



SONGS
JINSUNG

LEE WEN

Electronically published for the exhibition
Songs Unsung organised by iPRECATION

E-published, designed and edited by

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FOREWORD

Helina Chan

Since late 1980s, Lee Wen confronted issues on identity, personification and tensions driven by social issues and economic concerns at the time when Singapore was experiencing rapid modernization. “*Crucifixion, 1990*” and “*Hard Rain, 1990*” were created in the middle of such hard issues with the rendering of bold brushstrokes and strong colours on canvas. He struggled to express his individuality at the time when his performance art practice was emerging, before he left to study in London, U.K.

Upon his return, Lee continued to draw and paint, creating music and performance art. Lee calls himself an image-maker, and according to him all his work regardless of medium conveys a narration to the audience by means of composing a picture, image or scene.

Over the years, he struggled with many of life’s ups and downs, including the loss of friends and loved ones and later discovering that he had Parkinson’s disease. Such experiences left an indelible impact on Lee, some affected his emotion and art-making, and others inspired him to pick up the pencil to draw again. These scribbles and scrawls are not accidental expressions, but therein lies a strong spirit of perseverance and optimism.

Battling with Parkinson’s disease in recent years has irreversibly affected Lee’s health and body condition, yet he continues to draw and create music, the simple pleasures in life that he looks forward to every day. As the physical condition of illness becomes a part of his psyche, it makes his practice a daily battle seeking beauty. Thus these large paintings and drawings are a feat. The gestures of marking and drawing lines across the blank space, the very act of painting is akin to a performance in itself. Lee says that each painting is unique; there are no similarities or differences between works that were made in different periods. To him, painting and drawing is a 2D manifestation of his desire to create song, lyrics, dance and poetry, the things he loves to do.

Lee Wen is widely acknowledged to be one of Singapore’s foremost multidisciplinary artists, someone who stands firm in his beliefs, a mentor to many young artists and a significant and unique voice in the landscape of Singapore contemporary art. We are inspired by his spirit to survive, to stay true to one’s beliefs, to excel in our personal endeavors and to contribute to society’s betterment. I’m delighted that we have this opportunity to share these works with you, works that are deeply personal and intimate by Lee Wen. And I look forward to your continuous support in Lee’s enduring journey to express his ideals and to create a more harmonious and peaceful society.

THIS BLUE AGAIN

This Blue Again is a series of 14 new drawings created during the artist's residency at NTU Centre for Contemporary Art in 2014 - 2015. Some people identify blue with sorrow or sadness, others associate it with nature such as the sky or the ocean. Lee chose blue for this series, as it represents the colour of dreams. These organically shaped forms and motifs reveal fragments or clues to his dreams or sub-consciousness. Unlike any other colour in the spectrum, the distinct blue colour tones conjure dreamlike-scapes, evoking a sense of freedom and fluidity, morphing into and around unrecognisable shapes and elements.

This Blue Again

This Blue Again

Tell me what its about?

We got Mother Nature on the run

We took the silver seed to the sun

Sail away on the milky way

Make it with the stars above

That's another road to the source

This Blue Again

This Blue Again

This Blue Again

This Blue Again

Tell me what its about?

Looking for a home of the brave

No ghosts and shadows in a cave

Looking for nothing yet finding something

inside this side of your mind on time

back out of them old left and right

This Blue Again

This Blue Again

Tell me what its about?

This Blue Again

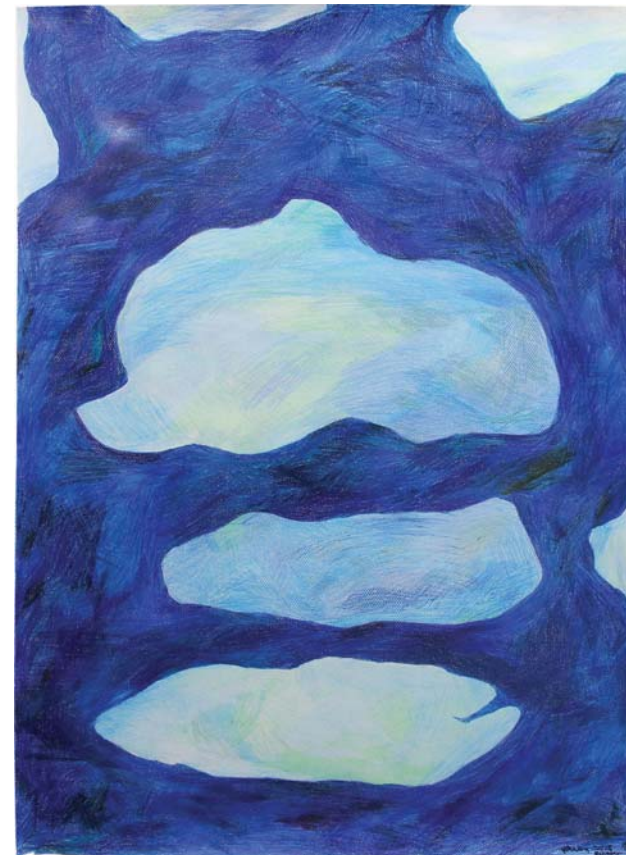
This Blue Again

- by Lee Wen



This Blue Again

2015, 150 x 123 cm, Colour pencil on paper



- 1
- 2
- 3

1 This Blue Again No. 1

2014, 33 x 23 cm, Colour pencil on paper

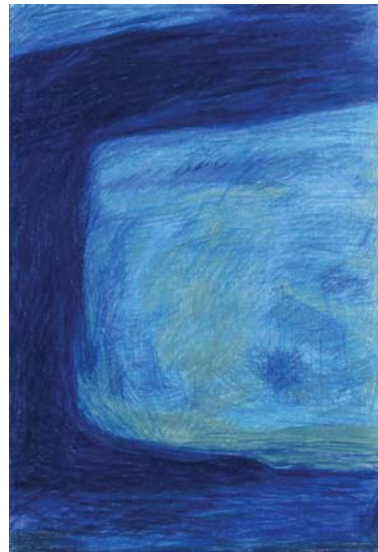
2 This Blue Again No. 2

2014, 33 x 23 cm, Colour pencil on paper

3 This Blue Again

2014, 104 x 75 cm, Colour pencil on paper

4	5	6	7	8
9	10	11	12	13

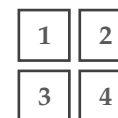
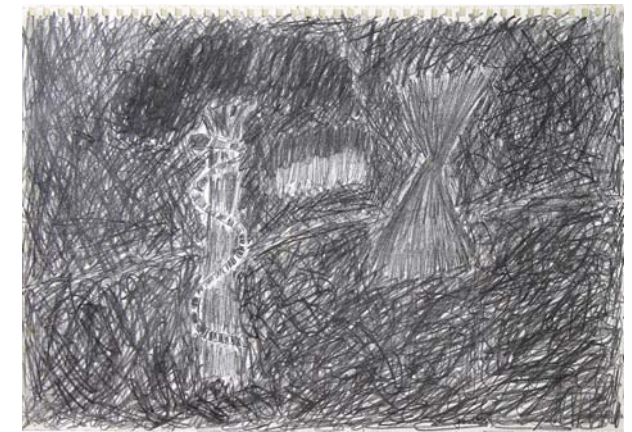
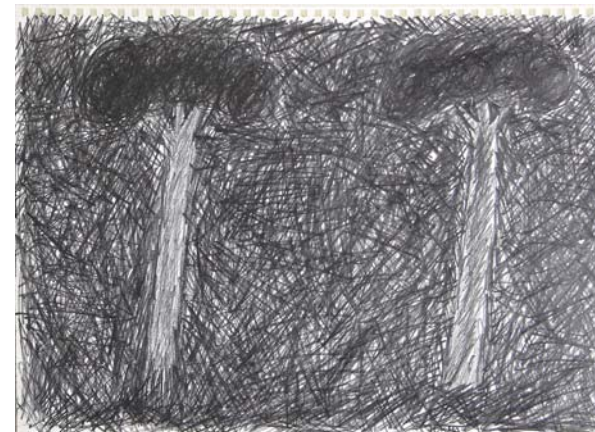
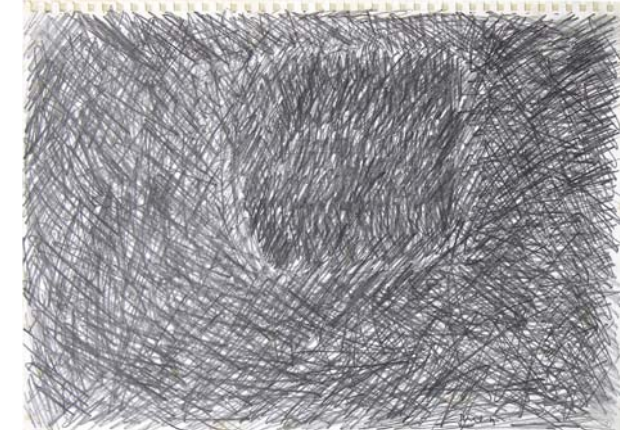
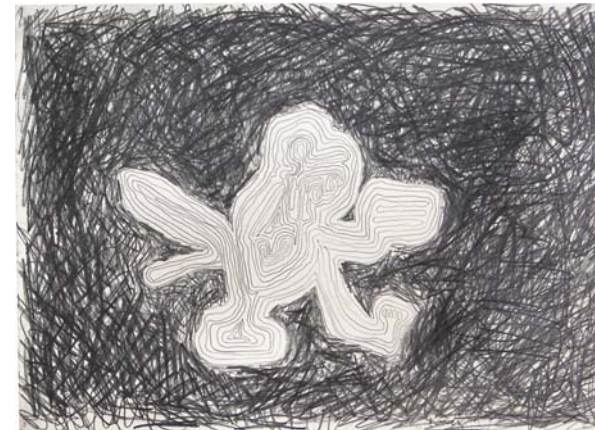


- 4 **This Blue Again No. 4**
2014, 33 x 23 cm, Colour pencil on paper
- 5 **This Blue Again No. 5**
2014, 33 x 23 cm, Colour pencil on paper
- 6 **This Blue Again No. 6**
2014, 33 x 23 cm, Colour pencil on paper
- 7 **This Blue Again No. 7**
2014, 33 x 23 cm, Colour pencil on paper
- 8 **This Blue Again No. 8**
2014, 33 x 23 cm, Colour pencil on paper
- 9 **This Blue Again No. 9**
2014, 33 x 23 cm, Colour pencil on paper
- 10 **This Blue Again No. 10**
2014, 33 x 23 cm, Colour pencil on paper
- 11 **This Blue Again No. 11**
2014, 33 x 23 cm, Colour pencil on paper
- 12 **This Blue Again No. 12**
2014, 33 x 23 cm, Colour pencil on paper
- 13 **This Blue Again No. 13**
2014, 33 x 23 cm, Colour pencil on paper

PRALAYA SERIES

Lee Wen: "The discourse on post-modernism and the prevalent pluralism and pastiche in art, sometimes makes me think of the Hindu concept of cosmic time. Whereby it is divided into 3 different eras or yugas: krta, the perfect age; kali, the age of conflict and ruin; and pralaya, the age of dissolution. It is said we are in the age of conflict and ruin, kali; and it prefigures the age of dissolution, pralaya. Where everything is increasingly mixed up and rules are turned upside down. Submerged in and re-emerging from pralaya, the same existence is ever composing, decomposing and recomposing itself, every phase echoes and re-echoes."

The series of drawings were done with random scratches, scrawls and whorls, which find their own distinct form in the midst of chaos. Each mark is an echo of the previous one; each stroke makes a decomposition of the preceding composition. Style is generally equated with eccentricity, individuality and originality. These drawings are intended to move in the opposite direction, toward generality, anonymity."



1 **Pralaya series No. 2**
2002, 29.8 x 42 cm, Graphite on paper

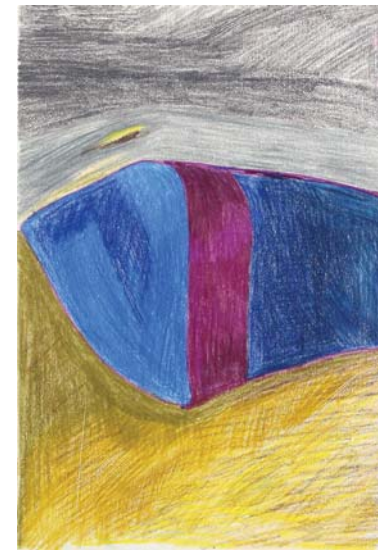
2 **Pralaya series No. 13**
2002, 25 x 36 cm, Graphite on paper

3 **Pralaya series No. 14**
2002, 25 x 36 cm, Graphite on paper

4 **Pralaya series No. 15**
2002, 25 x 36 cm, Graphite on paper

DRAWINGS ON PAPER

A core part of this exhibition focuses on the artist's recent drawings created in 2014 - 2015. These 32 works on paper are delicate and brilliantly-coloured, exposing a very intimate side of Lee's practice and his obvious love for the medium. Every day at home, Lee spends his quiet time drawing, sometimes working on more than one sketchbook at any given time. The first and last piece in this series have figurative images, however the rest of the drawings are abstract and landscape in nature, portraying a snapshot of Lee's inner mindscape, his personal thoughts and emotions at that particular moment in his life. Viewing these works together, they form a pictorial narrative, an aggregation of thoughts extracted from the artist's sub-conscious mind and slices of his visual memories.



Between
2014, 33 x 23 cm
Colour pencil on paper

December to me
2015, 33 x 23 cm
Colour pencil on paper

A New Vessel for the Ocean
2014, 33 x 23 cm
Colour pencil on paper

Arc
2015, 33 x 23 cm
Colour pencil on paper

Another side of blue
2015, 33 x 23 cm
Colour pencil on paper

The Ghost in the Machine
2015, 33 x 23 cm
Colour pencil on paper

Free Release
2015, 33 x 23 cm
Colour pencil on paper

Blue Breaks
2015, 33 x 23 cm
Colour pencil on paper



1	2	3
4	5	6

1 **Bay of Fire**

2014, 33 x 23 cm, Colour pencil on paper

2 **Blue Talisman**

2015, 33 x 23 cm, Colour pencil on paper

3 **Crossing**

2014, 33 x 23 cm, Colour pencil on paper

4 **Ear to Ear**

2014, 33 x 23 cm, Colour pencil on paper

5 **Fire Inside**

2015, 33 x 23 cm, Colour pencil on paper

6 **Flux Lines**

2014, 33 x 23 cm, Colour pencil on paper



1	2	3
4	5	6

1 **Land of Desire**

2015, 33 x 23 cm, Colour pencil on paper

2 **Lavender Sunrise**

2015, 33 x 23 cm, Colour pencil on paper

3 **Light My Fire**

2015, 33 x 23 cm, Colour pencil on paper

4 **Nobody Everywhere**

2014, 33 x 23 cm, Colour pencil on paper

5 **Ocean Deep**

2015, 33 x 23 cm, Colour pencil on paper

6 **Paw**

2014, 33 x 23 cm, Colour pencil on paper



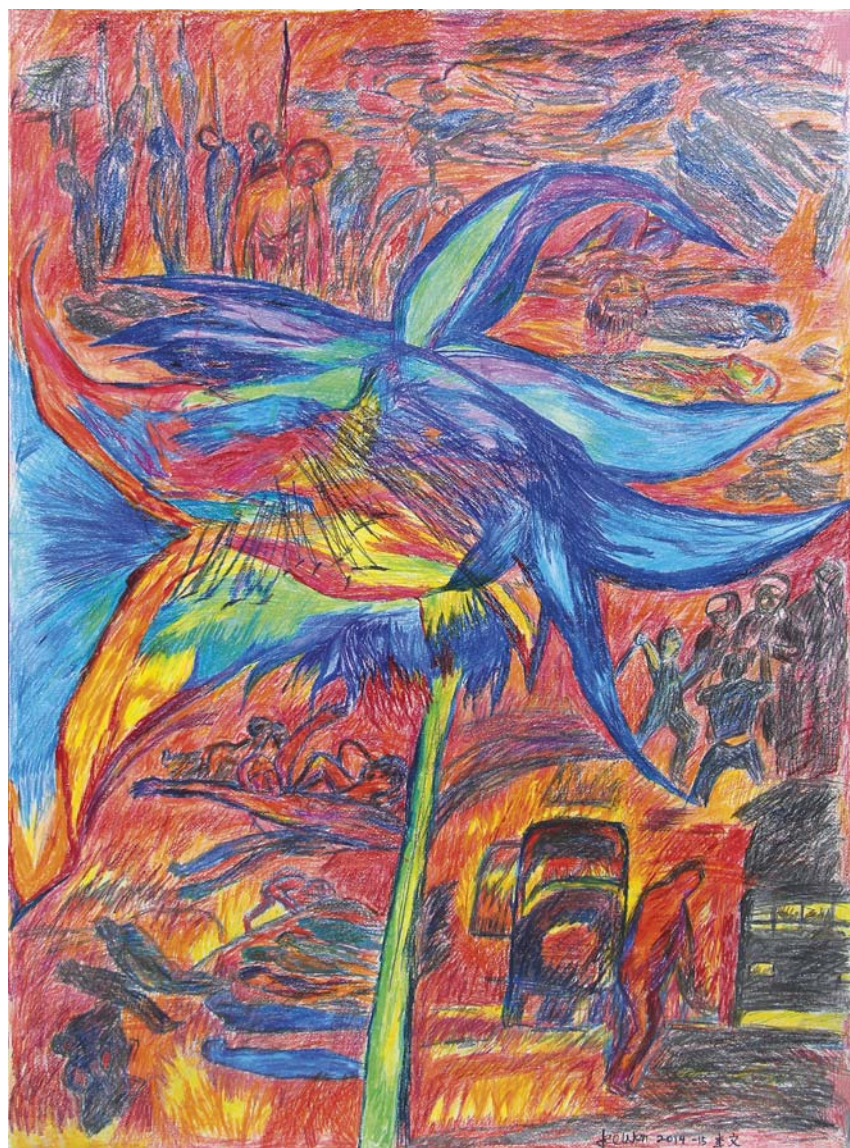
- | | | |
|---|---|---|
| 1 | 2 | 3 |
| 4 | 5 | 6 |

- 1 **Phoenix**
2015, 33 x 23 cm, Colour pencil on paper
- 2 **Seeding**
2015, 33 x 23 cm, Colour pencil on paper
- 3 **Shine**
2014, 33 x 23 cm, Colour pencil on paper
- 4 **Shooting Star**
2015, 33 x 23 cm, Colour pencil on paper
- 5 **Struck**
2015, 33 x 23 cm, Colour pencil on paper
- 6 **The Door Beyond**
2014, 33 x 23 cm, Colour pencil on paper



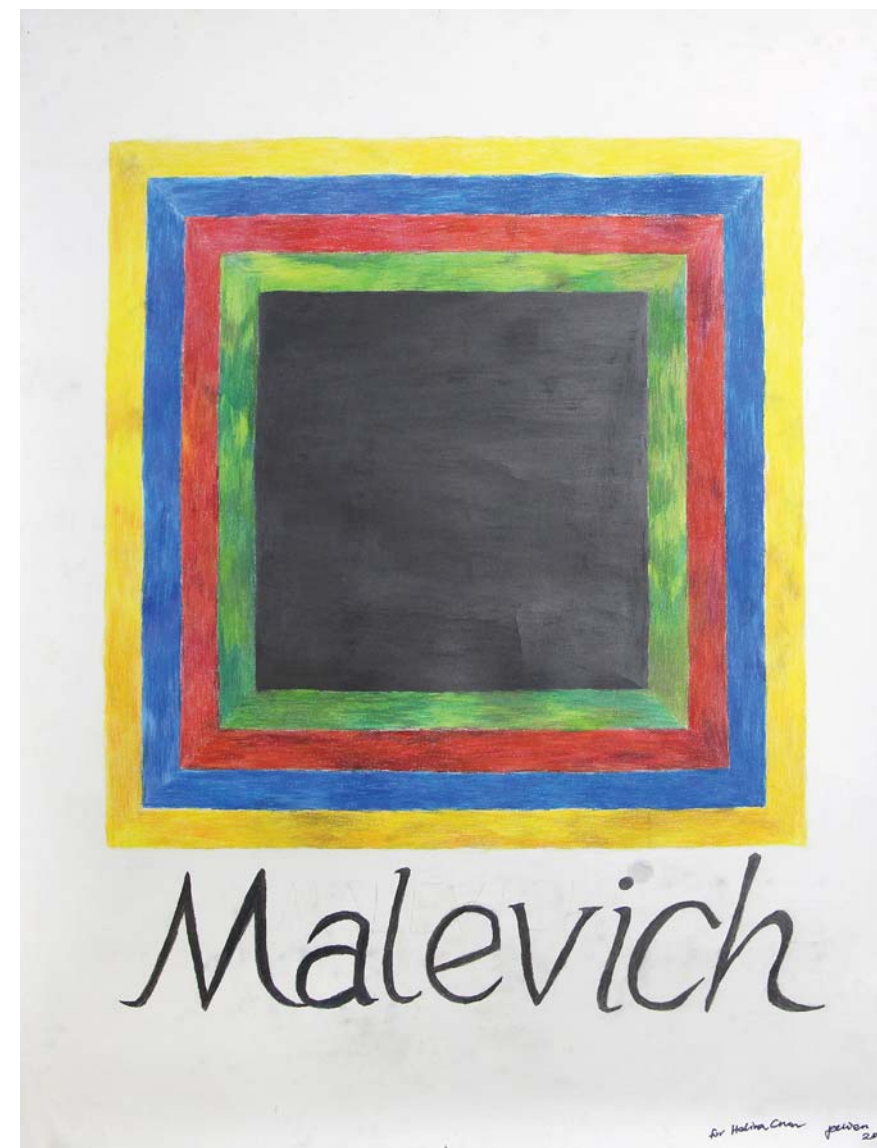
- | | | |
|---|---|---|
| 1 | 2 | 3 |
| 4 | 5 | 6 |

- 1 **The Red Sun**
2014, 33 x 23 cm, Colour pencil on paper
- 2 **Reverse lights sights**
2015, 33 x 23 cm, Colour pencil on paper
- 3 **Blue DeneGreen**
2015, 33 x 23 cm, Colour pencil on paper
- 4 **Peacock Song**
2015, 33 x 23 cm, Colour pencil on paper
- 5 **Destiny in the life of then**
2015, 33 x 23 cm, Colour pencil on paper
- 6 **Mr. Green Knight**
2015, 33 x 23 cm, Colour pencil on paper



Flowers of Evil: Karachi

2014-2015, 109.5 x 79 cm, Color pencil on paper



Malevich

2015, 150 x 120 cm, Colour pencil and graphite on paper
(a gift specifically drawn for Helina Chan)

PAINTINGS

This exhibition features two early 1990 pieces, “Crucifixion” and “Hard Rain” which were executed before he left to study in London. The recent works reflect Lee’s performative gestures on canvas with bold confident brushstrokes and strong colours; a spontaneous composition that is expressive and full of personal nuances. Preoccupied with the notion of identity and personification, these works were a means of communication and an exercise in manifesting the metaphysical.

Lee calls himself an image-maker, using various medium and materials to communicate his message to his audience whether it is in 2D or performative. The gestures of marking and tracing lines across the large blank space, the very act of painting is akin to a performance in itself. Each painting is unique; there are no similarities or differences between works created in different periods. According to the artist, these compositions are a 2D manifestation of his desire to create song, lyrics, dance and poetry, the very things he enjoys doing every day.



Crucifixion

1990, 88 x 61 cm, Acrylic on canvas



Hard Rain

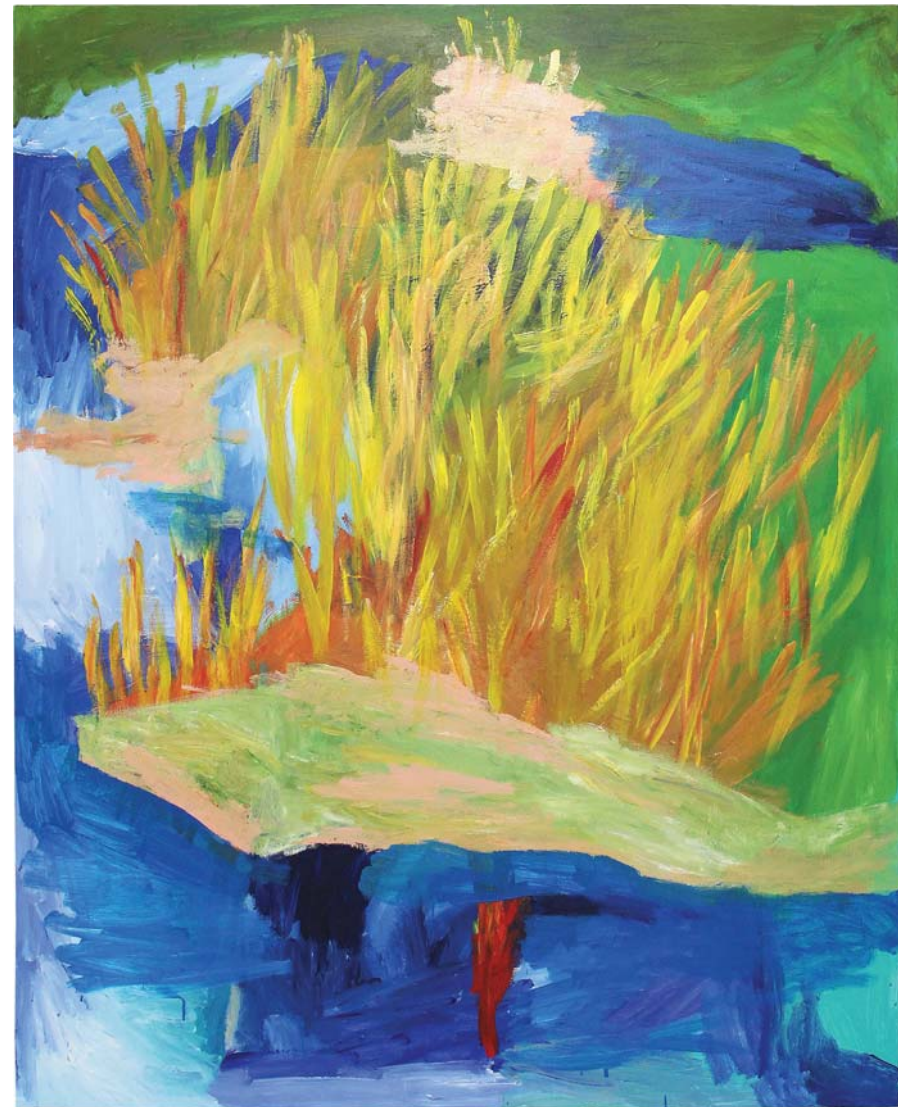
1990, 87 x 60 cm, Acrylic on canvas



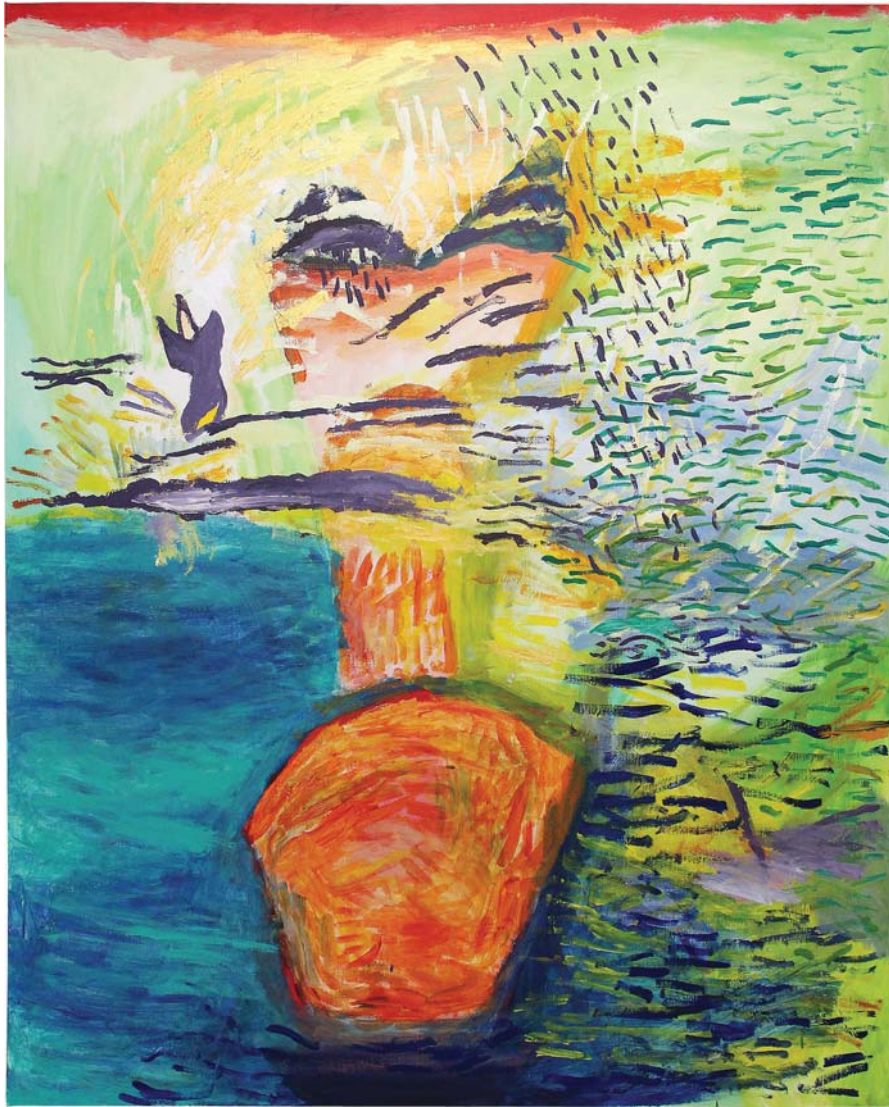
Fall
2015, 30 x 30 cm
Acrylic and color pencil on wood



Blues for Lee's Cassidy
2015, 59 x 61 cm
Color pencil on wood



**The Subversion of Incoherence 1:
On Memory Returning**
2015, 153 x 123 cm, Acrylic on canvas



**The Subversion of Incoherence 2:
Ship On Clouded and Rainy Journey**

2015, 153 x 123 cm, Acrylic on canvas



**The Subversion of Incoherence 3:
Roll, Run, Resuming Gongs and Druma**

2015, 153 x 123 cm, Acrylic on canvas



**The Subversion of Incoherence 4:
Absorbed in B Statics**

2015, 153 x 123 cm, Acrylic on canvas



**The Subversion of Incoherence 5:
Tropical Moon Flower**

2015, 153 x 123 cm, Acrylic on canvas

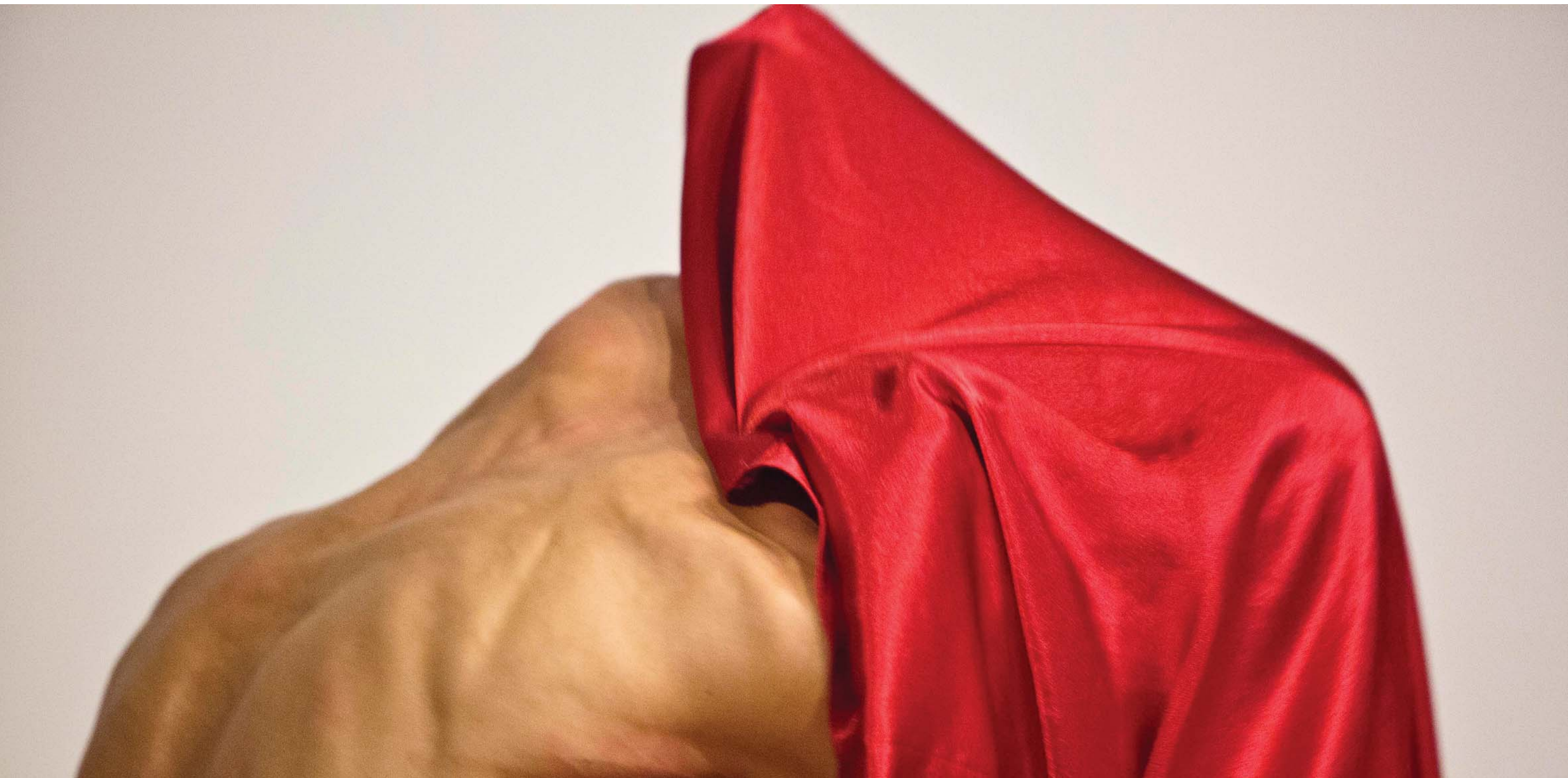
CALL OF THE RED

In his 2013 performance “Call of the Red”, the artist observed and expounded on the poignancy of love’s separation and longing, referencing the ancient Japanese celebration of “Tanabata” (a folklore of the cow-herder and the maiden), to the modern culture of globalization and urban migration separating lovers of every race. A warm tribute to Lee’s mother, the performance took place in Chicago, USA, where the artist donned a red silk dress and a long black

scarf. The figurative subject in the photograph portrays a kind of sculptural or landscape element to the image. “The song I sing is the voice of the widow who lost her husband while young and nubile. After having single-handedly bringing up her children, she suddenly realized age catching up with her. Her song is one of anxiety...” This beautiful image from the performance captures the tension of both the aesthetic and agony of emotional moments.

*Widow
she sees him in her dreams
vivid dreams
over years the dreams became less and less
her children became adults but they were still her children
she is old and frail
but so strong will, loyal, character
depth
no lack
fulfilled
she knows her place and she still loves him*

- by Lee Wen



Call of the Red (When We Meet Again) No.1

2013, 112 x 216 cm (with border), Giclee print on cotton rag paper



Call of the Red (When We Meet Again) No.2

2013, 112 x 112 cm (with border), Giclee print on cotton rag paper

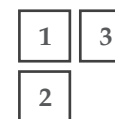
JOURNEY OF THE YELLOW MAN NO.7: HARVESTING BEAUTY IN THE FIELDS

In 1995, Lee Wen participated in a dance workshop in Kyoto with artists Katsura Kan and Paradix K. At the end of the workshop, the artist invited the dancers to join him in his performance of “Yellow Man” set within a private Japanese garden. This is one of the rare occasions in Lee’s performances, where there is more than one yellow man in the performative space. In these 4 photographs, Lee can be seen doing simple mundane actions like sweeping, walking, or following a path in a straight line. Twenty years later, today these images take on greater significance, these simple every day actions are no longer so easy for the artist to carry out.



Journey of the Yellow Man No.7: Harvesting beauty in the fields (...sweeping)

1995, 86.5 x 124.5 cm (with border), Giclee print on cotton rag paper



- 1 **Journey of the Yellow Man No.7: Harvesting beauty in the fields (...walking)**
1995, 86.5 x 124.5 cm (with border), Giclee print on cotton rag paper
- 2 **Journey of the Yellow Man No.7: Harvesting beauty in the fields (...following)**
1995, 86.5 x 124.5 cm (with border), Giclee print on cotton rag paper
- 3 **Journey of the Yellow Man No.7: Harvesting beauty in the fields (...reflecting)**
1995, 86.5 x 124.5 cm (with border), Giclee print on cotton rag paper



LEE WEN BIOGRAPHY

b. 1957, Singapore

Education

- 2006** Master of Fine Arts, LASALLE College of the Arts, Singapore
- 1992** City of London Polytechnic, London, United Kingdom
- 1990** LASALLE College of the Arts, Singapore

Solo Exhibitions

- 2014** Lee Wen, Art Basel Hog Kong
- 2014** Mirrors In The Dark, Grey Projects, SINGAPORE
- 2012** Lee Wen: Lucid Dreams in the Reverie of the Real, Singapore Art Museum, Singapore
- 2008** Anthropometry Revision, Soo Bin Art Int'l, Singapore
- 2007** Freedom of Daydreams, Mothers of Imagination, Your MOTHER Gallery, Singapore
- 2004** Unframed 7, P-10, Singapore
- 2003** Strange Fruit, The Substation, Singapore
- 2002** Everybody Should Be Happy, Utterly Art, Singapore
- 1996** Hand-Made Tales, The Black Box, TheatreWorks, Singapore
- 1995** Neo-Baba, VA-nishiogi Gallery, Tokyo, Japan
- 1993** Journey of a Yellow Man No.3: DESIRE, The Substation, Singapore

Selected Group Exhibitions

- 2015** 5th Asian Art Biennial, National Taiwan Museum of Fine Arts, Taiwan
- Start Art Fair, Saatchi Gallery, London, U.K.
- The Roving Eye, ARTER Foundation, Istanbul, Turkey
- Prudential Eye Exhibition, Art Science Museum, Singapore
- 2013** Britto International Artists Workshop, Dhaka, BANGLADESH
- 7th Kuala Lumpur Triennial BARRICADE, Kuala Lumpur, MALAYSIA
- Cascadence / Singapore Redux, SINGAPORE
- "The Realm in the Mirror, the Vision out of Image", Suzhou Jinji Lake Art Museum, CHINA
- "Gu Yu International Performance Art Festival 2013", Xi An, Shang Nan, Beijing, CHINA
- 'My Earth Staglinec 2013' Staglinec, Koprivnica, CROATIA

- 'Rethinking of Protocols-Us and/As Institutions' curated by Biljana Ciric, Guangzhou Times Museum, Guangzhou, CHINA
- "Lit Up 2013", Aliwal Art Center, SINGAPORE
- "The Artist, the Book and the Crowd", The Substation, SINGAPORE
- "Singapore Biennale 2013: If The World Changed", Singapore Art Museum, SINGAPORE
- "Concept Context Contestation: art & the collective", Bangkok Art & Culture Centre, Bangkok, THAILAND
- 2012** "Wanderers 2 / Underground Site", 4th International Performance Art Festival Toyama, JAPAN
- "New Strange Faces", Valentine Willie Fine Arts, SINGAPORE
- "The Lecher of Art" The Substation, SINGAPORE
- "14th Asiatopia International Performance Art Festival", Bangkok, THAILAND
- "The First Venice International Performance Art Week", Venice, ITALY
- 2011** R.I.T.E.S. "Rooted In The Ephemeral Speak" #01/2011, The Substation, SINGAPORE
- "This Is Performance Art", Aberdeen and Glasgow, SCOTLAND
- "Negotiating Home, History & Nation: Two Decades of Contemporary Art from S.E. Asia, 1991– 2011", Singapore Art Museum, SINGAPORE
- "Video: An Art, A History", Singapore Art Museum, SINGAPORE
- "Singapore Survey 2011: Imagine Malaysia", Valentine Willie Fine Arts, SINGAPORE
- Future of Imagination 7, Goodman Art Centre, SINGAPORE
- "Currents: from Singapore in Macau", Ox warehouse, MACAU
- 2010** "Guangzhou Live", You You Gallery, Guangzhou, CHINA
- National Review of Live Art 2010, Glasgow, SCOTLAND
- Performance Art Laboratory Project (PALA Project) 2010 /"undisclosed territory#4", Padepokan Lemah Putih, Solo, INDONESIA
- Future of Imagination 6, Sculpture Square, SINGAPORE
- 9th International Performance Art, Turbine, Giswil 2010, SWITZERLAND
- Rencontre internationale d'art performance de Québec, Quebec, CANADA

- Survey from Singapore, FADO, Toronto Free Gallery, Toronto, CANADA
- 4 Directions from Asia, Grace Exhibition Space, Brooklyn, New York, U.S.A.
- "The winds project" encontro internacional da performance, Teatro TUCA, Sao Paulo, BRAZIL
- Action Script: Symposium on Performance Art Practice and Documentation in Asia, HONG KONG
- Performance Platform Lublin 2010, POLAND
- BONE 13 – Festival für Aktionskunst, Berne, SWITZERLAND
- 2009** International Performance Show-Ceramic Passion, 5th World Ceramic Biennale, Icheon, S. KOREA
- Infr'Action '09 -Festival International d'Art Performance, Paris, FRANCE
- Rasa Aksi-4 Artists From Singapore, Lublin, and, Warsaw, POLAND
- Live Action Göteborg 09, Gothenburg, SWEDEN
- Momentum- Platform for Performance-Art, Brussels, BELGIUM
- "Drawing As Form", Sculpture Square, SINGAPORE
- 10th OPEN International Performance Art Festival, Beijing, CHINA
- LIVE International Performance Art Biennale, Vancouver, CANADA
- Performance In Frames, Singapore Management University Gallery, SINGAPORE
- 2008** "Small East Co-prosperity Restaurant 08", Tokyo, JAPAN
- Intervene! Interrupt! Rethinking Art as Social Practice, University of California, Santa Cruz, USA
- Kết Nối : Vietnam-Singapore Performance Art Dialogue, Singapore Art Museum, SINGAPORE
- Performatica'08, Four Artists From Singapore, 26cc, Rome and La Casa Verde, Foligno, ITALY
- Blow!5- Performance Art Meeting between Singapore and Germany, Hildesheim & Ilsede, GERMANY
- The Artists Village: 20 Years On, Singapore Art Museum, SINGAPORE
- Infr'Action -Festival International d'Art Performance, Sète, FRANCE
- UP-ON First International Live Art Festival, Chengdu, Sichuan, CHINA
- 2nd Vital Chongqing International Live Art Festival, Chongqing, Sichuan, CHINA

- Inward Gazes: Documentaries of Performance Art in China & Asia, Macao Museum of Art, MACAU
- Future of Imagination 5, Sculpture Square, SINGAPORE
- Asiatopia, 10th Anniversary, Bangkok Art & Culture Centre, THAILAND
- 2007** National Review of Live Art 2007, Glasgow, SCOTLAND
- Perfurbance #3, "spiritual renewal", Yogyakarta, INDONESIA
- Là-bas-> Hyper Center in Helsinki, FINLAND
- IX Międzynarodowy Festiwal Sztuki Akcji "Interakcje 2007" Piotrkow Trybunalski; Bielsko-Biala, POLAND
- Made In China, Louisiana Museum of Modern Art; Humlebæk, DENMARK
- Future of Imagination 4, 72-13, TheatreWorks, SINGAPORE
- Maju Jaya – CHAOS Dab!, Jogjakarta National Museum, Jogjakarta, INDONESIA
- Vital 07: essence of performance, Chinese Art Center, Manchester, ENGLAND
- LONG' ACTION 07- rencontres franco-chinoises d'art performance, Sète FRANCE
- 2006** M1 Singapore Fringe Festival 2006, SINGAPORE
- Satu Kali, Kuala Lumpur, MALAYSIA
- Future of Imagination 3, The Substation, Singapore Art Museum, SINGAPORE
- TROUBLE #2, halles de schaerbeek, Brussels, BELGIUM
- acción!06MAD - III Encuentro Internacional de Arte de Acción. Madrid, SPAIN
- Ctrl+Alt+Del, Singapore Management University Arts Fest 2006, SINGAPORE
- 4th DaDao Live Art Festival, Beijing, CHINA
- S+S, 1, ALL_2, Shenyang, CHINA
- 7a*11d International Festival of Performance Art, Toronto, CANADA
- DEFORMES, Primera Bienal de Performance, Santiago, CHILE
- Birds Migration: Indonesia International Performance Art Event [IIPAE] 2006, Jakarta, INDONESIA
- Episode5: 12-Hour Performance, Sound and Video Festival, SINGAPORE
- 2005** Performance Site, Myanmar 05, Borders:withIN withOUT, NICA, Yangon, MYANMAR

National Review of Live Art, 2005 , Glasgow, SCOTLAND

Crossing Time International, Dartington College of Arts, Totnes, Devon, ENGLAND

3 Encuentro Internacional de Performance, Institut Valencia D'Art Modern (IVAM), Valencia, SPAIN

National Review of Live Art – MIDLAND 05, Perth, AUSTRALIA

Stopover, Japan Singapore Performance Art Meeting, FronT Room Gallery, SINGAPORE

Situations, Museum of Contemporary Art, Sydney, AUSTRALIA

REACH OUTLYING 2005 Tipalive Taiwan International Performance Art Festival, Taipei, TAIWAN

"UGNAYAN'05", 4th Philippine International Performance Art Festival (PIPAF), Manila, The Philippines

Spaces and Shadows: Politics of Fun, House of World Culture, Berlin, GERMANY

Self-portrait Performativ, langaut, Golberode, Dresden, GERMANY

BLURRR 5 biennial of performance art, Tel Aviv, ISRAEL

Bone 8, Schlachthaus Theater, Bern, SWITZERLAND

130 Bank Gallery, 10th Anniversary Commemoration Exhibition, Kitakyushu, JAPAN

National Review of Live Art, 2004, Glasgow, SCOTLAND

Perform:State:Interrogate: Performance Studies international Conference (PSi#10), The Substation, SINGAPORE

2nd DaDao Live Art Festival, Beijing, CHINA

Giving Water An Image, Hanoi University of Fine Arts, Hanoi, VIETNAM

Sea Art Festival, Busan Biennale 2004, Pusan, S. KOREA

Voice of Site, Tokyo National University of Fine Arts and Music, Tokyo, JAPAN

Sustainable, Tokyo National University of Fine Arts and Music, Tokyo, JAPAN

Future of Imagination 2, Sculpture Square, SINGAPORE

2003

Aciones en Ruta, Mexico City and Encuentro Intl de Performance Yucatan, Merrida, Mexico

The Future of Imagination, The Substation, Singapore

2002

"Alter-Native Dialogues", Video/ Performance collaboration with James Luna, Tokyo, Japan

Recontre Int'l d'art performance de Quebec 2002, LELIEU, Quebec, Canada

2001

EXIT International Festival for Unusual Live Performances, Cable Factory, Helsinki, Finland

2000

Critical Response, Ivan Dougherty Gallery, University of New South Wales, Sydney, Australia

Expo 2000, Performance with Black Market International, Hanover, Germany

TransEuropa -Theatre Festival 2000, Hildesheim, Germany

Artists Investigating Monuments - AIM projects, Raffles Landing Site, Singapore.

1999

Rând, Festival der Regionen, Zuckerfabrik Enns, Austria

The Third Asia Pacific Triennale of Contemporary Art, Queensland Art Gallery, Brisbane, Australia

Nokia Singapore Art 1999, Singapore Art Museum, Singapore

1998

Construction in Process VI - The Bridge, The Artists Museum, Melbourne, Australia

Sub-Fiction, Werkleitz Biennale 1998, Tornitz & Werkleitz, Germany

3rd Asian Performance Art Series, Tokyo, Japan

ZUG. Flexible:X, Performance Art Operation Work, Dresden, Germany

1997

SeptFest Art Conference-Multi-culturalism, The Substation, Singapore

1996

Recontre International d'art Performance Et Multi-media 1996, Quebec, Canada

Between the Visible and Invisible, Lahore International Arts Workshop, Pakistan

1995

2nd Nippon International Performance Art Festival, Tokyo & Nagano, Japan

Castle of Imagination, 3rd International Artists Meeting, Bytow, Poland

MA: East West Study Project, Dusseldorf & Darmstadt, Germany

1994

4th Asian Art Show, Fukuoka Art Museum, Fukuoka and Setagaya Art Museum, Tokyo, Japan

1993

5th Fukui International Video Biennale, Tawara, Fukui City, Japan

Sense Yellow, Concrete House, Nontburi, Thailand

1992

International Sculpture Symposium, Gulbarga, Karnataka, India

1990

TIME Show, Artists Village, Ulu Sembawang, Singapore

C.A.R.E.: Concerned Artists for the Environment, Artist Village, Singapore Art Festival, Singapore

1989

HAPPENINGS, National University of Singapore, Singapore

The Drawing Show, Artists Village, Ulu Sembawang, Singapore

Awards

2013

Artist-in-Residence, School of the Art Institute of Chicago, Chicago, U.S.A.

Artist-in-Residence, Contemporary Art of Japan, Saitama, Japan

2008

Artist-in Residence, Red & Grey Contemporary, Chengdu, China

2005

Cultural Medallion, Singapore

2002

Artist in Residence, La-Salle-SIA College of the Arts, Singapore

1998

Artist in Residence (Asia Europe Ministerial Meeting, Cultural and Arts Program) supported by Visiting Arts, Foreign and Commonwealth Office, Gasworks Studios, London, UK

Selected Residencies

2008

Artist-in-residence, Red & Grey Contemporary, Chengdu, China

2002

Artist in Residence, LASALLE College of the Arts, Singapore

1998

Artist in Residence (Asia Europe Ministerial Meeting, Cultural and Arts Program) supported by Visiting Arts, Foreign and Commonwealth Office, Gasworks Studios, London, UK

Workshops and Seminars

2013

School of the Art Institute of Chicago, Chicago, U.S.A.

2007

School of the Museum of Fine Arts, Boston, Massachusetts, USA

2006

NRLA (National Review of Live Art) International Winter School, Glasgow, Scotland

2005

LASALLE College of the Arts, Singapore

Nanyang College of Fine Art, Singapore

2004

Faculty of Fine Arts, Tokyo National University of Fine Arts and Music, Tokyo, Japan

Hanoi University of Fine Arts, Hanoi, Vietnam

University of Ulster, Belfast, Northern Ireland, United Kingdoms

2003

Universidad Autónoma Metropolitana, Mexico City, Mexico

Faculty of Fine Arts, Tokyo National University of Fine Arts and Music, Tokyo, Japan

2002

LASALLE College of the Arts, Singapore

Musashino Art University, Tokyo, Japan

2001

Musashino Art University, Tokyo, Japan

Faculty of Fine Arts, Tokyo National University of Fine Arts and Music, Tokyo, Japan

LASALLE College of the Arts, Singapore

Nanyang College of Fine Art, Singapore

2000

Nanyang College of Fine Art, Singapore

LASALLE College of the Arts, Singapore

1999

LASALLE College of the Arts, Singapore

1998

Norwich College of Art and Design, Norwich, United Kingdoms

1996

Faculty of Fine Arts, Tokyo National University of Fine Arts and Music, Tokyo, Japan

Public Collections

National Art Gallery, Singapore

Singapore Art Museum, Singapore

Fukuoka Asian Art Museum, Fukuoka, Japan

Queensland Art Museum, Brisbane, Australia

and other international private and corporate collections