



胡
財
和

OH CHAI HOO

Lifetime of Change 物换星移

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Foreword

By Helina Chan

Oh Chai Hoo was an art prodigy. He held his first exhibition at the tender age of 15 in a National Day group exhibition at the Victoria Memorial Hall, alongside many distinctive artists including pioneer generation artists Chen Wen Hsi and Cheong Soo Pieng. Oh started learning art at 14 years old, from his art teacher Sia Choon Pin at secondary school while he took extra art classes with Lim Kang Kee. Chai Hoo was discovered and mentored by Goh Sing Hooi a pioneer master water-colourist. Chai Hoo received his western academic painting training at the Nanyang Academy of Fine Arts, he also learnt traditional ink painting from See Hiang To and Tan Tee Chie until his graduation in 1982. In the 1980s and 1990s, he was prolific in producing works for corporations and hotels, and was left with little time, opportunity and encouragement to pursue creative ideas that stirred in his heart.

I first came across Chai Hoo's works on catalogue through artist Tay Bak Chiang, but the artworks of multiple colour tones and gaudy gold did not interest nor excite me. The artist's invitation to visit his studio to see other works in various medium – ink paintings, seal carvings, ceramic works – proved to be a fateful meeting that was to become the genesis of this solo exhibition. I liked what I saw in his studio – his black and white ink works which had for so long been hidden away, buried under the loads of gold and coloured commissioned works that had dominated his time and body of works for the last 20 years. These ink works were like a buried dream, missing the vision, time, place and ambition to become a reality, hidden away rather than admired and appreciated. They were very different from the works in the artist's catalogues, and obviously have not been seen by anyone to be appreciated. I was curious to know why such good works were not shared or exhibited, and Chai Hoo told me in his characteristic honesty that “no one liked them and no one wanted to buy”. As someone who loves ink paintings, I did not just see some good pieces of black and white ink works on rice paper, but I saw the tremendous potential of what Chai Hoo was able to create and encouraged him to pursue his passion in ink painting. Knowing that he has always been interested in stones and rocks, we also talked about the exciting possibilities of creating ceramic rock sculptures, as well as ceramic stone seal carvings.

Chai Hoo was emboldened to revisit his passion and started to create what has been in his heart for the past two decades. He believes in the honesty and truthfulness of working with ink, for unlike other types of paint, ink is immediate, honest and sincere. The moment the

brush is laid on the paper surface, the strokes are irreversible, and every trace of movement is captured by the ink, leaving no chance for correction. The honesty of the medium captures everything about the artist – the mood and personality, as well as the familiarity and mastery of his ink practice. Chai Hoo has since created the most stunning, prolific body of ink paintings almost overnight – the works that we are now presenting as his solo exhibition of ink works, ceramic rock sculptures and ceramic stone seal carvings; instead of part of a group exhibition which we originally planned. It thrills me when I rediscover an artist whose best talents are yet to be shown and shared to an appreciative audience.

Chai Hoo's natural talent is evident. His works are visually stunning, exuding a sense of quietude and solidity, and his technique is unique and original. Such an exhibition for Chai Hoo has been long overdue. His absence from the art scene for over ten years from 2002 to 2011 marked a dark struggling period of his life. His fatigue from working on too many commissioned works dried up the passion in his soul, and the passing of his mom affected him emotionally and psychologically, inadvertently creating a wall over time that insulated him from creating works from the raw emotions within his heart for the ten years. Yet it is such seasons of life that provides the solitude for the soul to mature and renew itself, and we see traces of this in his most recent works. Knowing these, the subject matter of rocks in this exhibition across all 3 medium of painting, sculpture and seal carving takes on even more meaning, as to the artist, he realizes the diminutive nature within our universe; in contrast, rocks live much longer than man, sturdy and solid, filled with the lines of life. Even for the ceramic stone seal carvings, it is not about the carvings but about the stone itself – the beauty and formation of nature as evidenced in the stone.

It has been a pleasure working alongside Chai Hoo and 'un-burying' his dream. Despite being an artist for most of his life, his work has been quiet in Singapore art scene for quite a long time, but once his passion was re-ignited, he created his best works thus far, within a short burst of time. I hope to encourage artists to develop and work on what they love and believe in their hearts, beyond commercially commissioned works that are often an execution of someone else's vision. After all, an artist's best works come from within themselves and their personal vision.

序言

陈荟妃 著

童年的胡财和很有艺术天份。他从十四岁开始跟随他中学老师谢俊频学习画画，同时也在学外班向林江奇老师学习油画和粉彩。在他十五岁那年他的画作被选和多位先锋代艺术家包括陈文希和钟泗宾一起在维多利亚剧院及音乐会堂的国庆节艺术展出。随后他被先锋代的水彩画家吴承惠老师发掘他的艺术天份并给予辅导。他在一九八二年进了南洋艺术学院接受西洋画培训，也先后向施香沱和陈世集两位老师学习传统水墨画。

在八十年代至九十年代期间，他以夜继日，固无休息为企业及酒店的空间创作大量的公共艺术作品。耗尽了精力却没机会为自己的新水墨想法的理念作一些探讨和尝试，母亲的离世也给了他很大的打击，他在二零零二年开始较少参与展览，把自己封锁有十年。

最近本地画家郑木彰给了我的几本财和的旧作品集，在作品集里看到的作品大多是金色色调有点俗气。之后财和邀请我去参观他的工作室。我看到的几张他新水墨创作与作品集中里的截然不同。我好奇的问：“为什么那么有新意的作品竟然没有被关注以及展出？”财和以他坦率的性格告诉我：“没有人喜欢呀，也没人要买呀”。我从九十年代初开始关注新水墨的创作和发展。从这些作品中，我看到财和很用心去创造自己的水墨语言。因为知道他喜欢石头和岩块，我们也探讨陶塑石雕以及陶塑篆刻的可能性。

过后，财和就开始尝试从新探讨自己在二十年前已想创作的新水墨作品。比起别的媒介，财和非常坚信于墨的坦诚，俐落和诚实。他说：“艺术天下墨在宣纸上的那

一刻时，就奠定了那画的模样和整张画面的成功与否。墨能够诚实的表达艺术家的性格，艺术家的精湛和成熟的技术都能在用墨过程中清晰表现出来。下了墨后的画面是不能再去改的。”

财和用自创的水墨技术创造这一系列作品，作品不但能在视觉上给观众带来冲击，也有带来一些寂静的禅意感。他喜欢观察宇宙的奥秘和微小的物质，通过水墨画，陶塑以及篆刻这三种看似简单的作品巧妙的创造出属于自己的语言。他说“相比之下石头却可以存在上千万年，它的那种纯粹，坚强，足以填满生命。即使是财和的陶塑篆刻也是如此，他通过陶塑把篆刻作品展现着自然山水的伟大以及璀璨的生命。”

财和这次个展中的作品，几乎都是在很短的时期中完成。展出的作品除了水墨画之外，也有几件新创作的陶塑石雕以及陶塑篆刻。本来我想要策展的群展，变成了财和的个展。看着这位多才的艺术家能重新创作出好的作品，我心中感到欣慰。这些水墨和陶塑创作对财和来说是晚了二十年！

我很荣幸能和财和合作这次的个展。很值得鼓励的是能看见他从新创作。我也希望有更多的艺术家能从心创作出独特、出众和有利的作品。

Ink Rocking

Oh Chai Hoo's recent works in ink
by Lee Chor Lim

Oh Chai Hoo (b 1960) knew he was destined to be an artist from a young age, even though he grew up under circumstances unlikely to point him to that vocation. Oh was born into a farming family in Jurong. As the youngest child, he was spared farm work and spent much of his time wandering the streams and swampy woods which made up the landscape of this western part of Singapore before its rapid industrialization.

Oh was a particularly attentive student in art class, savouring every moment of art-making. He took great pride in his creations. As a teenager and student at Jurong Secondary School, Oh learned from his favourite art teacher Sia Choon Pin 谢俊频, and took extra classes under Lim Kang Kee 林江奇 at the Jurong Community Centre, and also privately in Lim's simple house in Upper Bukit Timah, picking up the essential techniques in oil and pastel. Sketching and water-colouring one day in the mid 1970s, Oh was discovered by Goh Sing Hooi 吴承惠, the watercolour master of Singapore's 'pioneer generation', who then took Oh on sketching sessions along the Singapore River over many weekends to mentor him. As Oh recalls, it was a truly remarkable time to learn, as he was nurtured by teachers who still upheld idealistic notions about the transformative power of art.

Oh's talent was noticed by the elder artists, but he must have keenly felt it himself as well, for he abandoned conventional school education after high school, and enrolled himself without his family's knowledge at the Nanyang Academy of Fine Arts (NAFA). Here Oh continued to acquire the fundamentals of western academy-style fine arts skills, and received traditional training in Chinese ink painting from See Hiang To 施香沱 and Tan Tee Chie 陈世集.

In the 1980s and 1990s Oh was a highly prolific artist, churning out semi-abstract tableaux of textural mélanges of rice paper, metallic foil and sand with ink splashes, works that decorated hundreds of five-star hotel rooms and suites in Marina Square and similar projects in the region. He was compelled to innovate constantly with various techniques to create novel visual qualities and to try and refresh the increasingly formulaic style of his commissions. Oh ploughed on, for the good earnings from these commissions kept his family fed, and his children schooled and provided for.

This series of 39 works in ink on rice paper is an answer to the years of Oh's yearning to return to what he considers the most natural state of his art, and his favourite colour scheme – black and white. At a cursory glance, they seem like monumentalized paintings of strange rocks (qishi 奇石) in the style of 16th century Ming painters – Dong Qichang 董其昌, Mi Wanzhong 米万钟, or Wu Bin 吴彬. Mi, the descendant of the Tang calligrapher Mi Fu 米芾, inherited the his ancestor's obsession with rocks and asked Wu Bin, the Wanli 万历 court painter of Buddhist images, to make portraits of his lingbi rock collection.

Looking closer, however, Oh's works reveal a different view of the rocks and stones. They miniaturise vast natural landscapes into tableaux of concentrated textures. They are snapshots of Oh's fascination with the folds and striations in sandstones and granite, some of which Oh takes solace and inspiration from in the old quarries and hills of Bukit Timah, the only mountainous landform in Singapore, crowned with the island's highest peak.

In Oh's rock paintings, linear strokes depicting rock folds are organic, unplanned and at times haphazard. They are almost photographically realistic, as if captured on film negative to document the results of tectonic movements, squeezing and compressing hardened layers of minerals, slates, silicon, crystals; or like capturing with sedimentary patience millions of years of fluvial material. These paintings are a journey back into one's geography notes, or to the stupendous sight of magnificent mountains on one's trekking trips.

Oh's rocks are not composed with traditional Chinese brushwork, despite his mastery of this technique. In fact, their technique is an invention of Oh's: a testament to his unrelenting curiosity for textures, to his constant experimentation with techniques, many of which are self-developed, and his quest for technical simplicity and direct expression of ideas. A medium-sized house-painting brush saturated in bone-ash ink is deployed only to leave on rice paper the initial ink puddle and shapes, with which Oh creates the rocks as if by magic. He does so with a sheet pulled from the Singapore Chinese daily Lianhe zaobao, first covering and pressing it into the ink pool and then deftly lifting, pulling, fanning and dragging

it in rhythmic motions, his body bent and turning gently to let the ink-and-newspaper minuet simulate the folds and turns in rocks, as nature would have them. No table, all done on the floor of his attic studio. No fan, windows open, the air stifling warm but redolent with birds chirping and occasional vehicular purr.

Although he would start with an idea while twirling his ink-soaked brush, the unpredictability of ink flow and smudges that create the exquisite rock folds is the determining guide of the images created. Having devoted a lifetime to grasping every technique there is to make art, Oh now leaves much of his art-making process to chance and a trained intuitive alchemy in working with minerals, texture and velocity, just as in Earth's rock formation.

In titling his works, Oh is clearly tickled by the anthropomorphic forms conjured up in some works. *A Thousand Years*, for example, captures an old couple in diaphanous garments on the move holding hands. In other works, however, Oh leaves much space to his own as well as your imagination. *Murmur*, whose Chinese title *ninan* 呢喃 claims a certain classical poetic imagery, seems self-explanatory when read with the title. In *Confrontation*, the largess of the facing boulders softens the tension as suggested by the title.

A number of works in this series, ranging from 130 to 180 centimetres in length, offer spectacular vistas of a Rothkoesque meditative quality. Some like *A Thousand Years* as a *Fleeting Moment* and *Segments* are deliberately expansive, as if in a few millennia these hard masses will grow beyond the boundary prescribed by the margin of the paper, though the print-like texture may suggest a steadfast permanence of rock-form solidity. In these monumental works, in particular, as in some of the smaller works as well, Oh's belief in the impermanence of the material world, while marveling at the power of nature, such as the minute force of water that can cut the rocks (*Spring of the Mountain*) and the violence of wind that punches through to make a gateway (*Passage of the Wind*).

The 16th century collectors of rocks and critics of strange rock paintings often lamented that the painted images could never bring out the three-dimensionality of their subject, but Oh's rocks rest on rice paper and rise with the vitality of ink movements to a spiritual plane of imagination.

奇石记

胡财和最新水墨作品

李楚琳 著

按理说，胡财和成长环境并不利于塑造艺术家，但是他从小就知道画画是他命中注定的事。胡财和生于出旧裕廊大路旁农村。因为是么子家里不需他帮忙农务，常在工业化前夕的裕廊泽地溪涧游乐流连，接触大自然及田野风光。

入学后胡财和特别喜爱美术课，十分珍惜自己的作品，酷爱美术创作的一一点一滴。中学时期胡财和对美术的兴趣有增无减。除了在学校里热爱他最敬爱的谢俊频老师的美术课之外，还加入裕廊联络所 林江奇先生所开的画画班，甚至定时到林老师家远在武吉知马上段的小画室里加课。上世纪70年代胡财和开始作野外写生，一日巧遇本地水彩先驱大师吴承惠，吴发现少年洋溢绘画天分，此后无数的周末里携之写生于新加坡河畔，亲自授功。胡财和回想当年，总是缅怀那年代里在老师们的呵护下，在乡村淳朴的自然环境里学画，觉得那才是真正培养艺术的氛围。

老师们认为胡财和有天赋，他自己必定亦有同感。於是中学一毕业就瞒着家里擅自到南洋美专报名。此后除了学习正规西洋画学院派的基本功外，胡财和也向施香沱，陈世集等国画画家学习中国水墨画。

公元80与90年代岛国经济腾飞，商区不但高楼速起，五星饭店也陆续在闹市与填海地带耸起。当时胡财和常接手滨海及邻国大饭店室内装潢项目，巧妙地运用宣纸，金银箔，沙粒等素材设制抽象派的西洋画面，后再挥墨增添东方元素。这些作品风格辉华旖丽，脍炙商业口味，因此每项订单的委托件是数以百计的，不愧是当时多产的画家。高档的室内装设的美感需求千篇一律，胡财和却要求自己在固定的格式里寻找质感及技术上的创新与突破。酒店室内项目求量论速度，单调无变，但是 待遇不菲又稳定，为了养家育子，胡财和不厌其烦地默默耕耘。

本系列39水墨宣纸奇石图，舍弃艳彩，呈现的不仅是胡财和最喜爱的黑与白色彩组合，还更是他潜在的一种的胆识，一种酝酿多年的夙愿，终于让他返璞归真。乍看之下，这系列的画作有如明董其昌，米万锺，吴彬等明代画家所画之奇石山水。米万锺为唐代书家石痴米芾后代，传承先祖迷恋灵璧奇石之好，委托万历宫廷画师吴彬为他珍藏的奇石作画像，一时传为佳话。但是胡财和的作品与古时作品相比之下，篇幅与大小比古人之作还要夸大了。

仔细观看下，胡财和的奇石图并非仿古水墨山水，而是微型的地质岩石写真。它们记载着画家对岩石，如花岗岩及砂岩之钟爱，对地质剖面结构以及各种形状的层理的艺术诠释。胡财和住家位于本岛之峰武吉知马山侧，每日必到附近山旁或老石矿里散步，吸取来自花岗岩的灵感及慰藉。

胡财和的奇石图画法是自创的，没用上他原本运用自如的传统中国水墨法。这自创的画法及画作可说是他创作生涯与人生经历的一个美妙的总结——印证了他对岩石自然本质及纹样的追索，多年不断在画技上的创新求异，以及他近年秉持画法精简的风格，崇尚平白直铺的理念。胡财和奇石法，首先调好牛骨灰黑墨，用中小号油漆刷蘸饱了墨汁，湿漉漉地在高丽宣纸滑面上挥舞一两笔，顺手拈来《早报》一叶，覆盖于墨澤。然后他弓起背，指尖里的报纸小心翼翼地以小幅度动作把岩石的折纹，平行或块状等纹理挑，拉，扇，扯‘画’出来了，而岩石的形状也随着他身子与报纸的小步舞曲勾画而成。这阁楼里的画室没有画桌，画家或站或俯地作画。窗敞开着，没有风扇，树丛里传来的鸟鸣，及偶然的车声划过斗室里的炙热。

虽然下笔时是跟着脑子已有的初略意象而挥墨，一旦墨澤成形，它便随着画家的手势及挥动而变成一股自由无束的流力，自发性地构成纸上的画面。虽然胡财和对每种技巧了如指掌，收控自如，他并不刻意地去控制墨流的去向，而是让自己的手艺和直觉，流畅地与素材交融冲击，像地球地层与地心之间应均夷作用的节律而引发的造山运动。

画成之后，有些石状如人形，题名时就显露出胡财和的艺术思维。《相守千年》的石相如身着深衣襦裙的秦汉陶俑，老翁老妪手牵着手出游或散步，如此厮守千年，天长地久。除此，胡财和还是给予自己及观众很大的想象空间的。例如，《呢喃》借用的是古诗意境来意会画中双坨；而《峙》里的巨石重大如山，反而将抗衡的张力缓冲了。

本系列有数件长度介于130至180公分大小不等的大幅作品，只见纸上墨澤生韵，风度泰然，又含有马克罗斯科式 (Rothkoesque) 的神秘沉思感。其中《千年一瞬》《残卷》等作品气势巍巍，犹如山岳万千年后欲将超越纸面，但是线条瑰丽的山痕却早已像印刻版画，永恒不朽。胡财和对宇宙万变无测，对自然界的伟大的感叹，通过对山岳奇石的颂咏出来了。如《石上泉》水滴穿石，终有一日可以断石。又如《风吹过》——明明是经年风蚀凿穿的洞穴，胡财和却以幽默来致敬自然界的艺术创造力。

痴爱奇石的古人画了石谱石图才发觉一幅石画只能表现石的一面而已，“四面俱有奇观不能殚述”（明林有麟《素园石谱》）。胡财和在纸上以精湛而奇特的墨法，托以丰富的想象给予奇石图精神世界里的境界，可谓人石共鸣。



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Lifetime of Change
2014, 48 x 180cm
Ink on rice paper

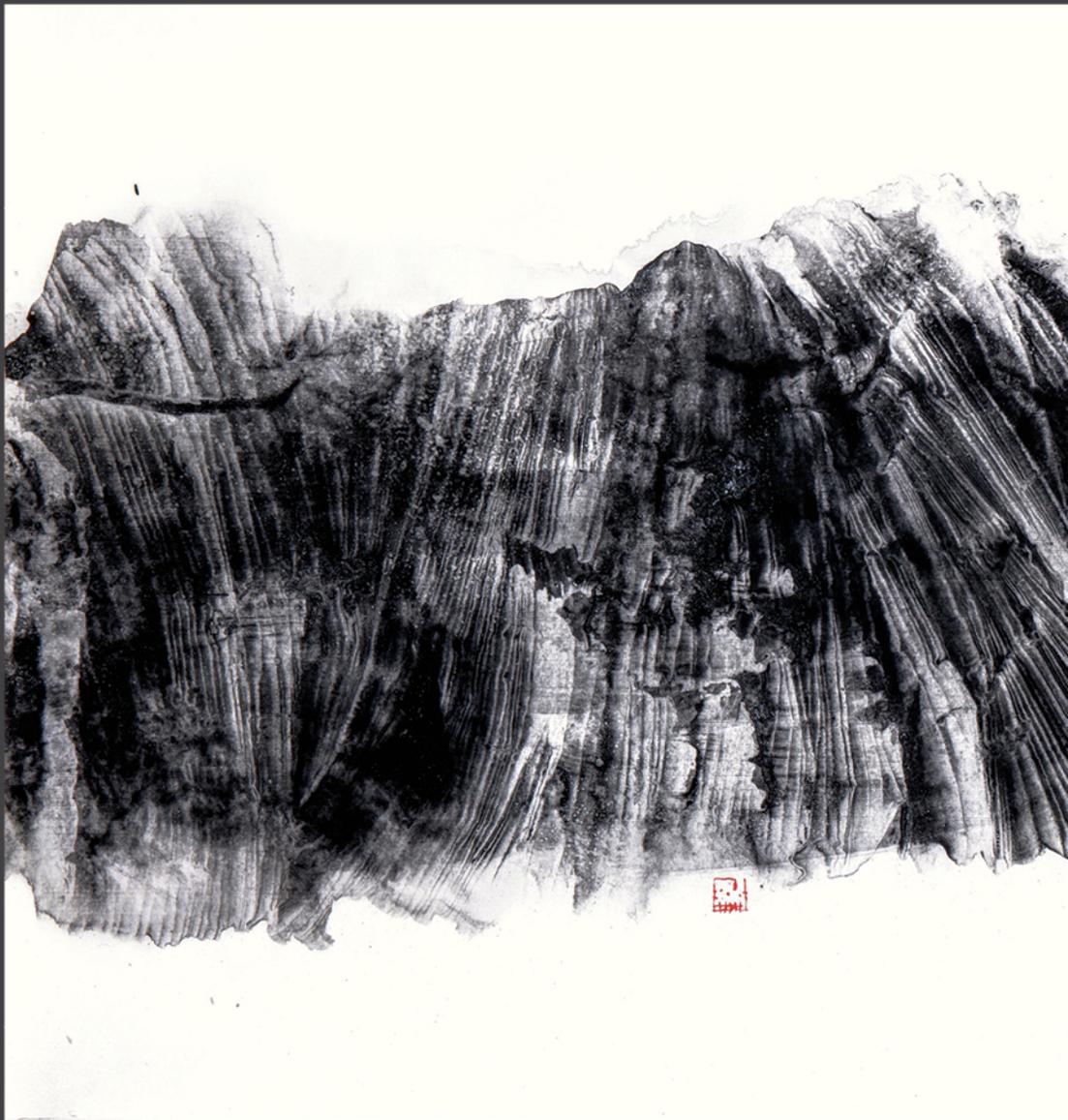




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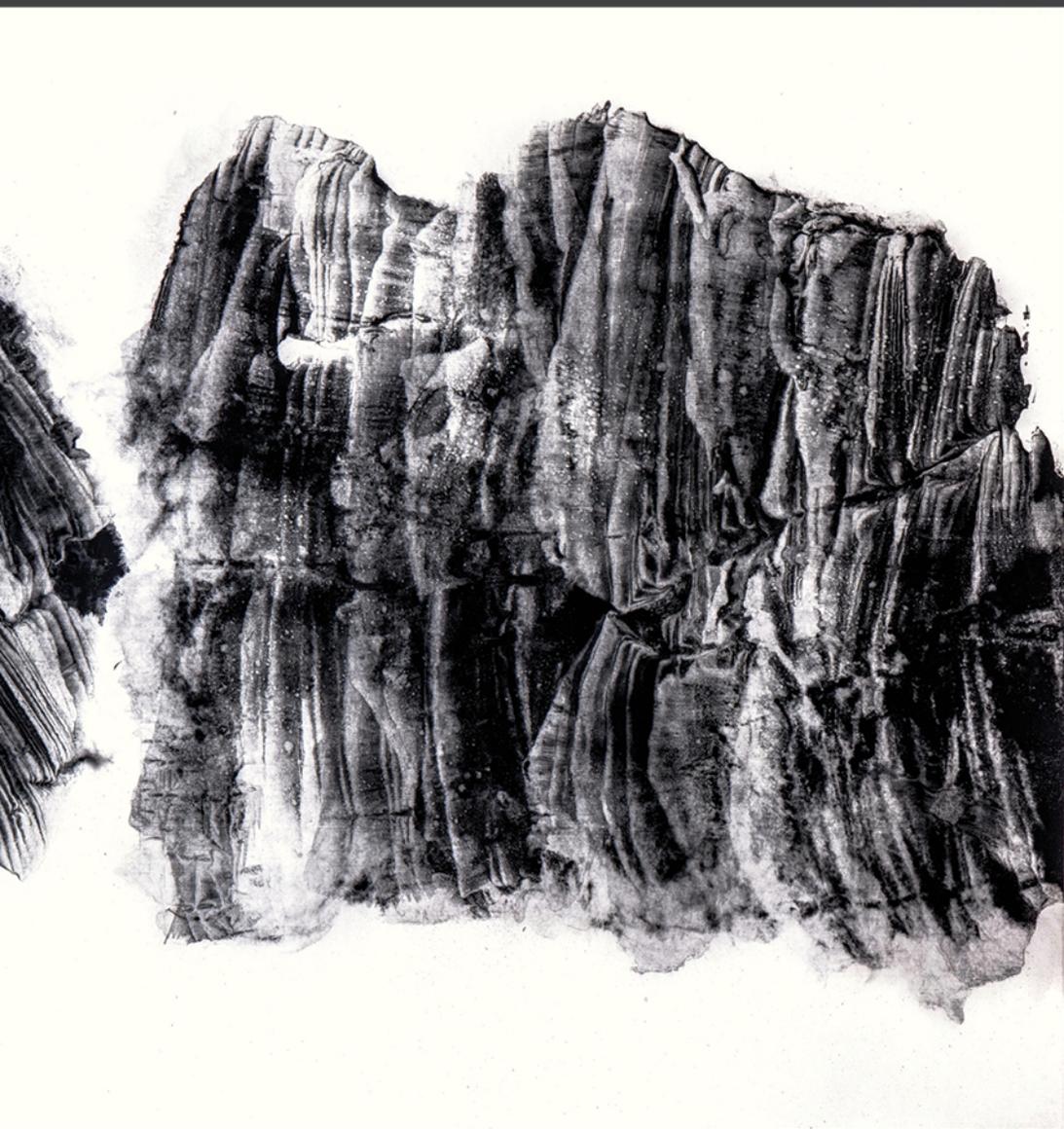
Fury of the Skies
2014, 48 x 180cm
Ink on rice paper

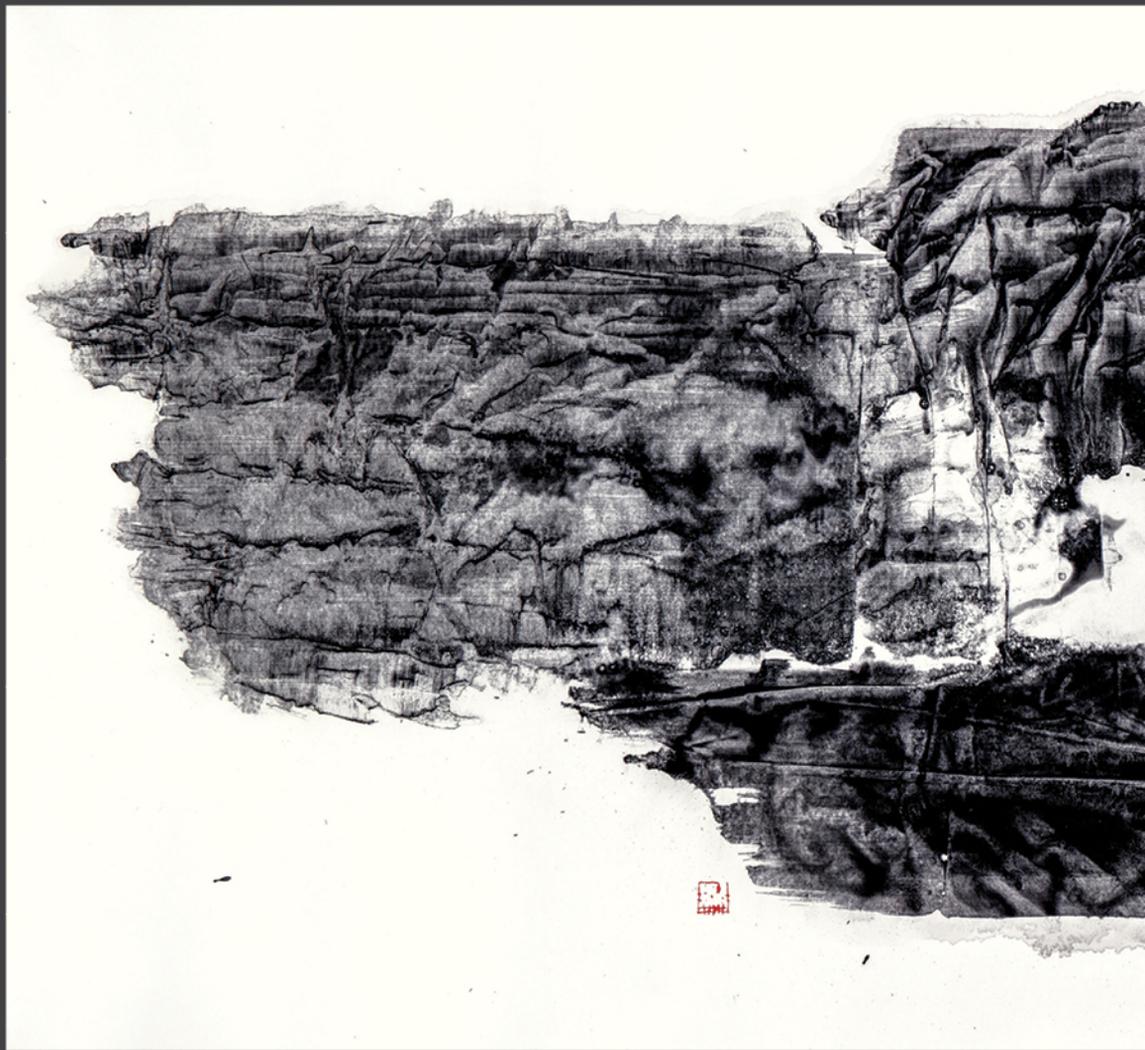




峙

Confrontation
2016, 68 x 130cm,
Ink on rice paper





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Fleeting
2016, 68 x 150cm
Ink on rice paper

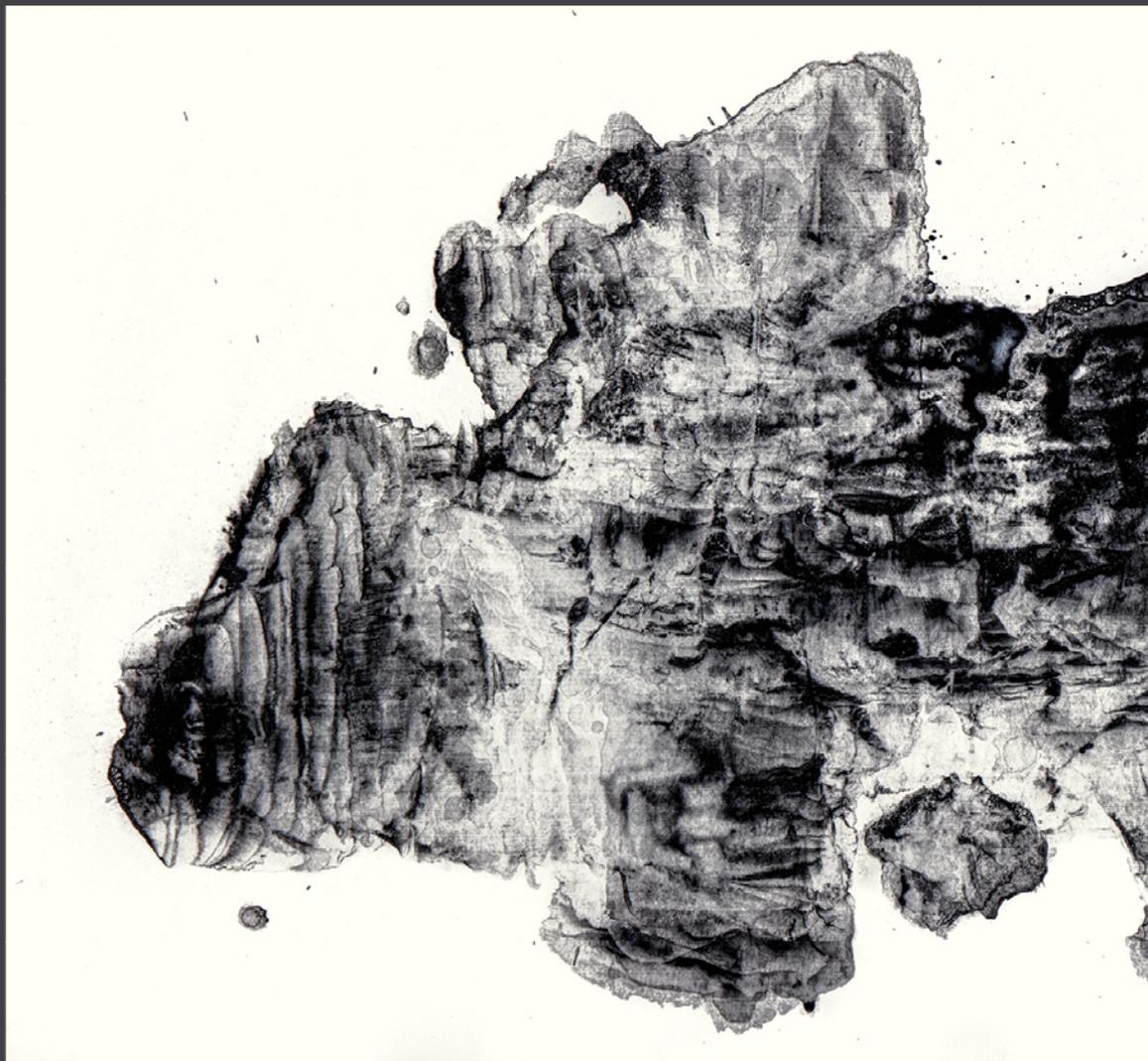




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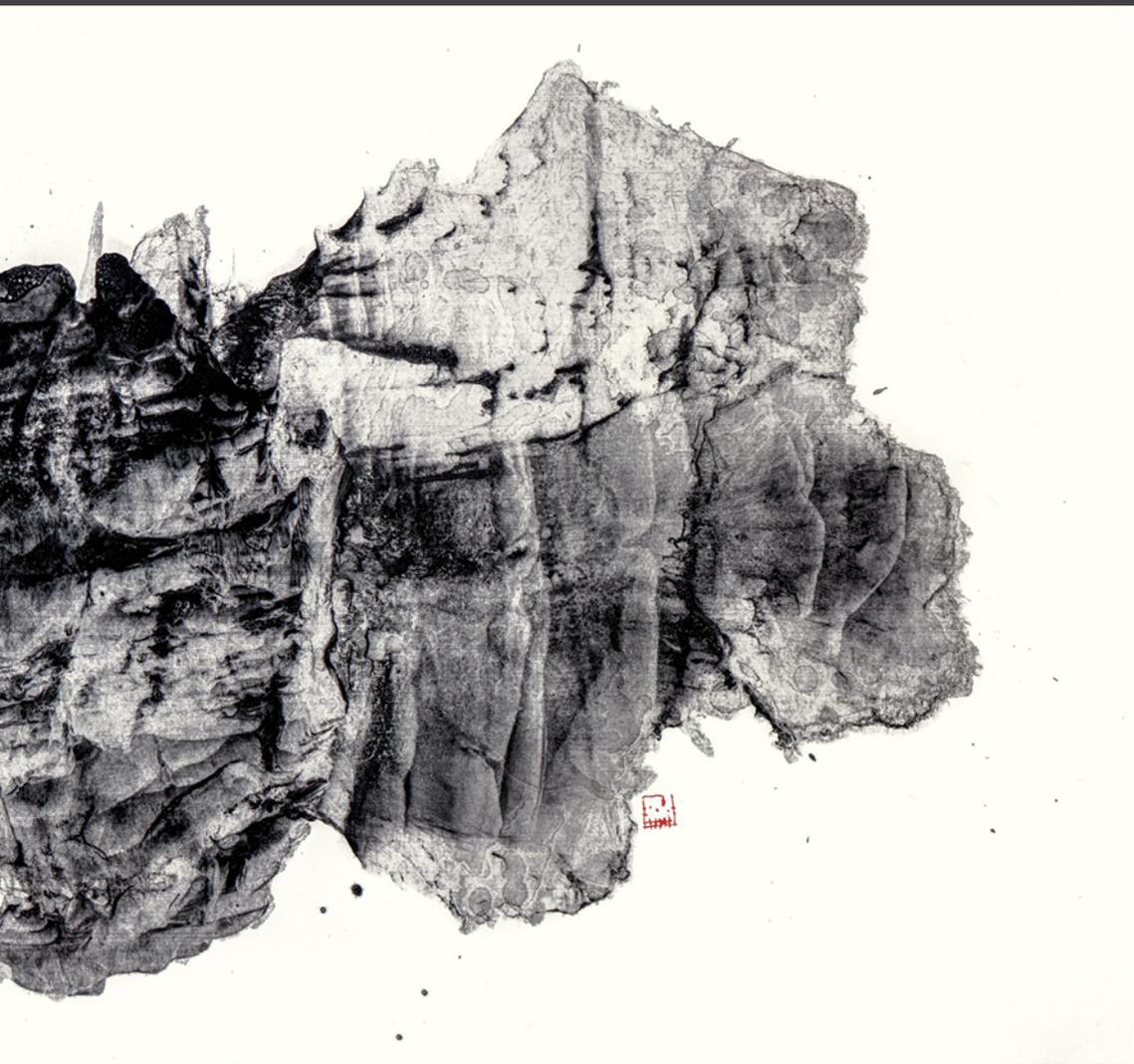
A Thousand Years as a Fleeting Moment
2016, 68 x 150cm
Ink on rice paper





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Existence
2016, 68 x 150cm
Ink on rice paper





残卷

Fragments
2016, 68 x 150cm
Ink on rice paper





历史
的
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Segments
2016, 68 x 150cm
Ink on rice paper





承

Bearance
2016, 150 x 68cm
Ink on rice paper



禅
心

Zen Heart

2016, 150 x 68cm

Ink on rice paper

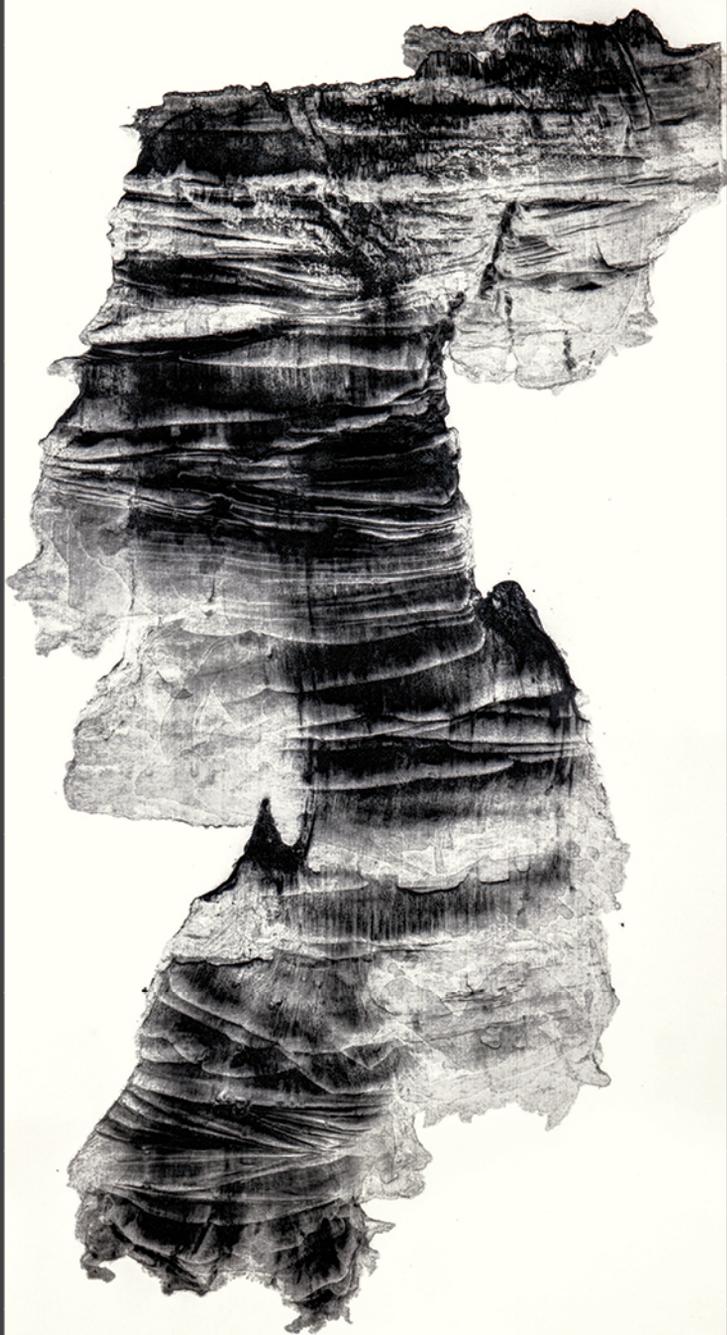


石之
梦

A Stone's Dream
2016, 150 x 68cm
Ink on rice paper

回
峰
叠
嶂

Winding
2016, 150 x 68cm
Ink on rice paper



石
韵

Serenity
2015, 150 x 68cm
Ink on rice paper





雨
季

Monsoon
2015, 136 x 68cm
Inkon rice paper

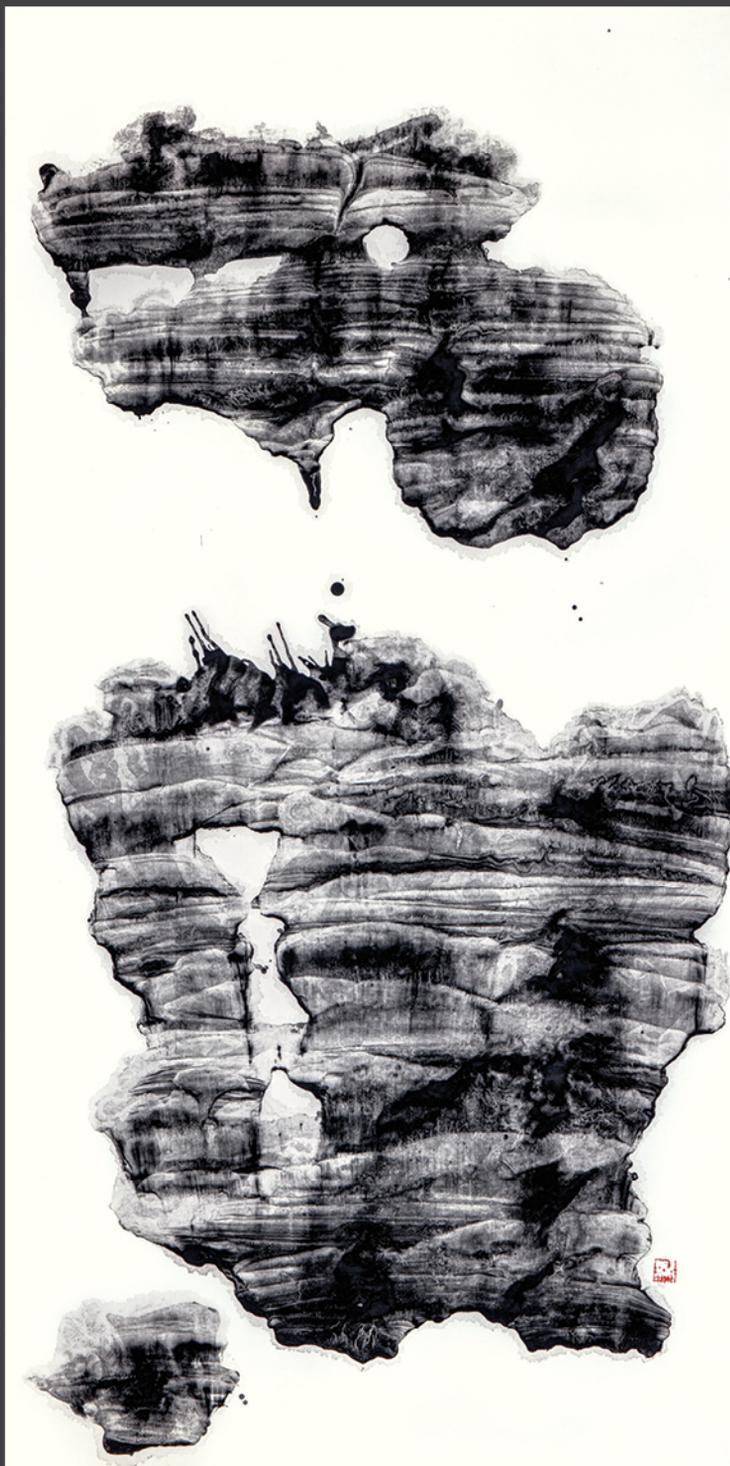


觅
其
源

Searching
2016, 136 x 68cm
Ink on rice paper

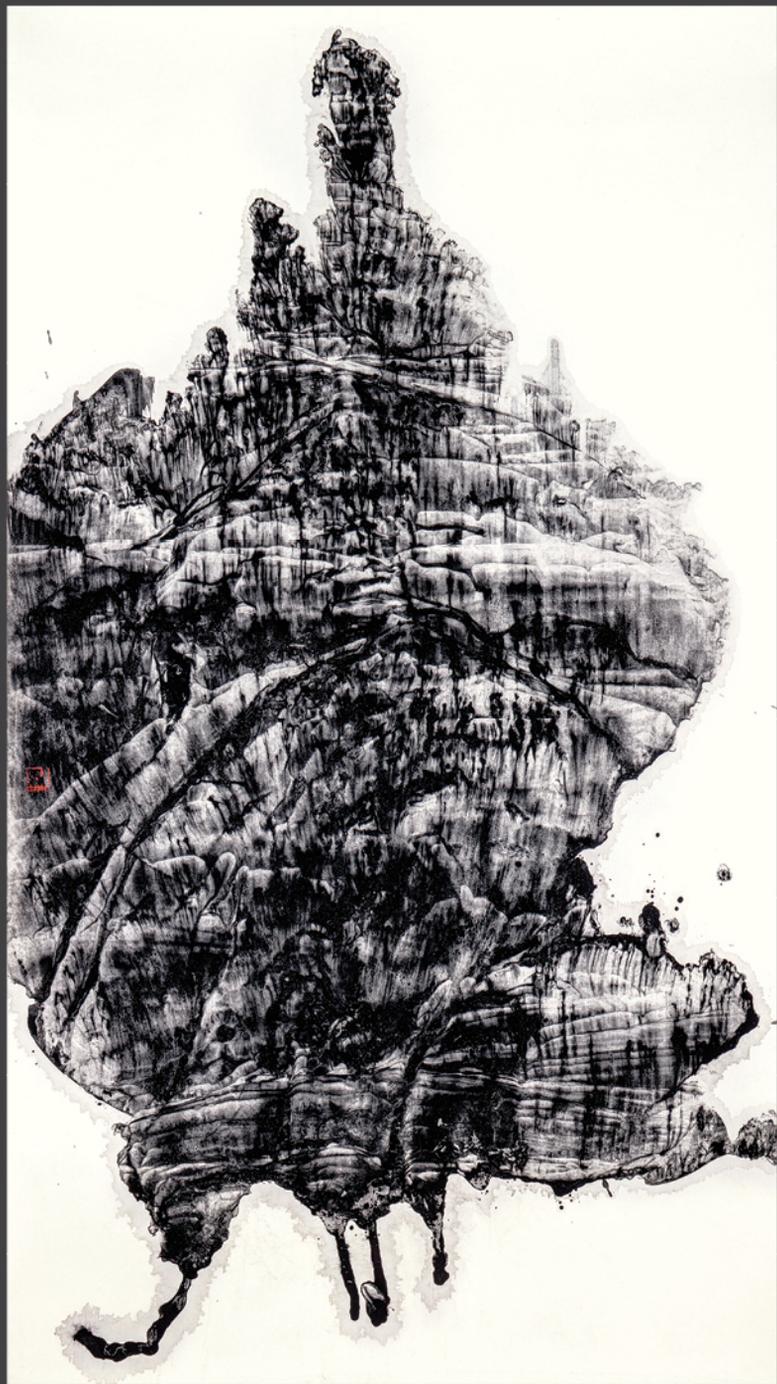
应
无
所
住

Just Be
2016, 136 x 68cm
Ink on rice paper



独
坐
大
雄
峰

Just Is
2015, 118 x 68cm
Ink on rice paper







独
舞

Solo
2016, 96 x 100cm
Ink on rice paper





石
上
泉

Spring of the Mountain
2016, 96 x 96cm
Ink on rice paper





风
声

The Sound of Wind
2014, 96 x 96cm
Ink on rice paper





相
守
千
年

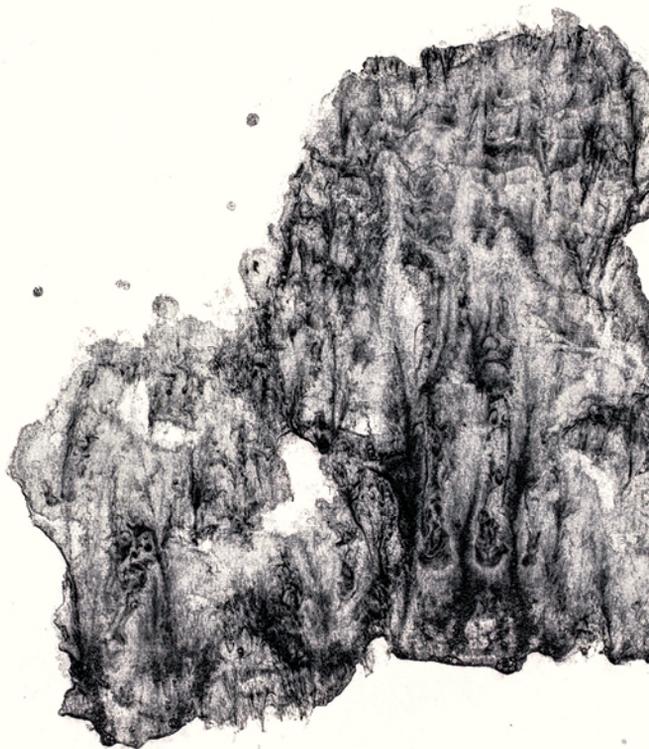
A Thousand Years
2016, 96 x 96cm
Ink on rice paper





云
山

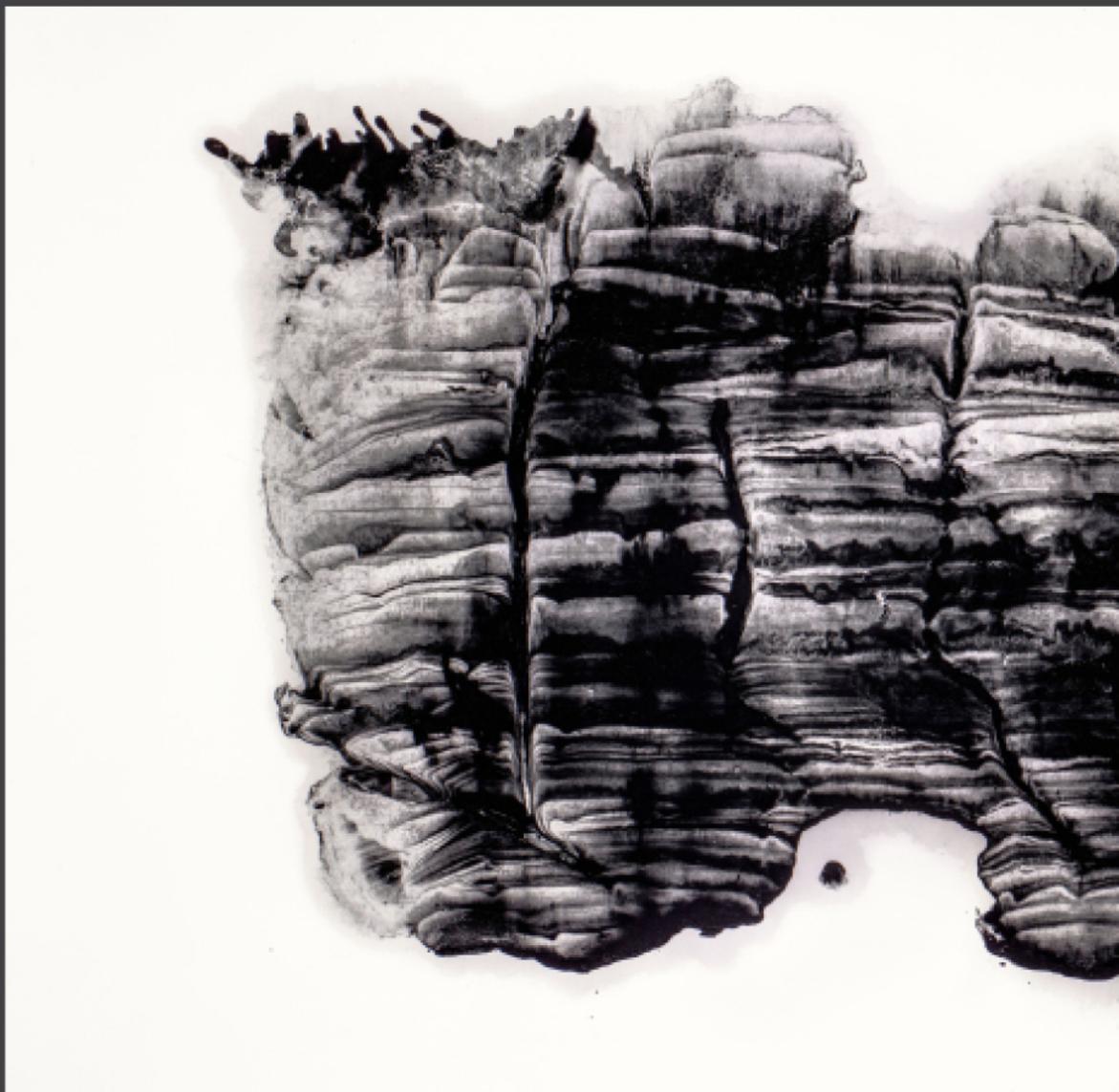
Mist
2016, 92 x 96cm
Ink on rice paper





等待

Waiting
2015, 46 x 70cm
Ink on rice paper





如
如

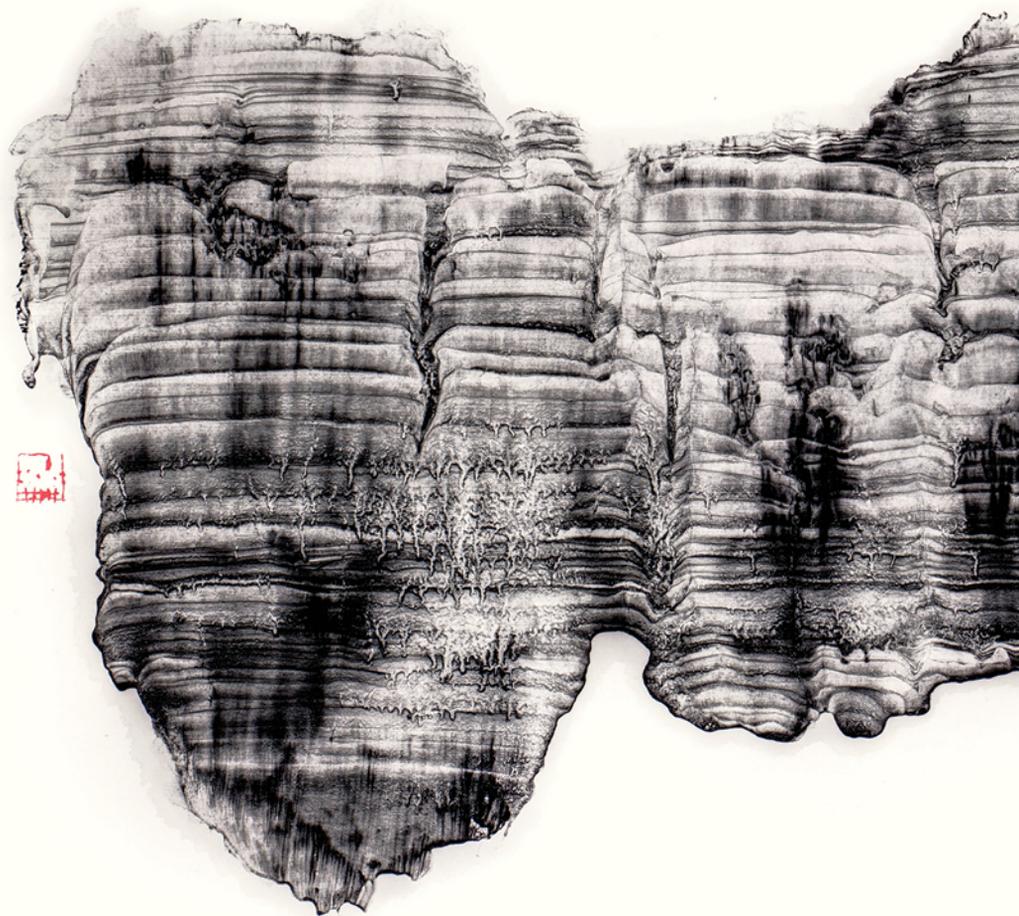
As It Is
2015, 48 x 70cm
Ink on rice paper





记
忆
的
空
间

The Space of a Memory
2015, 48 x 70cm
Ink on rice paper





雨
后
山
色

After the Rain
2015, 48 x 70cm
Ink on rice paper



仁
立

Standing
2015, 70 x 46cm
Ink on rice paper



飄
雨

Drizzle
2015, 70 x 48cm
Ink on rice paper



相
隨

Follow
2016, 68 x 50cm
Ink on rice paper



想
飞

Dreaming of Flight
2016, 68 x 50cm
Ink on rice paper



燦

Brilliance
2016, 68 x 50cm
Ink on rice paper



THE

The Gate
2016, 68 x 50cm
Ink on rice paper



向前

Movement
2016, 68 x 50cm
Ink on rice paper



母
与
子

Mother and Child

2016, 68 x 50cm

Ink on rice paper





呢
喃

Murmur
2016, 50 x 68cm
Ink on rice paper

不倚

Impartiality
2016, 50 x 68cm
Ink on rice paper





树
衣

Covered
2016, 50 x 68cm
Ink on rice paper





如
影
随
形

Companionship
2016, 50 x 68cm
Ink on rice paper





静
夜
思

Serene Night
2016, 50 x 68cm
Ink on rice paper





相伴雨季

Through the Monsoon
2016, 50 x 68cm
Ink on rice paper

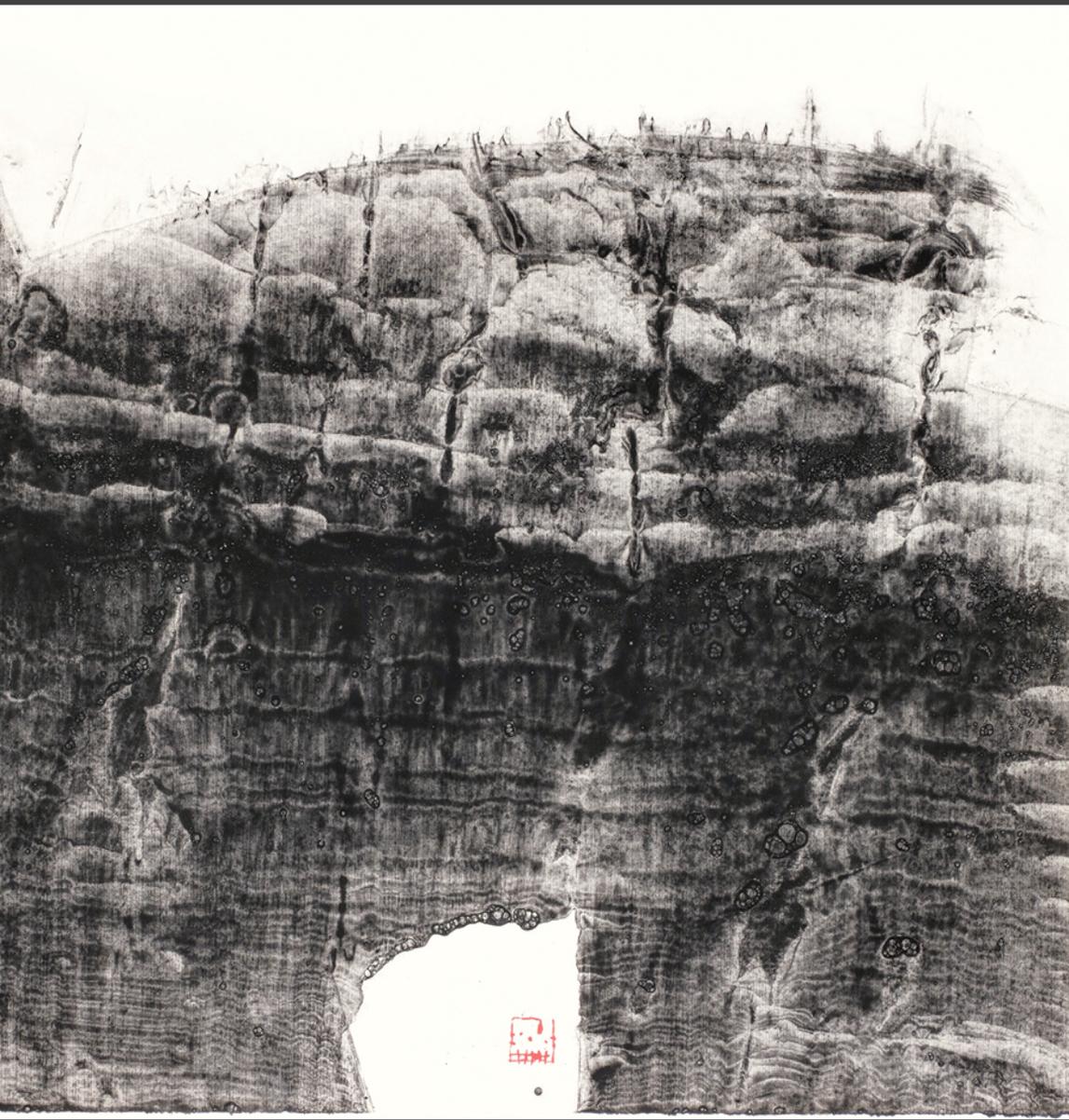




风
吹
过

Passage of the Wind
2016, 50 x 68cm
Ink on rice paper







迎
风

Embracing the Wind
2016, 48(H) x 35(L) x 26(W)cm
Ceramic
Base: 6(H) x 33(L) x 33(W)cm
Mahogany





傲雪

Proud
2016, 47(H) x 29(L) x 28(W)cm
Ceramic
Base: 0.5(H) x 30(L) x 30(W)cm
Black Perspex







石
语

Nature Language
2016, 40(H) x 16(L) x 16(W)cm
44(H) x 20(L) x 30(W)cm
Ceramic
Base: 5(H) x 62(L) x 30(W)cm
Mahogany

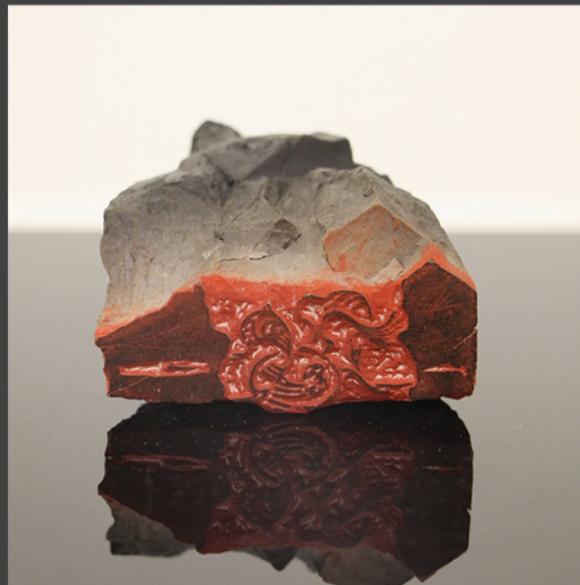


精灵的世界

The Fairy's world
2016







精灵的世界

The Fairy's world

2016,

Seal: 6.8 x 4.3 x 7.8cm, Ceramic

Plaque: 13.4 x 12 x 1.8cm





精灵的世界

The Fairy's world

2016,

Seal: 6.3 x 3.2 x 5.7cm, Ceramic

Plaque: 13.2 x 11.3 x 1.8cm





精灵的世界

The Fairy's world

2016,

Seal: 6.3 x 3.2 x 5.7cm, Ceramic

Plaque: 13.42x 11.2 x 1.8cm





精灵的世界

The Fairy's world
2016,

Seal: 8.5 x 3.5 x 8cm, Ceramic
Plaque: 13 x 12 x 1.8cm





精灵的世界

The Fairy's world
2016,

Seal: 8.3 x 4.2 x 6.3cm, Ceramic
Plaque: 14 x 10 x 1.8cm





精灵的世界

The Fairy's world
2016,

Seal: 7.2 x 2.9 x 4.9cm, Ceramic
Plaque: 15 x 13.3 x 1.8cm

履历

Curriculum Vitae

Oh Chai Hoo 胡财和 (b.1960)

Education

1982 Nanyang Academy of Fine Arts, Singapore

Solo Exhibitions

- 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

- 2015 These Sacred Thing – Jendela (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 Siaw-Tao Annual Art Exhibition, Singapore
Singapore Sculpture Society, Woodcarving Symposium
Nanyang Clay Group Ceramic Exhibition, Singapore
2012 “Ink (mo)”, Esplanade, Singapore
2011 Siaw-Tao Annual Art Exhibition, Singapore
Modern Creative Calligraphy Exhibition, Singapore
Singapore Sculpture Society 10th Anniversary Exhibition Nanyang Clay Group Ceramic Exhibition, Singapore
2010 Singapore Sculpture Society Exhibition
Siaw-Tao 40th Anniversary Art Exhibition, Singapore

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- 2009 Home, Artfolio Singapore
Nanyang Clay Group Ceramic Exhibition
- 2008 Fresh! Addition, Artfolio, Singapore
- 2006 Summer Soiree, Artfolio, Singapore
First, The American Club, Singapore
Sculpture Society (Singapore) Exhibition, Esplanade, Singapore
3rd Singapore Seal Engraving Art Exhibition, Paragon, 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
Seal Carving Exhibition, Singapore
- 2003 Modern Calligraphy Exhibition (Travelling Exhibition), China
GAM Art Exhibition (ceramic), Toyota City Art Museum, Japan
- 2002 Seal Carving Exhibition, Singapore
Tao Ren Wu Yu – Clay Speaks, 1st Asian Ceramic Exhibition
Nanyang Clay Group, Singapore
- 1999 San, Exhibition by Singaporean Artists, King's Road Gallery, London,
UK V'Spartio (Travelling Exhibition) at Asian and Pacific VSA Festival
in Osaka '99, Osaka, Japan
- 1998 V'Spartio (Travelling Exhibition), Artfolio SPACE, Singapore
Creative Calligraphy Exhibition '99, Singapore
- 1996 Siaw-Tao Art Exhibition, Shantou, China
- 1995 International Watercolour Exhibition, Taiwan
- 1994 Singapore Artist Speak Volume 2 Exhibition, Singapore
- 1993 Siaw-Tao Art Exhibition, Shanghai, Hangzhou
- 1992 International Watercolour Exhibition, Korea and Taiwan
- 1991 The Grand Discovery Art Exhibition, Singapore
International Watercolour Exhibition, Korea and Taiwan
- 1989 Nanyang Academy of Fine Arts Lecturer Art Exhibition

- 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, Arbour 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
- 2010 Siaw-Tao Achievement Award
- 1999 Highly Commendable Award, Abstract Medium 18th
- 18th UOB Painting Competition, Singapore
- 1992 Distinction in Visual Art Creation
Nanyang Academy of Fine Arts, Alumni Association, Singapore

Private and Public Collections

- Banque Indosuez, Singapore
BNP Paribas, Singapore
Changi Airport, Singapore
Crystal Jade Restaurant, Singapore
DBS Bank, Singapore
DBS Finance, Singapore
Hilton Hotel, Singapore
Intercontinental Hotel, Singapore
Koufu, Singapore
Littlefuse Far East, Singapore
Luxasia Pte Ltd, Singapore

Mandarin Hotel, Singapore
Marsh (S) Pte Ltd, Singapore
Mount Elizabeth Hospital, Singapore
National Museum Art Gallery, Singapore
Novotel Hotel, Singapore
Omni Marco Polo Hotel, Singapore
Orchard Hotel, Singapore
Raffles Marina, Singapore
Rasa Sentosa, Singapore
Regent Hotel, Singapore
Royal Holiday Inn Crown Plaza Hotel, Singapore
Saloman Brothers, Singapore
Shell Eastern Petroleum (Pte) Ltd, Singapore
Singapore Workforce Development Agency, Singapore
State Street Bank & Trust Co, Singapore
Wong Partnership, Singapore
Nikko Hotel, Kuala Lumpur, Malaysia
Hyatt Regency, Surabaya, Indonesia
Four Seasons Bali, Indonesia
Regent Hotel, Jakarta, Indonesia
Regent Hotel, Bali, Indonesia
Hotel Equatorial, Yangon, Myanmar
Sedona Hotel, Mandalay, Myanmar
Matsushita, Japan
Imperial Hotel, Taipei, Taiwan
Shangri-La Hotel, Qingdao, China
Munich Management Pte Ltd
Natexis Banques Populaires, BFCE
Singapore Heritage Board
Bank Brussels, Lambert



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