prvački, M., & Woo, I. (n.d.). *Final Trophy*. Milenko Prvački. Retrieved July 7, 2024, from <https://milenko.prvacki.com/en-ian-woo-final-trophy/152.html>



Milenko Prvački (b.1951, Yugoslavia / Singapore)

Education

1975 | Master of Fine Arts (Painting) / Institute of Fine Arts, Bucharest, Romania

Selected Solo Exhibitions

2023 | Abstraction for Beginners, iPreciation, Singapore **2020** | Milenko Prvački: Apstrakcija za početnike, Galerija Bel Art, Novi Sad, Serbia **2019** | Abstraction for Beginners, HAOS Gallery, Belgrade, Serbia / Bridging Asia - Europe, curated by Lorand Hegyi, Parkway Museum, Beijing, China **2016** | Construction Cite 2016, Installation (with Delia Prvacki), Esplanade Concourse, Singapore **2015** | E La Nave Va, iPreciation, Singapore **2014** | Johor Strait, Building Bridge Art Foundation, Baik Art, Bergamont / Station Art Center, Santa Monica, California, USA / Art Stage, Singapore, iPreciation, Singapore **2012** | Milenko Prvački: A Survey, 1979 – 2012, Institute of Contemporary Art (Curated by Dr. Charles Merewether), Singapore / Remembrance of Things Past, iPreciation, Hong Kong / Review, Institute of Contemporary Arts Singapore, Singapore **2009** | Trajectory, (with Delia), Combinart Studio, Singapore **2008** | Now you see it, now you don't, Combinart, Singapore (with Delia) **2007** | Recollection, TAKSU Gallery, Kuala Lumpur, Malaysia 2006 | Construction Site, Museum of Contemporary Art Sydney, Australia | Recollection, TAKSU Gallery, Singapore **2005** | Framing and Positioning of the Elements, PKW Gallery, Singapore **2004** | The New Paintings, TAKSU Gallery, Jakarta, Indonesia / Trophy Paintings, TAKSU Gallery, Kuala Lumpur, Malaysia / Trophy Painting, TAKSU Gallery, Singapore **2003** | Construction Site, KC Gallery, Belgrade, Serbia and Montenegro / Construction Site, Contemporary Gallery, Pancevo, Serbia and Montenegro / Construction Site, City Art Museum, Ljubljana, Slovenia **2002** | Methods and Materials, Plastique Kinetic Worms, Singapore / Construction Site, Institute

of Contemporary Art, LASALLE College of the Arts, Singapore 2001 | Collection, Sentosa Artist Village Gallery, Singapore 1999 | Collection, PKW, Singapore 1996 | Painting in spite of..., Takashimaya Gallery, Singapore 1995 | Drawings, Golden Eye Gallery, Novi Sad, Yugoslavia 1993 | Paintings and Drawings, The Substation Gallery, Singapore, ART-2 Gallery, Singapore / Tropical Rain – Drawings, Centar za Vizuelnu Kulturu Zlatno Oko (Zlatno Oko Centre for Visual Culture), Novi Sad, Yugoslavia 1990 | Paintings, Cultural Centre Gallery, Belgrade, Yugoslavia / Paintings, Youth Gallery, Sarajevo, Bosnia and Herzegovina 1989 | Paintings, Franzer Gallery, Subotica, Yugoslavia / Trophy Paintings, The Coast Gallery, Piran, Slovenia 1988 | Collage, Mala Gallery, Pancevo, Yugoslavia 1986 | Trophy Paintings, ULUV Gallery, Novi Sad, Yugoslavia 1985 | Volcano - Drawings, Collective Graphic, Belgrade, Yugoslavia / Paintings, Meduza Gallery, Koper, Slovenia 1984 | Avignon - Drawings, Barbantan Gallery, France / Islands - Paintings, Modern Gallery, Zrenjanin, Yugoslavia / Islands - Paintings, Gallery of Contemporary Art Pancevo, Yugoslavia 1983 | Islands - Paintings, Visual Meeting Gallery, Subotica, Yugoslavia / Islands - Paintings, Visual Autumn Gallery, Sombor, Yugoslavia 1982 | Islands - Drawings, Mali likovni Salon, Novi Sad, Yugoslavia 1981 | Fur-Trophy - Paintings, Apatin Gallery, Apatin, Yugoslavia 1980 | Paintings, Kolarceva Zaduzbina Gallery, Beograd, Yugoslavia 1979 | Dialog - Drawings, Youth Gallery, Novi Sad, Yugoslavia 1978 | Dialog - Paintings, Modern Gallery, Pancevo, Yugoslavia 1974 | Drawings, Yugoslav Embassy, Bucharest, Romania 1971 | Paintings and Drawings, Youth Gallery, Pancevo, Yugoslavia

Selected Duo Exhibitions

2020 | Topography of Hybrid Imagery (with Delia Prvački), iPreciation, Singapore 2019 | Big Hug (with Delia Prvački), Children Biennale 2019: Embracing Wonder, National

Gallery Singapore 2016 | Construction Site 2016 (with Delia Prvački), Esplanade Concourse, Esplanade, Singapore 2014 | Passage: Sculptures and Paintings by Delia and Milenko Prvački, Luxe Art Museum, Singapore 2013 | Island Vernacular: Milenko Prvački and Ian Woo (Curated by Christopher Cook), Peninsula Arts with Plymouth University, UK 2009 | Trajectory, (with Delia Prvački), Combinart Studio, Singapore 2008 | Now You See it, Now You Don't (with Delia Prvački), Combinart, Singapore 1998 | The Ultimate Visual Dictionary, Caldwell House Gallery (with Delia Prvački), CHIJMES, Singapore 1997 | Fire in Kakadu (with Delia Prvački), Art Forum Gallery, Singapore 1994 | Untitled (with Delia Prvački), Noble House, Singapore 1993 | Drawings (with Delia Prvački), Earl Lu Gallery, LASALLE College of the Arts, Singapore 1976 | New Paintings (with Rada Cupic), ULUV Gallery, Novi Sad, Yugoslavia

Selected Group Exhibitions

2024 | Art SG, Singapore 2023 | Art SG, Singapore 2022 | Visual thinking/Sense of knowing, Curated by Dr. Wang Ruobing (,) Space, Singapore 2021 | Artist as Collector, Curated by Wang Ruobing Gilman Barracks, Singapore / SALON, Contemporary Gallery, Pancevo, Serbia 2020 | LOVE IN THE TIME of COVID-19, Gallery of South Australia / DIARIO COMUNE, online exhibition, Italy / (ab)NORMAL, RMIT Gallery, Melbourne Australia / Love in the Time of Covid-19, KORG Project, Melbourne, Australia / 100Artists Plural, Singapore 2019 | iPreciation 20th Anniversary: Reverie Collection – 25 Years of Art Collecting Journey, iPreciation, Singapore / iPreciation at Taipei Dangdai 2019, Taipei Nangang Exhibition Center, Taipei, Taiwan / Touch Giving Art, The Arts House, Singapore / Sava Stepanov Collection, Gallery Matica Srpska, Novi Sad, Serbia / Interactive Arts at Gallery Children's Biennale 2019, Ngee Ann

Kongsi Concourse Gallery, Singapore / Hyperrealism and Postmodernism, Contemporary Art Gallery, Zrenjanin, Serbia **2018** | VIII Tashkent International Biennale of Contemporary Art / Departure 3, iPreciation, Singapore / Art New York, Pier 94, Art Miami, USA / Hangzhou Gallery, China / EC Gallery, Singapore **2017** | Tao Hua Tan 1st International Artists Residency Exhibition, Xuancheng, China / Hearing Images and Seeing Sound, DG Visual Art Centre, Singapore / Asian Art Revisited, Art Forum Gallery, Singapore / A Home Anywhere, 18th Street Art Centre, Santa Monica USA **2016** | Art New York, Art Miami, New York, USA / 80x80, Jendela Gallery, Esplanade, Singapore / Departure 2, iPreciation, Singapore / Singapore Art Fair, Baik Art Gallery, LA, USA **2015** | Permanent Collection, Singapore Art, National Gallery, Singapore / Art Far Paris, Grand Palace, France / Portable Art Week, iPreciation, Singapore / Art Silicone Valley, San Francisco, USA / A New Dialogue, Southeast Asian Abstraction, Sotheby's, Singapore, Hong Kong / The Cultural Medallion and Visual Arts, The Ngee Ann Kongsi Galleries 1 and 2, Nanyang Academy of Fine Arts, Singapore **2014** | Market Forces, Erasure: From Conceptualism to Abstraction (Curated by Dr. Charles Merewether), Osage Gallery and City University of Hong Kong, Hong Kong/ Passage, with Delia Prvački, The Luxe Art Museum, Singapore / Departure, iPreciation, Singapore / Art Stage, iPreciation, Singapore / Do You Believe in Angels? (Curated by Tony Godfrey), M0_Space, Manila, Philippines and Singapore / We Do, We Do Art, One East Asia Gallery, Singapore **2013** | Paper, AndrewShire Gallery, Los Angeles, USA / Painting in Singapore (Curated by Tony Godfrey), EQUATOR Art Project, Singapore / Island Vernacular: Milenko Prvački and Ian Woo (Curated by Christopher Cook), Peninsula Arts and Plymouth University, UK / The Realm in the Mirror, the Vision out of Image: An Exhibition of Singapore Contemporary Art (Curated by Feng Boyi), Suzhou Jinji Lake Art Museum, China / Postmodernism in Vojvodina (1976-1990) (Curated by Svetlana Mladenov), Museum

of Contemporary Art Vojvodina, Novi Sad and Gallery Kulturni Center Belgrade, Serbia / Cascadence - SG Redux (Curated by Joanna Lee), iPreciation, Singapore **2012** | Panorama, Recent Art from Contemporary Asia, Singapore Art Museum / The Same Rain, the Same Wind, Chiang Mai University Art Center, Thailand / Decode/ Recode, Media City, University of Salford, Manchester, UK / 9+1, Sabanchi University Gallery, Istanbul, Turkey **2011** | Love Letter to Surrogate, Museum van Hedendaagse Kunst Antwerpen, Belgium / LASALLE- Nanyang Academy of Fine Arts Show, Institute of Contemporary Arts Singapore and Nanyang Academy of Fine Arts, Singapore / 9, Praxis Space, Institute of Contemporary Art, Singapore **2010** | Love Letter to a Surrogate, Torrance Art Museum, Los Angeles, US / The Burden of Representation: Abstraction in Asia Today (Curated by Eugene Tan), Osage Gallery, Hong Kong, Shanghai **2009** | Curating Lab, 100 Objects (Remixed), NUS Museum, Singapore / Combinart, Open Studio, Singapore / The Next Chapter, Institute of Contemporary Arts Singapore, Singapore / OH (Open House), Singapore **2008** | Permanent Collection, Art Gallery of New South Wales, Sydney, Australia / Constructed Landscapes (Curated by Karen Lim), NUS Museum, Singapore **2007** | Black is not the Darkest Colour, La Libreria, Singapore / Cropped, SLOT Gallery, Sydney, Australia / From Permanent Collection, Art Gallery of New South Wales, Sydney, Australia / Art in Vojvodina from 1960s to 2000, Sava Stepanov Collection, Museum of Contemporary Arts Novi Sad, Serbia / Ex Tempore, Obalne Gallery Piran, Slovenia **2006** | 15th Biennale of Sydney, Museum of Contemporary Art, Sydney, Australia / PGW Gallery, Prêt-à-Porter - Plastique Kinetic Worms Annual Show, Singapore / 50 Years of Ecka Collection, National Museum, Zrenjanin, Serbia **2005** | Biennale of Miniature's, Gornji Milanovac, Serbia and Montenegro / Pocheon Asian Art Festival, Poesheon, Korea / International Festival of Art Flags, Novi Sad, Serbia and Montenegro / The Singapore Art Show, SMU, Singapore / Landscape and Beyond, Amelia Jonsthon Contemporary,

Hong Kong / Anthology of the Arts, Stadische Gallery, ZKM Medienmuseum, ZKM-Foyer, Stadische Hochschule fur Gestaltung, ZKM-Museum fur Neue Kunst, Karlsruhe, Germany 2004 | Earl Lu Gallery, LASALLE College of the Arts, Singapore 2002 | Flag Art Festival, Seoul, Korea / Flag Project, Gwangju Biennale, Gwangju, Korea 2001 | ASEAN Art Today, Earl Lu Gallery, Singapore 2000 | FEAR 2000, Melbourne, Australia | Buntus 2000, International Artists Collective Exhibition, Emma Johnston, Dublin, Ireland / Strokes, Drawing Exhibition, Plastique Kinetic Worms, Singapore / Parallel World, Bangkok, Thailand / FEAST! Food in Art, Singapore Art Museum, Singapore 1999 | Ambulations, Earl Lu Gallery, in conjunction with Nokia 99, Singapore / Praxis, Earl Lu Gallery, Singapore / Carte Blanche, Galerie Societe Generale, Alliance française, Singapore 1998 | Semiosis, Earl Lu Gallery, Singapore / Painting Now, Earl Lu Gallery, Singapore 1996 | New Acquisitions, National Museum, Belgrade, Yugoslavia / 25 Years of Pesak Symposium, Modern Gallery, Pancevo, Yugoslavia 1990 | Time of Synthesis, Salon of Yugoslavian Art, Belgrade, Yugoslavia 1989 | 6th Watercolour Biennale, National Museum Karlovac, Croatia / Balcanian Triennial, Bucharest, Romania / Documenta - Yugoslavia, Sarajevo, Bosnia and Herzegovina / Postwar Landscape in Serbia, Museum of Modern Art, Belgrade 1988 | 6th Yugoslavian Triennial of Art, Sajmiste Gallery, Belgrade, Yugoslavia / Contemporary Art in Pancevo, National Museum, La Valletta, Malta / Contemporary Art in Pancevo, Centar Gallery, Zandam, Holland / Art Today, Art Gallery, Budapest, Hungary / Cetinja, Cetinja Salon, Yugoslavia 1987 | International Painting Exhibition, Castel, Cagnes sur Mer, France / Adventure of Landscape, Modern Gallery, Zrenjanin, Yugoslavia / 5th Watercolour Biennial, National Museum, Karlovac, Croatia / Yugoslav Drawing Biennale, Academy of Science and Art Gallery, Zagreb, Croatia / Yugoslav Drawing Biennale, Modern Gallery, Pristina, Yugoslavia 1985 | View on 80th, City Gallery, Sarajevo, Bosnia and Herzegovina / Art Diary International Art, City

Gallery, Budapest, Hungary / Yugoslavian Drawing Biennale, Academy of Science and Art, Zagreb, Croatia / Yugoslavian Biennale of Portrait, National Museum, Tuzla, Bosnia and Herzegovina / Contemporary Drawing from Yugoslavia, Tuzla, Bosnia and Herzegovina / Labirint Gallery, Ljubljana, Slovenia 1984 | Selected Yugoslavian Artists, City Gallery, Budapest, Hungary / International Exhibition of Original Drawings, Modern Gallery, Rijeka, Croatia / Selection from International Exhibition of Original Drawings in Rijeka, London, England 1983 | Youth Biennale, Modern Gallery, Rijeka, Zagreb, Croatia / 2nd Watercolour Biennale, National Museum, Karlovac, Croatia Winter Symposium, Bela Crkva, Yugoslavia 1982 | 2nd International Drawing Triennale, International Museum of Drawing, Nurnberg, Germany / International Exhibition of Original Drawings, Modern Gallery, Rijeka 1979 | Contemporary Art in Vojvodina, Art Museum, Kechkemmet, Hungary / Drawing and Printmaking from Vojvodina, Art Gallery, Galti, Romania 1978 | Contemporary Art from Vojvodina, Rosenheim, Passau, Germany

Awards

2012 | Cultural Medallion Award, Singapore 2011 | Chevalier de L'Ordre des Arts et des Lettres, France 1989 | 6th Watercolour Biennale, Karlovac, Croatia / Ecka Art Symposium, Zrenjanin, Yugoslavia 1988 | October Salon Award, Pancevo, Yugoslavia / S.M. Salon Award, Sremska Mitrovica, Yugoslavia 1986 | Special Jury Award, Academie Internationale De Lutece, France / Ex Tempore Art Symposium Award, Piran, Slovenia 1985 | Special Jury Award, 17th International Painting / Exhibition, Cagnes sur Mer, France 1984 | Visual Outam Award for Drawing, Yugoslavian Drawing Biennale, Sombor, Yugoslavia 1982 | 2nd International Drawing Triennial, Museum of Contemporary Drawing Award and Faber Castel Award Nurnberg,

Germany / Ex Tempore Art Symposium Award, Piran, Slovenia 1981 | MP Award, 1st Watercolour Biennale, Karlovac, Croatia 1980 | Annual Art Society Award, Novi Sad, Yugoslavia / IM Award for Drawing, International Portrait, Drawing Exhibition, Tuzla, Bosnia and Herzegovina / Best Annual Solo Exhibition, Kolarceva Zaduzbina, Belgrade, Yugoslavia 1974 | Pesak Summer Painting Symposium Award, Pancevo, Yugoslavia

Permanent Collections

CapitaLand, Singapore / Deliblatski Pesak Symposium Collection, Pancevo, Serbia / Ecka Symposium Gallery, Zrenjanin, Serbia / Gallery 61, Novi Sad, Serbia / Gallery of Contemporary Art, Pancevo, Serbia / Gallery of New South Wales, Sydney, Australia / Institute of Contemporary Arts Singapore, Singapore / LASALLE College of the Arts, Singapore / Matica Srpska Gallery, Novi Sad, Serbia / Museum of Contemporary Art, Belgrade, Serbia / Museum of Contemporary Art, Novi Sad, Serbia / Museum of Contemporary Drawing, Nurnberg, Germany / Museum of World Portrait's, Tuzla, Bosnia and Herzegovina / Nanyang Technological University Collection, Singapore / National Library, Singapore / National Museum, Belgrade, Serbia / National Museum, Pancevo, Serbia / NUS Cultural Centre, National University of Singapore, Singapore / NUS Museum, National University of Singapore, Singapore / Obalne Gallery Collection, Piran, Slovenia / Singapore Art Museum, Singapore / Singapore Management University, Singapore / Singapore National Gallery, Singapore / Singapore National Library, Singapore / UOB Bank

Private Collections

Serbia, Croatia, Bosnia and Herzegovina, Slovenia, Germany, France, Holland, Australia, USA, Romania, India, Hungary, Italy, Poland, Romania, Singapore, Germany, Malaysia, Indonesia, Hong Kong, Japan and Australia



Abstraction for Beginners

2024

160x160cm

Acrylic on Linen



Abstraction for Beginners
2024
170 x165 cm
Acrylic on Linen

Abstraction for Beginners

2024

40x40cm

Acrylic on Linen



Abstraction for Beginners

2024

30x30cm

Acrylic on Linen





The Ultimate Trophy
2008
142.5x136 cm
Oil on Linen



Oh Chai Hoo (b.1960, Singapore)

Education

1982 | Graduated from Nanyang Academy of Fine Arts, Singapore

Selected Solo Exhibitions

2023 | Timeless Present, iPreciation, Singapore 2021 | Marks on Earth - An Exhibition of Ceramic Seals by Oh Chai Hoo, iPreciation, Singapore 2020 | Afar, iPreciation, Singapore 2019 | Gentle Breeze, Moving Heart, iPreciation, Singapore 2016 | Lifetime of Change, iPreciation, Singapore 2014 | Tropical Zen Garden, Esplanade, Singapore 2013 | Silent Conversation, Utterly Art, Singapore 2006 | Xin Deng – Light of the heart, Art Folio, Singapore 2004 | Xin Ji – Impressions From the Heart, Artfolio, Singapore 2003 | Mu – Wood, Galleri Stockhard, Finland 2001 | Ru Shi – As it is..., Artfolio SPACE, Singapore 2000 | Eastern Grandeur, American Club, Singapore 1999 | Nonentity existence, Artfolio Gallery, Singapore 1998 | Yi Qi Yi Hui – Solo Reiterate, Artfolio SPACE, Singapore

Selected Group Exhibitions

2024 | Teko, iPreciation, Singapore / Art SG, Singapore 2023 | Art SG, Singapore 2022 | Whisper of Stars, iPreciation, Singapore 2021 | Flower, Not, iPreciation, Singapore 2020 | Siaw-Tao's 50th Anniversary Exhibition, Singapore Chinese Cultural Centre, Singapore 2019 | iPreciation 20th Anniversary: Reverie Collection – 25 Years of Art Collecting Journey, iPreciation, Singapore / Siaw-Tao's 49th Anniversary Exhibition, Singapore Chinese Cultural Centre, Singapore 2017 | Virtuoso In Ink, Art Agenda S.E.A, Chan + Hori Contemporary, Singapore / When Space Dissolves Into Luminosity; Where Flowers Bloom Amidst Rocks, iPreciation, Singapore / Art New York Art Fair 2017, New York, NY, USA / Impressions – Seal

Carving Exhibition by Siaw-Tao, Kuala Lumpur, Malaysia **2016** | Portable Art Week, iPreciation, Singapore / A Thousand Cups & Maybe More, The Art Space, Singapore **2015** | These Sacred Things, (Visual Art Space), Esplanade, Singapore **2014** | We do! We do art!, One East Artspace, Singapore / Nothing in Common, Utterly Art, Singapore / Inkpression, Hakaren Art Gallery, Singapore / Ceramic group show, Scent of time, Singapore **2013** | Season's Interpretation – 2-men show, One East Asia, Singapore **2012** | Song of Nature (with Chua Chon Hee), Utterly Art, Singapore / Ink (mo), Jendela Visual Art Space, Esplanade, Singapore / PREVUE #01, Art Projects Gallery, Singapore **2011** | Siaw-Tao Annual Art Exhibition, Singapore, Modern Creative Calligraphy Exhibition, Singapore / Singapore Sculpture Society 10th Anniversary Exhibition, Singapore **2010** | Siaw - Tao 40th Anniversary Art Exhibition, Singapore **2009** | Jia – Home, Artfolio, Singapore **2006** | Summer Soiree, Artfolio, Singapore / First, The American Club, Singapore / Sculpture Society (Singapore) Exhibition, Esplanade, Singapore **2005** | Modern Calligraphy Exhibition (Travelling Exhibition), China **2004** | Wan – Bowl, National Library, Singapore / The Sixth Face, MICA Building, Singapore / Tapestry, The American Club, Singapore **2003** | Modern Calligraphy Exhibition (Travelling Exhibition), China / GAM Art Exhibition (Ceramic), Toyota City Art Museum, Nagoya, Japan **2002** | Seal Carving Exhibition, Singapore / Tao Ren Wu Yu – Clay Speaks, 1st Asian Ceramic Exhibition, Nanyang Clay Group, Singapore **2000** | San, Exhibition by Singaporean Artists, King's Road Gallery, London, UK 1999 | V'Spartio (Travelling Exhibition) at Asian and Pacific VSA Festival in Osaka '99, Osaka, Japan / Creative Calligraphy Exhibition '99, Singapore **1996** | Siaw-Tao Art Exhibition, Shantou, China **1994** | Singapore Artist Speak Volume 2 Exhibition, Singapore **1993** | Siaw-Tao Art Exhibition, Shanghai, Hangzhou, China **1991** | The Grand Discovery Art Exhibition, Singapore / International Watercolour Exhibition, Korea and Taiwan **1989** | Nanyang Academy of Fine Arts Lecturer Art

Exhibition, Singapore **1987** | IBM Art Award Exhibition, Singapore / National Museum Centenary Art Exhibition, Singapore / Tan Tze Chor Award Exhibition, Singapore **1986** | Not The Singapore River Art Exhibition, Port of Singapore Authority, Artist Encouragement Scheme, Arbor Fine Art, Singapore / Chong Boon Painting of the Year Exhibition, Singapore / Shell Discovery Art Exhibition, Singapore / Tan Tze Chor Award Exhibition, Singapore **1981** | Two-Man Show, Nanyang Academy of Fine Arts, Singapore

Awards

2013 | Siaw-Tao Best Artwork Award, Singapore **2009** | Siaw-Tao Achievement Award, Singapore **1999** | Highly Commendable Award, Abstract Medium 18th UOB Painting Competition, Singapore **1992** | Distinction in Visual Art Creation, Nanyang Academy of Fine Arts, Alumni Association, Singapore

Permanent Collections

Istana Art Collection

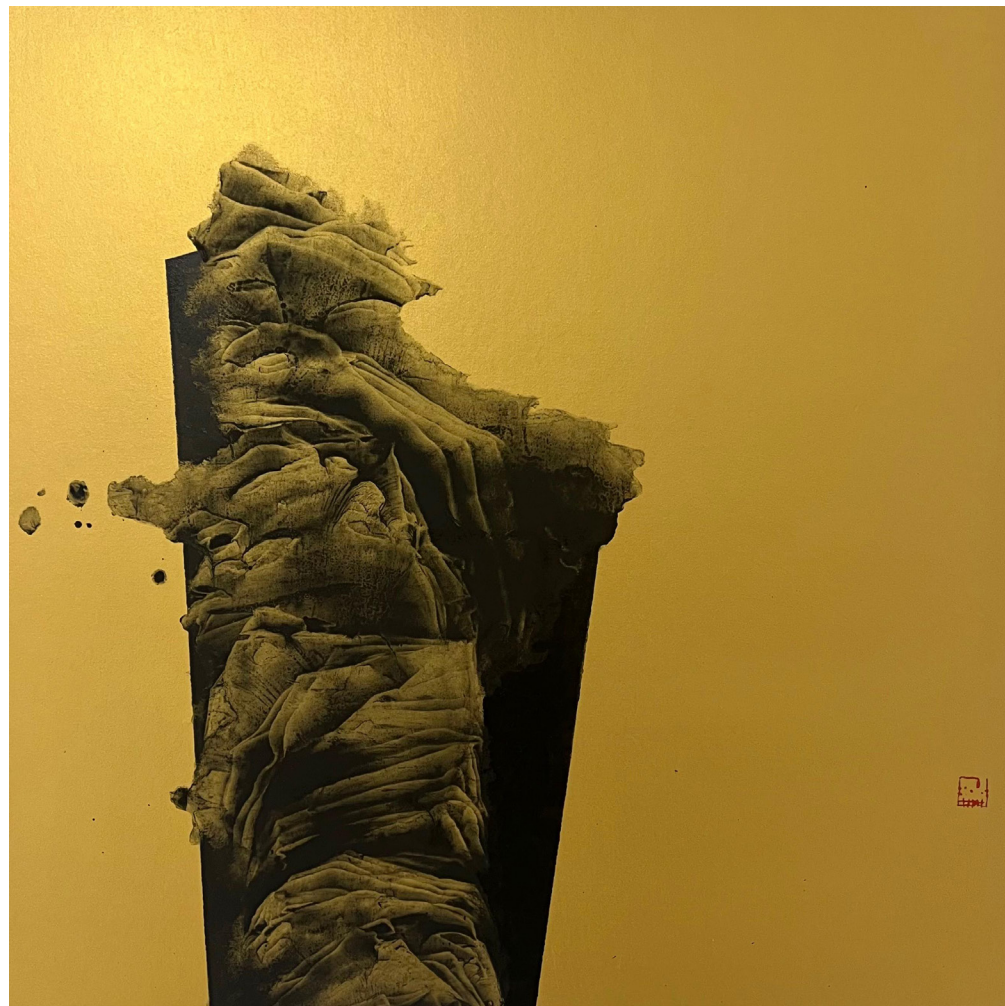
National Museum of Singapore

When I Meet the Clouds

2024

69 x 69 cm

Ink on Gold Paper



Encounter

2024

64 x 69 cm

Ink on Mica-Colored Paper



Chasing the Wind

2024

69 x 69 cm

Ink on Gold Paper



The Great Beyond

2024

69 x 69 cm

Ink on Mica-Colored Paper



Temporal and Spatial Entanglement

2024

69 x 69 cm

Ink on Gold Paper



Radiance on the Spire
2024
67 x 137 cm
Ink and Gold Foil on Gold Paper





風
乍
起

Gusts of Wind

2024

69 x 138 cm

Ink on Gold Paper



Chiew Sien Kuan (b.1965, Singapore)

Education

2008 | Postgraduate Diploma in Higher Education (PGDHE), Nanyang Technological University, National Institute of Education, Singapore 2006 | MFAD, University of Tasmania, Launceston 1994 | BFA, University of Tasmania, Hobart 1989 | Diploma in Fine Art, Nanyang Academy of Fine Arts

Selected Exhibitions

2023 | Shoebox Sculpture Biennale 2023, Singapore 2021 | Artist as Collector presented by Comma Space, Gillman Barracks curated by Dr Wang Ruobing / Chiew Sien Kuan Solo Exhibition, The Little Love Story of Singapore, Esplanade Tunnel, Singapore 2019 | Chiew Sien Kuan Solo Exhibition, Soul Yield, NAFA Galleries, LHT, Singapore 2018 | Group Exhibition - 'Motionless Boundary', Da Xin Art Museum, Tainan, Taiwan / Group Exhibition - 'Motionless Boundary', Element Art Space, Singapore / Painters, Nakata Private Museum, Onomichi, Japan / Moving Mountains, Artsembly, Esplanade Mall, Singapore 2017 | Vol.3 | DR/OP: Beyond Boundaries, Block B, #03-18 & #04-10 Goodman Arts Centre, Singapore / When Space Dissolves into Luminosity; Where Flowers Bloom Amidst Rocks, ipreciation Gallery, Singapore 2016 | Through the Year, Group Show, New Treasure Art Gallery, Burma / Drop-connect Art Exhibition, Japan 2015 | Vernacula, SG50, NAFA Galleries, Singapore / ArtStage Singapore, Marina Bay Sands, Singapore 2014 | NOTHING IN COMMON Art Exhibition, ION Art Gallery, Singapore / 6767 Draw Bridge, NAFA Galleries 1 & 2, Singapore / SingaPlura, Celebrating Design 2014, Dhoby Ghaut Green, Singapore 2013 | ASIAN CONTEMPORARY SCULPTORS, Guangzhou, China / Art Apart Fair 2013, Parkroyal on Pickering, Singapore 2012 | 8th Ngee Ann 3D Art Exhibition, Construct Elements, Singapore 2011 | VISIONS OF LIGHTNESS, Pipal Fine Art, KL, Malaysia / VISIONS OF LIGHTNESS, ION Art Gallery, Singapore 2010 | NAFA-

LASALLE fine art staff show 2010, NAFA, Singapore / EXCAVATION – Ten Singapore Artists, The Art Studio @ Old School, Singapore 2009 | Ngee Ann 3D Art Exhibition – Form and Reform, Ngee Ann Cultural Centre, Singapore / 4th CDL Singapore Sculpture Award Show, SAM, Singapore / Warm Machines, Esplanade Concourse Space, Singapore 2007 | Escape Clause, NAFA Gallery 2, Singapore 2006 | Space Envisaged: 7 Propositions, Public Art Space, Pan Pacific Singapore / Withdrawing, NAFA Gallery 2, Singapore 2004 | “In The Flesh...The Nude in Contemporary Art”, NAFA Selegie Gallery, Singapore / Ngee Ann 3D Art Exhibition, Ngee Ann Cultural Centre, Singapore 2003 | International Snow Sculpting Event of the Quebec Carnival, Canada / Hopea Sangal Tree Sculpture Symposium, Singapore 2002 | “The Abstraction” Art Exhibition, NAFA Selegie Gallery, Singapore 2000 | “Five Colors”- Group Exhibition, Paragon Art Gallery, Singapore / “Just Five” - Group Exhibition, Artfolio SPACE, Singapore / “AD2000” - Staff Art Exhibition, Selegie Gallery, Singapore 1999 | The “NAFA Staff Art Exhibition”, Art Festival'99. NAFA Selegie Art Gallery, Singapore 1998 | International Plein Air Painting Workshop in Plovdiv. Bulgaria 1995 | “The Philip Morris” Group of Companies Art Exhibition, Singapore / “A Slice of Life” Group Exhibition. Entrepot Art Gallery Centre for the Arts, Hobart, Tasmania 1992 | Painting of the Year Competition and Exhibition, Singapore / “Three Phrases of Sky” Three Man Exhibition, Singapore / International Art Workshop'92 Antalya, Turkey / The “Six Field” Six Men Show, Empire Place Art Gallery, Singapore 1991 | Painting of the Year Competition and Exhibition, Singapore 1990 | NAFA Lecturer, Art Exhibition Thailand, Singapore 1988 | Singapore-Philippines Contemporary Printmaking Exhibition National Museum Art Gallery, Singapore / Ministry of Communication and Information Art Competition and Exhibition / Artist Village Drawing Show, Singapore / “Initiato” Art Exhibition, Goethe-Institute, Singapore / IBM Art Award Exhibition Fine Arts, Singapore

Awards

1993 | First prize in the 3D category at the Phillippe Charriol Foundation Contemporary Art Competition (Sculpture) 1992 | The Highly Recommended Prize in the Australian Bicentennial Art Award of Young Artists (Painting)



Bridge Between The Trees of Life

2023

93 x 122 cm

Ink & Wash, Chalk, Cement, Enamel Paint, Found
Objects and Mixed Media on Paper



Bridge in Desert Island Landscape

2023

93 x 122 cm

Ink & Wash, Cement, Enamel Paint, Found Objects
and Mixed Media on Paper



Iron Bridge in Island Landscape

2023

93 x 122 cm

Ink & Wash, Cement, Enamel Paint, Found Objects
and Mixed Media on Paper



Wooden Bridge in Island Landscape

2023

93 x 122 cm

Ink & Wash, Cement, Enamel Paint, Found Objects
and Mixed Media on Paper

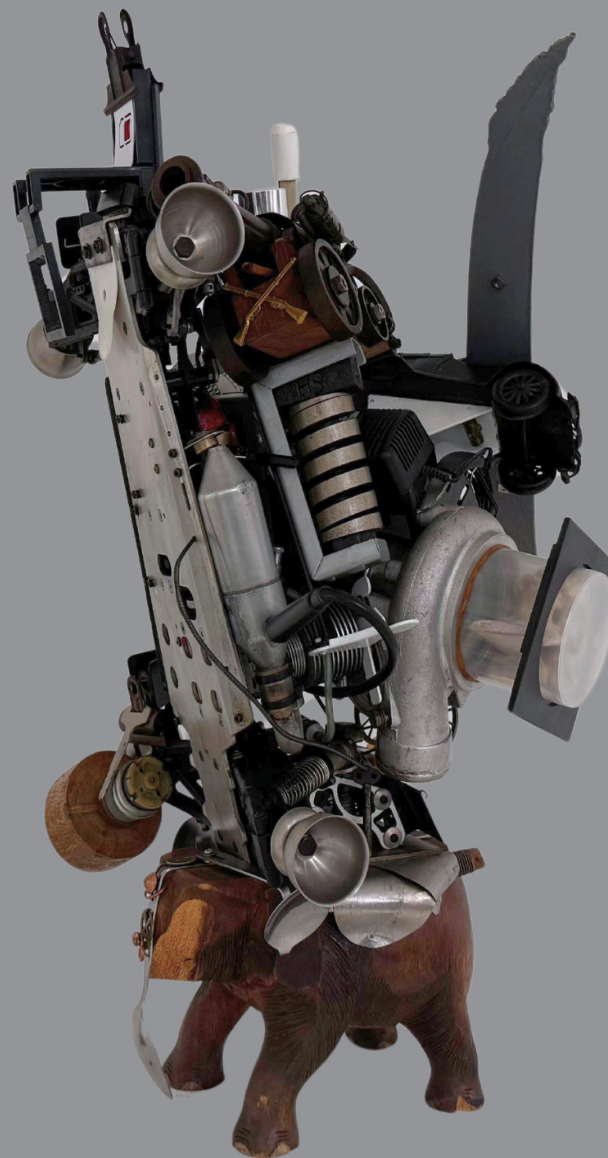


Broken Bridge

2023

140 (L) x 65 (H) x 25 (W) cm

Wood & Metal Assemblage and found objects



Elephant Warrior II

2023

70 (L) x 65 (H) x 25 (W) cm

Wood & Metal Assemblage and found objects

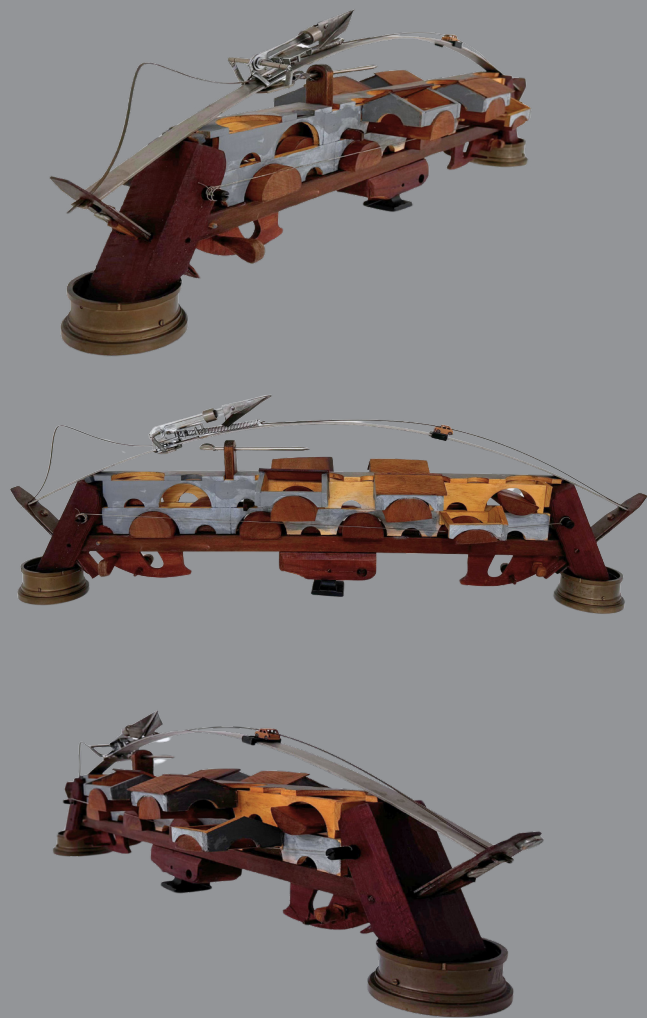


Elephant Warrior I

2023

60 (L) x 50 (H) x 25 (W) cm

Wood & Metal Assemblage and found objects



Rocket Bridge

2023

100 (L) x 40 (H) x 20 (W) cm

Wood & Metal Assemblage and found objects



Boo Sze Yang (b.1965, Singapore)

Education

2004 | Master's in Arts Degree, Chelsea College of Art & Design, The University of the Arts London **1995** | Postgraduate Diploma in Fine Art, The University of Reading, UK **1991** | Graduated from the Nanyang Academy of Fine Arts (NAFA)

Solo Exhibitions

2021 | Dancing with the Wolves, AC43 Gallery, Singapore **2020** | Un-intentional Consequences, Comma Space, Singapore **2018** | The Mirage, AC43 Gallery, Singapore **2015** | Boo Sze Yang: 29.03.15, iPreciation, Singapore
2014 | Boo Sze Yang: The Father, iPreciation, Singapore **2012** | Boo Sze Yang: AIR at Kuandu Museum of Fine Arts, Taipei, Taiwan / Sanctuary, Art at St Francis', Melbourne, Australia / The ExtraOrdinary, Chanhampe Galleries @Tanjong Pagar, Singapore / The New Cathedral, Nanyang Academy of Fine Arts Galleries 1 & 2, Singapore **2011** | Sanctuary, Red Mill gallery, Vermont Studio Center, Johnson, Vermont, USA **2010** | Sanctuary, Utterly Art, the Affordable Art Fair Singapore / House of God II, Boo Sze Yang Art Studio at Old School, Singapore **2009** | Boom! , Utterly Art Exhibition Space, Singapore **2007** | House of God, Utterly Art Exhibition Space. Singapore **2006** | Silence of the Canines, Utterly Art Exhibition Space. Singapore **2005** | In-Between, Style Cube Zandari, Seoul, South Korea / The Space In-between, Utterly Art Exhibition Space, Singapore **1996** | Dilemma of Being, The Substation Art Gallery, Singapore

Selected Group Exhibitions

2023 | The Good, the Bad and the Ugly, 7879 Gallery and Clayworks, Singapore / Harmony Across Horizons: A Cultural Tapestry of Traditions, Embassy of the

Philippines Singapore / Boo Sze Yang, Milenko Prvački & Wong Keen | The Spatial, The Ephemeral, And The Possibility Of It All, Artspace@Helutrans, presented by Artcommune, Singapore / S.E.A Focus 2023, Tanjong Pagar Distripark, Singapore **2022** | The 2022 Sovereign Asian Art Prize, finalist exhibition, Art Central Hong Kong **2021** | In Transition: Between Two Worlds. 10- 31 Aug, Artcommune gallery, Singapore / 读的N种方式Insight-Encounter, the zall bookstore@Wheelock place, Singapore **2020** | The Question of Form/ Cheong Soo Pieng, Wong Keen, Boo Sze Yang, Artcommune, Singapore **2019** | The 2019 Sovereign Asian Art Prize, finalists Exhibition, HART Hall at H Queen's, G/F 80 Queen's Road Central, Hong Kong **2016** | 『境觀』-在凝視中間晃 / 四人聯展, 4 person exhibition, M Gallery, Taipei, Taiwan / Motionless Boundary: Visions of Stillness, art from Japan, Singapore and Taiwan, Da Xin Art Museum, Tainan, Taiwan / Motionless Boundary: Visions of Stillness, art from Singapore and Taiwan, Element Art Space, Singapore / Painters, NAKATA MUSEUM Onomichi, Hiroshima, Japan / The 2018 Sovereign Asian Art Prize, finalist exhibition, HART Hall at H Queen's, G/F 80 Queen's Road Central, Hong Kong / In the Cleft of the Rock, Pocket Fine Arts, Taichung, Taiwan **2017** | Moving Mountains, Artsembly art space, Esplanade Mall, Singapore / Floating Urban Slime / Sublime, Art Gallery Miyauchi, Hiroshima, Japan / Black & White, AC43 Gallery. Singapore / DR/OP: Beyond Boundaries, Goodman Arts Center, Singapore / Effusion, Visual Arts Center, Singapore / The 2017 Sovereign Asian Art Prize, finalist exhibition, The Rotunda, Hong Kong **2016** | Art on a Postcard Secret Auction Show 2016, Maddox Gallery, 9 Maddox St, Mayfair, London, UK / DR/OP, Komyoji-Kaikan, Onomichi-shi Hiroshima, Japan / Affordable Art Fair Hong Kong. Artists Alliance SG, Hong Kong **2015** | Art Stage Singapore, Marina Bay Sands Expo and Convention Centre / Art Paris Art Fair 2015, Grand Palais, Avenue Winston Churchill, Paris, France / Artists Imagine a Nation: SG50, Institute of Contemporary Art, Singapore / Art Stage Singapore, Marina

Bay Sands Expo and Convention Centre / Contemporary Modern – Modern Art Society Singapore 50th Anniversary Commemoration Exhibition, ION Art Gallery Singapore **2014** | 100 Painters of Tomorrow, London Launch/Exhibition, Beers Contemporary, London. 27 November - 17 January, 2015 / Practice and Perfection. 18 Oct – 7 Dec, Galleries 1&2, Nanyang Academy of Fine Arts, Singapore / Seeing and Believing: Selected works from the NAFA Collection, 15 - 27 Jul, Galleries 1 & 2, Nanyang Academy of Fine Arts, Singapore / Nothing in Common, ION gallery, Singapore / Do You Believe In Angels?, Equator Art Projects, Singapore / Affordable Art Fair Hong Kong. Artists Alliance SG, 20 - 23 Mar, Hong Kong / Do You Believe In Angels?, Mo_Space, Manila, the Philippines **2013** | Made in Singapore - Three Quarters of A Century., Galleries 1 & 2, Lim Hak Tai Gallery, Nanyang Academy of Fine Arts Campus 1, Singapore / The Little Joys of Singapore, Galerie Sogan & Art, Singapore / Painting in Singapore, Equator Art Projects, Singapore / The Realm in the Mirror, the Vision Out of Image. An Exhibition of Singapore Contemporary Art, Suzhou Jinji Lake Art Museum, Suzhou, China /The 2012-13 Sovereign Asian Art Prize, the Rotunda, Exchange Square, Hong Kong / Crisis of Monumentality: Made/ Remade/Unmade, Chanhampe Galleries, Singapore **2012** | Continuity & Discontinuity, Lim Hak Tai Gallery, Nanyang Academy of Fine Arts, Singapore / PointB Open Studios, Brooklyn, New York, USA / Unity in Diversity, Social Creative Museum, Singapore **2011** | Abject System: Artists who love the unlovable, Studio Bibliothèque, Goodman Arts Centre, Singapore / 26th Asian International Art Exhibition, Jeonbuk Province Museum of Art, South Korea / 26th Asian International Art Exhibition, Hangaram art Museum in Seoul Arts Centre, South Korea / Visions of Lightness. Pipal Fine Art, Kuala Lumpur, Malaysia / Art Melbourne, Royal Exhibition Building, Carlton, Australia / Visions of Lightness, ION Art gallery, Singapore / Exchange 2011 Singapore-China Art Showcase, Nanyang Academy of Fine Arts Galleries 1 & 2,

Singapore **2010** | Ex-change 2010 China-Singapore Art Showcase, Yingu Art Mansion, Beijing, China / Excavation: Ten Singapore Artists, the Art Studio@OldSchool, Singapore **2009** | Art Buffet: Singapore Art Exhibition 2009, Singapore Art Museum / The Royal Republic, Master Piper Gallery, London, UK / Stretch Your Imagination, 100 Malaysia & Singapore Contemporary Artists, Wisma Kebudayaan SGM, Kuala Lumpur, Malaysia / Stretch Your Imagination, 100 Malaysia & Singapore Contemporary Artists, Penang State Art Gallery, Malaysia / From Left to Right and Right to East, T1 Project Space, University of Huddersfield & Huddersfield Art Gallery, UK **2008** | 23rd Asian International Art Exhibition, the University City Art Museum of Guangzhou Academy of Fine Arts of Fine Arts, Guangzhou, China / Heart to Heart Asian International Art Show, YUGE Art gallery, Guangzhou, China **2007** | Laughing Matter, Nanyang Academy of Fine Arts gallery 3, Singapore / The Singapore Art Exhibition, Open Section, Singapore Art Museum, Singapore / Escape Clause. Thirteen Talents One Academy, Nanyang Academy of Fine Arts Gallery 2, Singapore **2006** | Space Envisaged: Seven Propositions, PublicArt Space, Pan Pacific Singapore / 21st Asian International Art Exhibition, Singapore Art Museum, Singapore / Spectrum, Telok Kurau Studios Gallery, Singapore / Txtrapolis: Contemporary Text-Based Art From Singapore, Film Centre, University of Philippines Diliman, Philippines **2005** | 20th Asian International Art Exhibition, Ayala Museum, Philippines / Txtrapolis: Contemporary Text-Based Art From Singapore, Nanyang Academy of Fine Arts, Singapore **2004** | Ancient Roots: Modern Bridges-ASEAN Arts Awards 2004 Philip Morris Asia Limited. The National Gallery, Bangkok, Thailand / Chelsea MA Fine Art Show 2004, Chelsea College of Art and Design, London, UK **2003** | International Snow Sculpture Event of the Quebec Carnival, Quebec, Canada / Now You See It. A multi-media art show, Utterly Art Gallery. Singapore / Negotiating Boundaries, Modern Art Society 39th Annual Show, ARTrium@ MITA building, Singapore / Philip Morris

Singapore-Asean Art Awards 2003, ARTrium@MITA Building, Singapore **2002** | Philip Morris Singapore Art Awards 2001/02, The Gallery@Paragon, Singapore / 17th Asian International Art Exhibition, Daejeon Municipal Museum of Art, South Korea / Naked Perfection, Singapore Art Museum, Singapore / Urban Artists 2002, ARTrium at MITA building, Singapore **2001** | 10 Young Contemporary Artists, ARTrium at MITA building, Singapore / Nokia Singapore Art 2001, Singapore Art Museum, Singapore / 16th Asian International Art Exhibition, Guangdong Museum of Art, Guangzhou, China **2000** | Just Five, Artfolio Gallery, Singapore / "Kachiang Buteh", Telok Kurua studios art gallery Singapore, Singapore **1999** | 14th Asian International Art Exhibition, Fukuoka Asian Art Museum, Japan / Philip Morris Singapore Art Awards, CHIJMES, Singapore **1998** | NAFA 60th Anniversary Alumni's Art Exhibition, CHIJMES, Caldwell House Art Gallery. Singapore **1997** | Five Contemporary Artists, Nanyang Art Gallery, Singapore / Philip Morris Singapore Art Awards, CHIJMES, Caldwell House Art Gallery, Singapore / Singapore Art '97, Singapore International Convention & Exhibition Center **1996** | Grand Shell Discovery Art Exhibition 96, River House, Clarke Quay, Singapore **1995** | Postgraduate Show University of Reading MFA & DFA, Department of Fine Art, University of Reading, UK **1994** | Philippe Charriol Foundation Contemporary Art Competition, Singapore / Tri-Art. 3-person show, The Substation Art Gallery, Singapore **1993** | 13th Shell Discovery Art Exhibition, Shell Tower, Singapore / 3rd ASEAN Travelling Exhibition of Painting, Photograph and Children's Art, National Museum Art Gallery, Singapore / SOXIT, Fine Art Diploma Show, NAFA Art Gallery, Singapore / Singaporean Art, 90's Gallery, Glasgow, UK

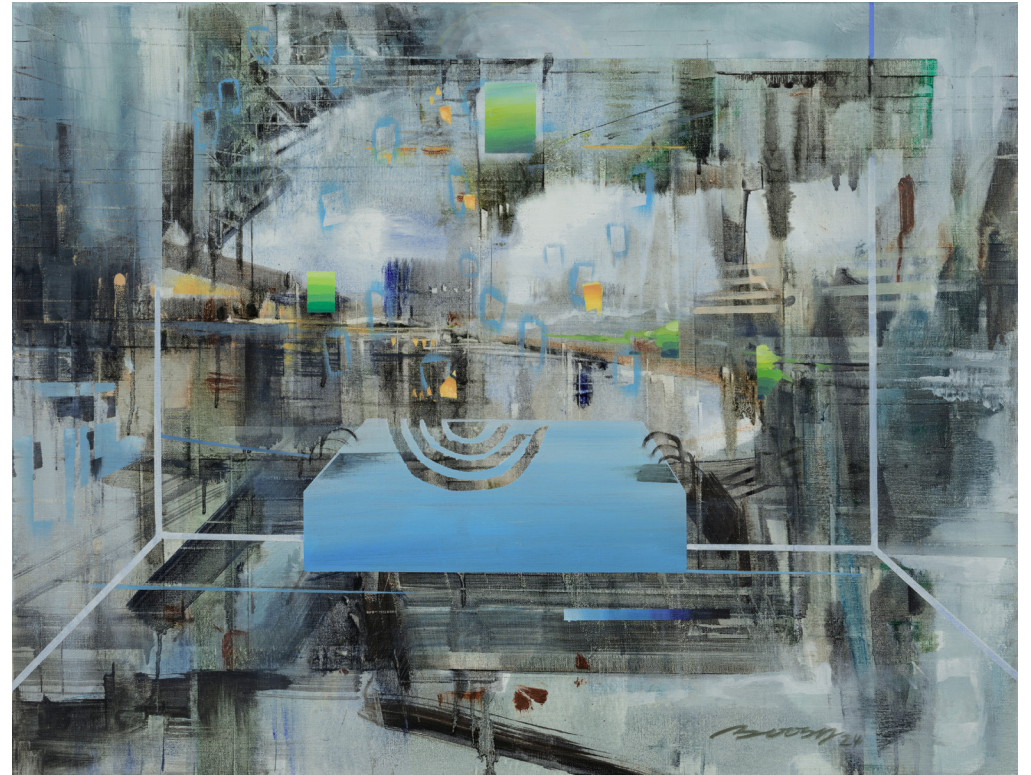
Awards

2022 | Ngee Ann Artist of the Year, Ngee Ann Cultural Center, Singapore **2017** |

Distinguished Alumni Medal 2017, Nanyang Academy of Fine Arts, Singapore 2010 | Asian Artist Fellowship Award 2010/2011, Freeman Foundation, USA 2009 | Platinum Award, UOB Painting of the Year Competition 2009 2003 | Scholarship (MA Fine Art, UK) for teaching staff by Nanyang Academy of Fine Arts / Bursary Award (MA Fine Art, UK), National Arts Council Singapore 2003 | Juror's Choice, Philip Morris Singapore - Asean Art Awards 2003

Public Collections

National Gallery Singapore
Ministry of Foreign Affairs, Singapore
Nanyang Academy of Fine Arts, Singapore
Yingu Art Mansion, Beijing, China
United Overseas Bank Art Collection, Singapore
The Istana Art Collection, National Heritage Board Singapore
Simmons & Simmons Contemporary Art Collection, Singapore Urban Redevelopment Authority, Singapore. Ngee Ann Kongsi Singapore.
Ministry of Sustainability and the Environment, Singapore

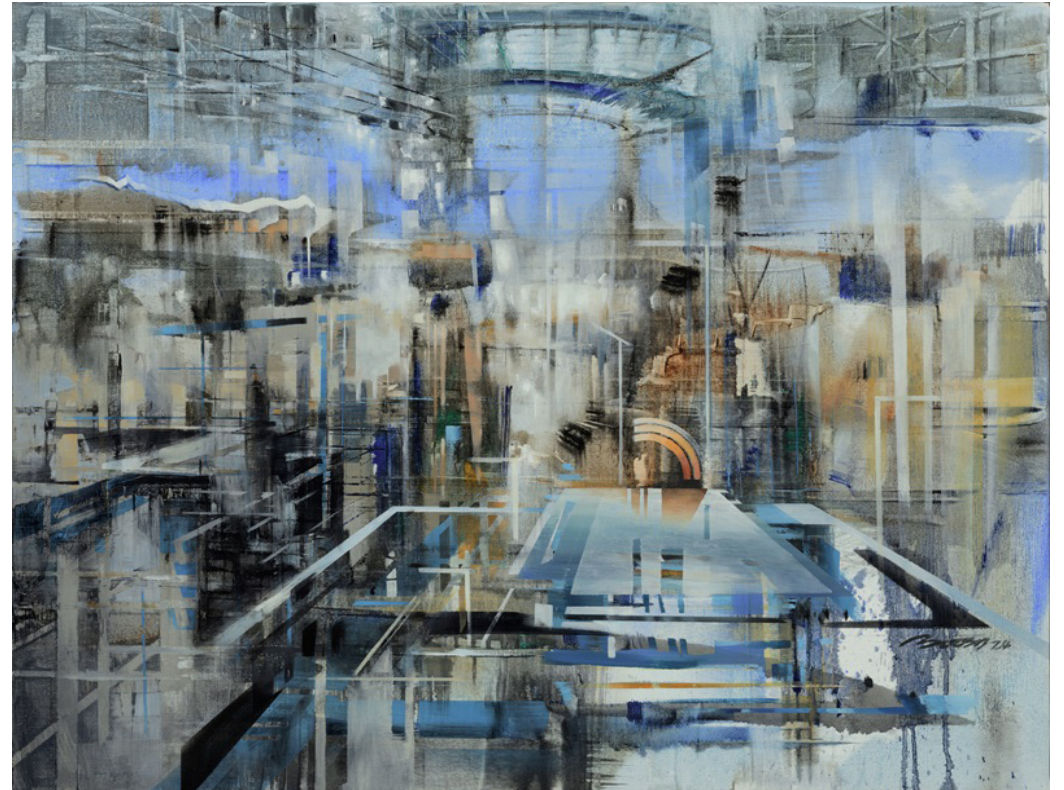


Horizon of Dreams #1

2024

61x76cm

Oil on Linen



Horizon of Dreams #2

2024

61x76cm

Oil on Linen

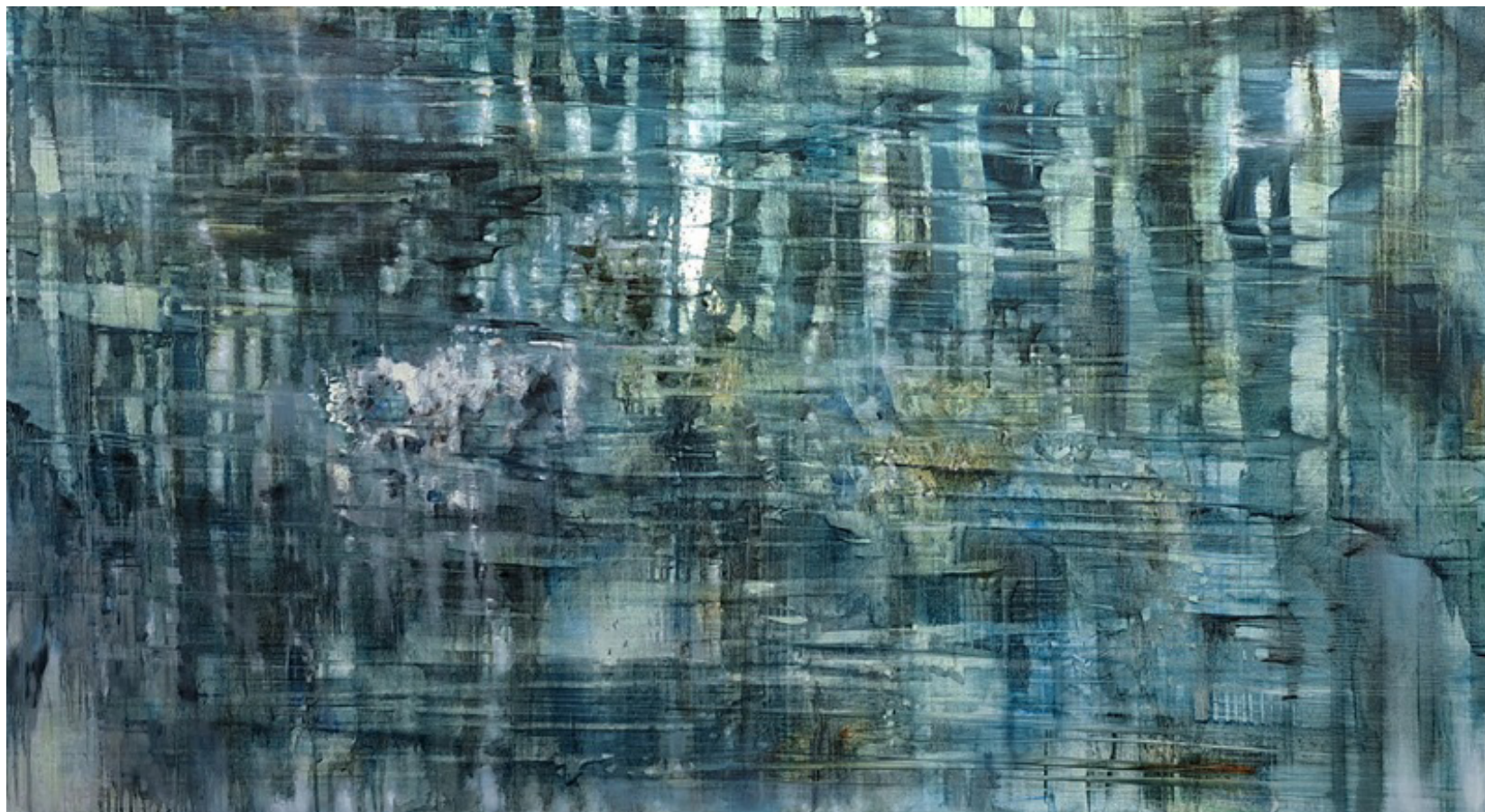


The Promised Land #4
2023
75x56cm
Oil on Linen



The Promised Land #5

2023
70.5x55cm
Oil on Linen



Still Water Runs Deep #7

2024

80x140cm

Oil on Linen



Still Water Runs Deep #8

2024

80x140cm

Oil on Linen



Raymond Yap (b.1966, Malaysia / Singapore)

Education

2010 | Postgraduate Diploma in Higher Education (PGDHE), Nanyang Technological University, National Institute of Education, Singapore **2001** | Postgraduate in Painting, Royal Academy Schools, London **1998** | BA (Hons) Fine Art (Painting), Wimbledon College of Art, London **1995** | Foundation Course in Art and Design, South Thames College, Wandsworth, London

Selected Solo Exhibitions

2023 | Raymond Yap: Primordial Patterns, Art Porters Gallery, Singapore **2021** | 141 Paintings, 1961 Projects, Singapore **2019** | Raymond Yap: Giant Steps, 1961 Projects, Singapore **2010** | Gloss, Sangkring Art Space, Yogyakarta, Indonesia **2009** | Within, The Jendela, Visual Art Space, Esplanade, Singapore **2005** | Crossing Borders, Valentine Willie Fine Art, Kuala Lumpur, Malaysia **2003** | New Work, The Agency Contemporary, London, UK **2002** | Border Crossing, Royal Academy of Art, Café Gallery, Selina Cheneviere Fellowship Exhibition, London, Border Crossing, The Agency Contemporary, London, UK **1999** | Paint, Norman Rea Gallery, Langwith College Summer Exhibition, University of York, UK

Selected Group Exhibitions

2023 | DIRTY SYNTH II, The Bears, London, London, UK / “Art to Heart: A Charity Art Exhibition” The Culture Story, Singapore **2022** | Flow, Bale Banjar Sangkring, Yogyakarta, Indonesia / REDACTION, presented by The Substation in collaboration with Visual Arts Centre, Singapore / Inconsequential Irregularities, The Fluxus House, Singapore **2021** | The Three of Us, Studio Janka Szabad (part of Singapore Art Week), Singapore / In Transition Between Two Worlds, artcommune x AC43, Singapore /

Artist as Collector, Gillman Barracks (part of Singapore Art Week), curated by Dr Wang Ruobing, Singapore / SOAD Staff Show, Ngee Ann Kongsi Galleries 1 & 2, NAFA Campus 1, Singapore **2018** | 80x80cm, a fund-raising exhibition as part of the Visual Arts Programme at Esplanade Tunnel, Singapore / New Order, a NAFA Fine Art Programme staff exhibition, Zarch Space, Singapore **2017** | 80x80, a fundraising exhibition, Esplanade Tunnel, Singapore / For Now It's 23:60, Group Exhibition at Sangkring Art Space, Yogyakarta, Indonesia / The Calm Before the Storm, Element Art Space, Gillman Barracks, Singapore / Effusion, Abstract Painting Exhibition, Visual Arts Centre, Singapore / JUST SHIFT_ A SB16: Parallel Showcase, collaboration with Nhawfal Juma'at, Nafa Campus 1, Singapore / Absolutely Secret, Royal College of Art, London, UK **2016** | Abstraction in Three Mediums, Elements Art Space, Raffles Hotel Arcade, Singapore / Singapore Contemporary Art Show, Suntec City, Singapore / Absolutely Secret, Royal College of Art, London, UK **2015** | Confluence, Galerie Belvedere, Singapore (2 person show) / NAFA SG50 Fine Art Celebration, Lim Hak Tai Gallery, Singapore / Neiland's Choice, GX Gallery, London, UK / Tondo Time, AVA Gallery, University of East London, UK / Absolutely Secret, Royal College of Art, London, UK **2014** | Eyes to Think, Sangkring Art Space, Yogyakarta, Indonesia / ...6767... Draw Bridge, Collaboration with Loughborough University, Nanyang Academy of Fine Arts, Singapore / Do You Believe in Angels?, MO Space, Philippines and Equator Art Project, Singapore (Curated by Tony Godfrey) / Nothing in Common, ION Art Gallery, Singapore / Practice and Perfection, works by NAFA Fine Art Staff and Alumni, Galleries 1 & 2, Nanyang Academy of Fine Arts, Singapore / Fresh Air Fine Arts Festival, The Luxe Art Museum, Singapore **2013** | Eyes to Think, Light & Space Contemporary, Philippines / Explore, Examine, Reflect, Examine, Lim Hak Tai Gallery, Singapore / (Dis) Continuities, Lim Hak Tai Gallery, Singapore **2012** | 2 Man Show, Valentine Willie Fine Art, Kuala Lumpur, Malaysia / "From here.....to

where" Sangkring Art Project, Yogyakarta, Indonesia **2011** | Vision of Lightness, ION Art Gallery, Singapore / Vision of lightness, Pipal Gallery, Kuala Lumpur, Malaysia / Absolutely Secret, Royal College of Art, London, UK **2010** | Lasalle/NAFA Fine Art Staff Show, Lasalle College of Arts, The Institute of Contemporary Arts, Singapore and Lim Hak Tai Gallery, Nanyang Academy of Fine Arts, Singapore / Absolutely Secret, Royal College of Art, London, UK **2009** | After Hours, Lim Hak Tai Gallery, Nanyang Academy of Fine Arts, Singapore / Inside Out, The Fire Station Arts Centre, Windsor, UK / 20/21 International Art Fair, Royal College of Art, London, UK / Absolutely Secret, Royal College of Art, London, UK **2008** | Uniquely Chinese, Foyles Gallery, Charing Cross, London, UK / 20/21 International Art Fair, Royal College of Art, London, UK / Absolutely Secret, Royal College of Art, London, UK **2007** | Selected Works, Valentine Willie Fine Art, Kuala Lumpur, Malaysia / Journey East/Art Chinese, Lauderdale House, Highgate, London, UK / 10, Deutsche Bank, London, UK / Absolutely Secret, Royal College of Art, London, UK **2006** | Signed & Dated, Valentine Willie Fine Art, Kuala Lumpur, Malaysia / Royal Academy of Art Summer Exhibition, London, UK / Art 2006, Islington, London, UK / Absolutely Secret, Royal College of Art, London, UK **2005** | When in Rome V, Portsmouth Arts Centre, UK / Absolutely Secret, Royal College of Art, London, UK / When in Rome IV, Midlands Art Centre, Birmingham, UK / First Step, Chinese Arts Centre, Manchester, UK / Lekka, APT Gallery, London, UK **2004** | Royal Academy of Art Summer Exhibition, London, UK / Absolutely Secret, Royal College of Art, London, UK / When in Rome III, Castlefield Gallery, Manchester, UK / Surface, The New Academy Gallery London, UK / Homeland, Organised by Space x Gallery, Exeter, UK / In Between, The British Red Cross, London, UK **2003** | Vanitas, Raid Projects, Los Angeles, US / Momentum, Keller & Greene Gallery, Los Angeles, US / Leave To Remain, Central Space Gallery, London, UK / Royal Academy of Arts Summer Exhibition, London, UK

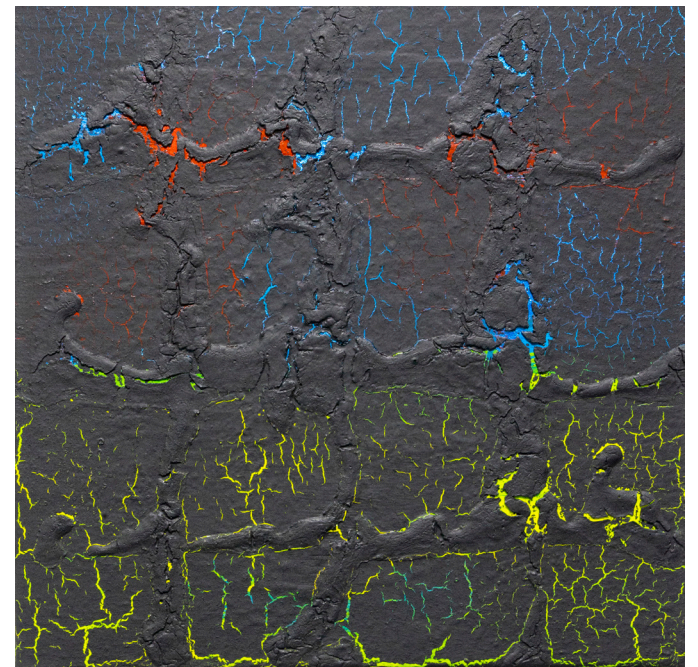
/ What Happened Next, Sarah Myerscough Fine Art, London, UK / When in Rome, Lewisham Art House, London, UK / Cologne Art Fair, Cologne, Germany / Absolutely Secret, Royal College of Art, London, UK / Leave To Remain, BBC Broadcasting House, London, UK **2002** | Art Fair 2002, Islington London, UK / Hot off the press II, Curwen Gallery, London, UK / Art Future, Contemporary Art Society, London, UK / RA Flash, Alternative Space Exhibition, Belfast, Ireland / Royal Academy of Art Summer Exhibition, London, UK / 20/21 Art Fair, Royal College of Art, London, UK / Cologne Art Fair, Cologne, Germany **2001** | Royal Academy of Art Summer Exhibition, London, UK / Royal Academy Schools Show, London, UK / Rising to the Surface, Gallery Westland Place, London, UK / PROCESSion, The Blue Gallery, London, UK / Inside Space, Selfridges, Oxford Street, London, UK **2000** | Hunting Art Prizes Exhibition, Royal College of Art, London, UK / Premium Show, Royal Academy of Art, London, UK / Royal Academy of Art Summer Exhibition, London, UK / International Student Print Exhibition, Falmouth College of Art, Cornwall and touring UK and Brussels, Belgium **1998** | Twin Images, Multiple Birth Foundation Charity Auction, Fine Art Society, Bond Street, London, UK / Drawings, Wimbledon College of Art, Touring National Gallery of Mongolia, Ulan Bator / Degree Show, Wimbledon College of Art, London, UK / Hunting Art Prizes, Royal College of Art, London and Touring Hunterian Museum, Glasgow, UK

Selected Awards

2001 | Selina Cheneviere Fellowship, (Major Award in Painting) Royal Academy Schools **2000** | Fenton Art Trust Prize / David Murray Travel Scholarship **1998** | Drawing Prize (Highly Commended), Wimbledon School of Art / The Celia Walker Art Foundation / Rio Tinto Plc / The Leverhulme Trust

Selected Collections and Commissioned Works

Department of Human Genetics, University of Newcastle-upon-Tyne, Northumberland
Great Northern Railway Hotel, Peterborough
Debenhams, London
A.T Kearney, London
Financial Service Authority, London Zaid Ibrahim & Co
Digi Telecommunications Sdn Bhd DBS Bank Ltd



Layers of Earth
2024
30x30cm
Mixed Media on Canvas

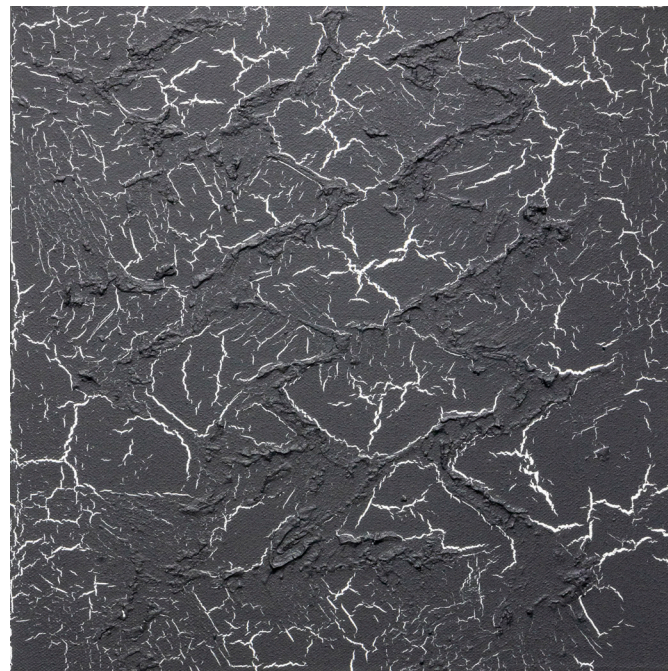
Subterranean Veins 2

2024

30x30cm

Mixed Media on Canvas





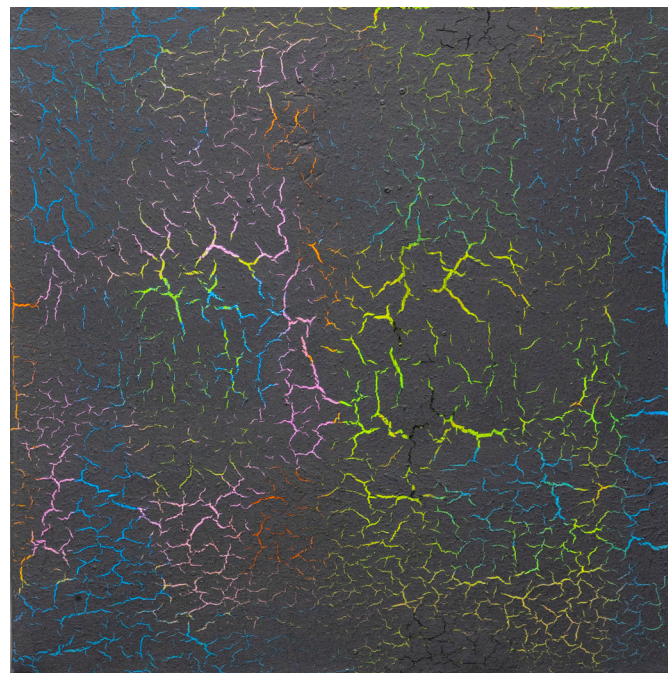
Subterranean Veins 3

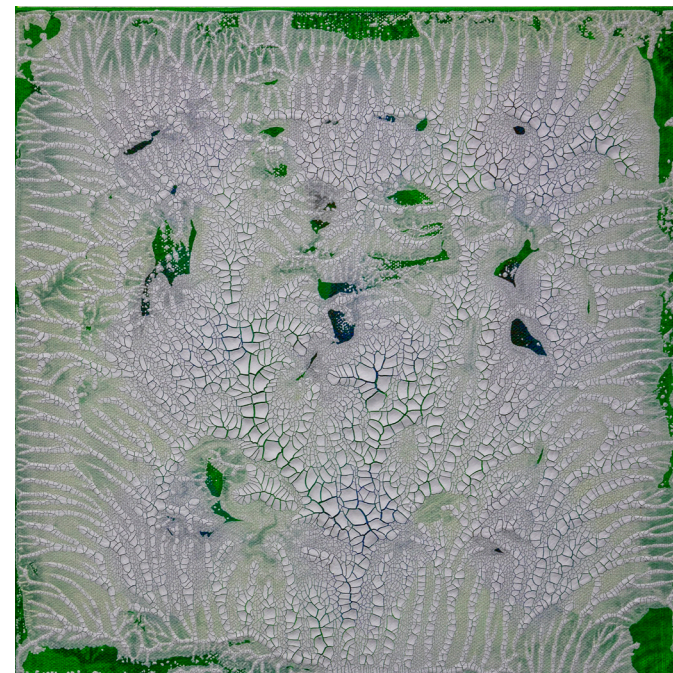
2024

30x30cm

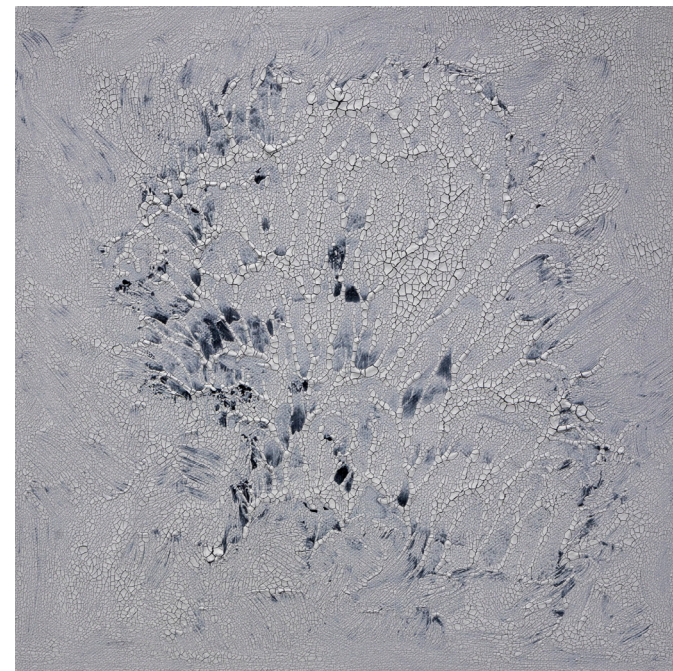
Mixed Media on Canvas

Subterranean Veins 4
2024
30x30cm
Mixed Media on Canvas





Petalscape 1
2024
30x30cm
Mixed Media on Canvas



Petalscape 2
2024
30x30cm
Mixed Media on Canvas

Hovering Formations 1
2024
152x122cm
Mixed Media on Linen



Hovering Formations 2
2024
152x122cm
Mixed Media on Linen

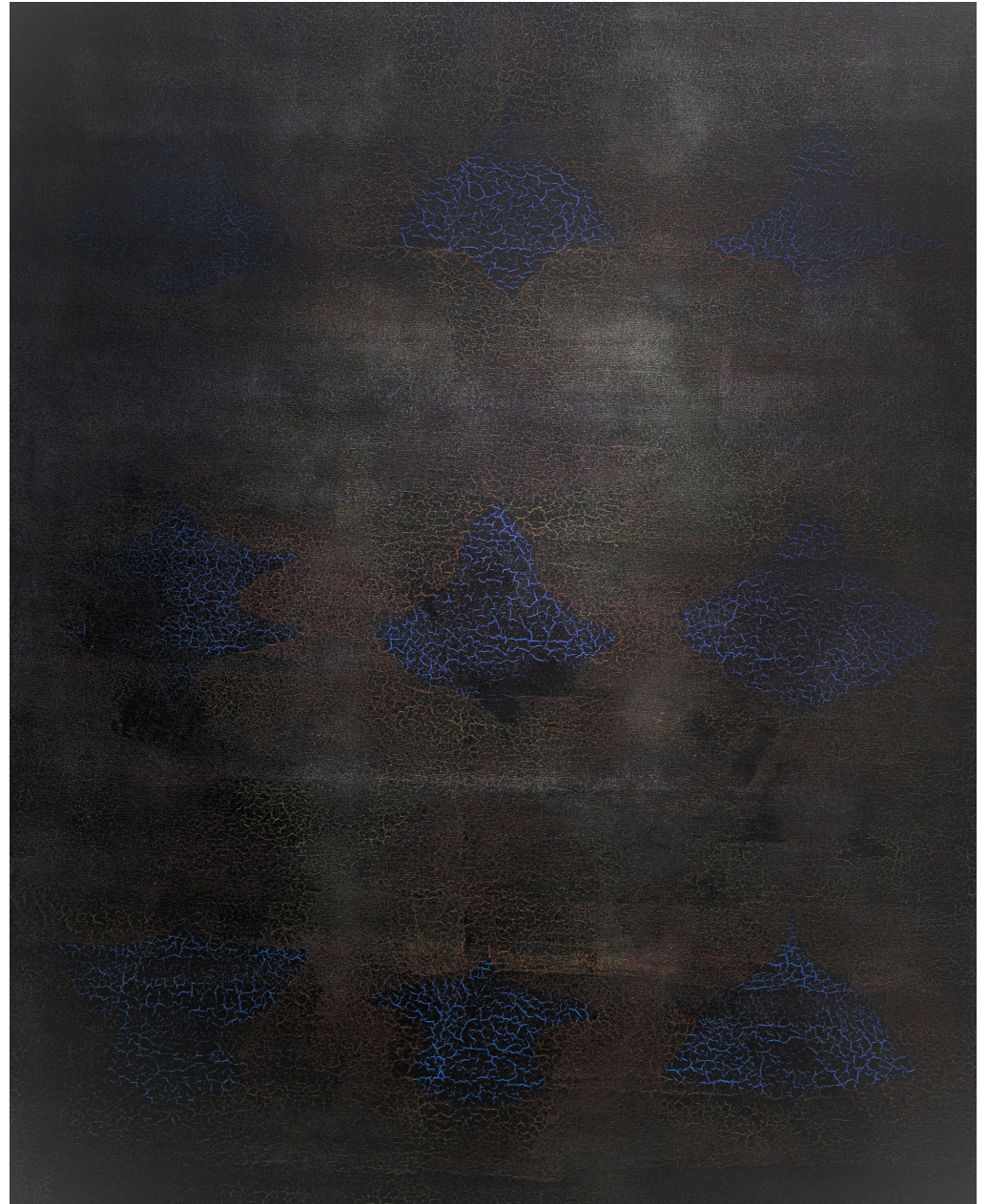


Hovering Formations 3

2024

152x122cm

Mixed Media on Linen



Hovering Formations 4
2024
152x122cm
Mixed Media on Linen



iPRECIATION 誰先覺
ipreciation.com



Echoes and Reverberations

*The Interconnectedness
of Being & Becoming*



A Group Exhibition of

Milenko Prvački
Oh Chai Hoo
Chiew Sien Kuan
Boo Sze Yang
Raymond Yap