

Tay Bak Chiang

鄭木彰

漁樵
問？
「答」

The Fisherman
&
The Woodcutter



E-Published specially for the exhibition

漁樵問答 *The Fisherman and the Woodcutter* | A Solo Exhibition by Tay Bak Chiang
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Front Cover Images:

Tay Bak Chiang - *Lightness of Being / Lingguan Style*, 2018, 140 x 140 cm,
Acrylic and Pigment on Canvas

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Foreword

Helina Chan

Artist Tay Bak Chiang has always been intrigued by the *guqin* 古琴, one of China's oldest stringed instrument. The seven-stringed zither has been one of the four traditional arts from imperial China to now and was frequently referred to as the preferred instrument of the sages and literati. Viewed as a symbol of Chinese scholastic culture, the *guqin* is noble and elegant, possessing charming melodic tones which enriches the heart and elevates the human spirit. Tay started to use the *guqin* as an exploratory subject in his paintings since 2015. To him, it is not easy to understand the profound instrument hence he tries to do so through literature and music appreciation as well as reading modern martial arts novels.

Inspired by the classic *guqin* melody “Conversation Between a Fisherman and a Woodcutter” which serenades a carefree life amidst nature, Tay seeks comfort in the subtle and tranquil melodic tones. It echoes and serves as a metaphor that Tay yearns for as the way of life. He was attracted to its tune at an instant, and later to its elegant and refined melodic quality.

Tay chooses a new approach and medium in his creations to reinterpret the *guqin* — a familiar theme in traditional Chinese painting. He believes that his work should reflect the spirit of our time. Hence he chooses to compose the interpretative layers he discovers in the subject matter of *guqin* through his own unique visual language. This can be seen in his

序言

陳薈妃

古琴令藝術家鄭木彰感到好奇，木彰對這擁有3000多年東方歷史的樂器有著一份不明的喜愛。作為“琴棋書畫”文房四藝之首的古琴，造型高貴典雅，琴聲清淡和低沉卻神秘又迷人。自2015年開始，《古琴系列》已成為木彰繪畫創作題材之一。他以古琴作為創作至今，更越畫越投入。木彰表示如想要真正了解古琴並不容易，因為它內涵博大而深遠。因此他常常通過文學，現代武俠小說和聽樂曲等方法試圖去了解古琴。

平時沒耐心聽完平淡古琴曲的他，在聽了《漁樵問答》這首樂曲後找到了少有的共鳴於熟悉感。琴曲敘述著一位漁夫和一位樵夫在青山綠

水裡的對話。對話是關於兩位在大自然中過著無名無利的簡單生活。木彰說當他第一次聽到這曲子時只覺得旋律動聽，後來便不知不覺的不斷重聽。在曲子中，他找到了在自己生活中所嚮往的幸福，就如這首琴曲的高雅與脫俗。

在創作中木彰選擇以當代的手法和媒體去全新詮釋中國傳統繪畫常採用的主題 - 古琴。他認為他的創作應能反映當代精神與情境，因此以自己獨特的藝術語言表達他喜歡的主題和所嚮往的心境。在他的畫作裡，古琴帶了一些“極簡”的味道。就如2015年的《古琴系列》以及2018年的《九霄環佩／伏羲式》、《清微淡遠問琴

Guqin Series (2015), *Ninth Heaven Jade Ornament/Fuxi Style* (2018), *Lightness of Being/Lingguan Style* (2018), *The Conversation Between Fisherman and a Woodcutter/Shennong Style* (2018) and other works where the *guqin* is abstracted and portrayed as elegant, minimalist strokes. In addition, works such as *Music Left by the Saint/Lingji Style* (2018) and *Thunderous/Zhongni Style* (2018) where pieces of furnitures and the *guqin* are stacked, as well as the broken strings in *Bo Ya Breaks His Strings* (2018) shows Tay portraying the concept of imbalance. Such visual sensibility builds a powerful tension within his painting compositions. To

him, imbalance reflects the natural conditions of reality. *Flowing Water* (2018), *Clouds Over the Xiaoxiang* (2018) and *Transcendence* (2018) are latest attempts by Tay to combine *guqin* and nature. Not only does he use colour and tones to achieve subtle gradations and ink-like translucency to express the scenes of nature on canvas, he also uses stones as a dynamic form to present new layers of meanings that nature and the *guqin* is able to compose.

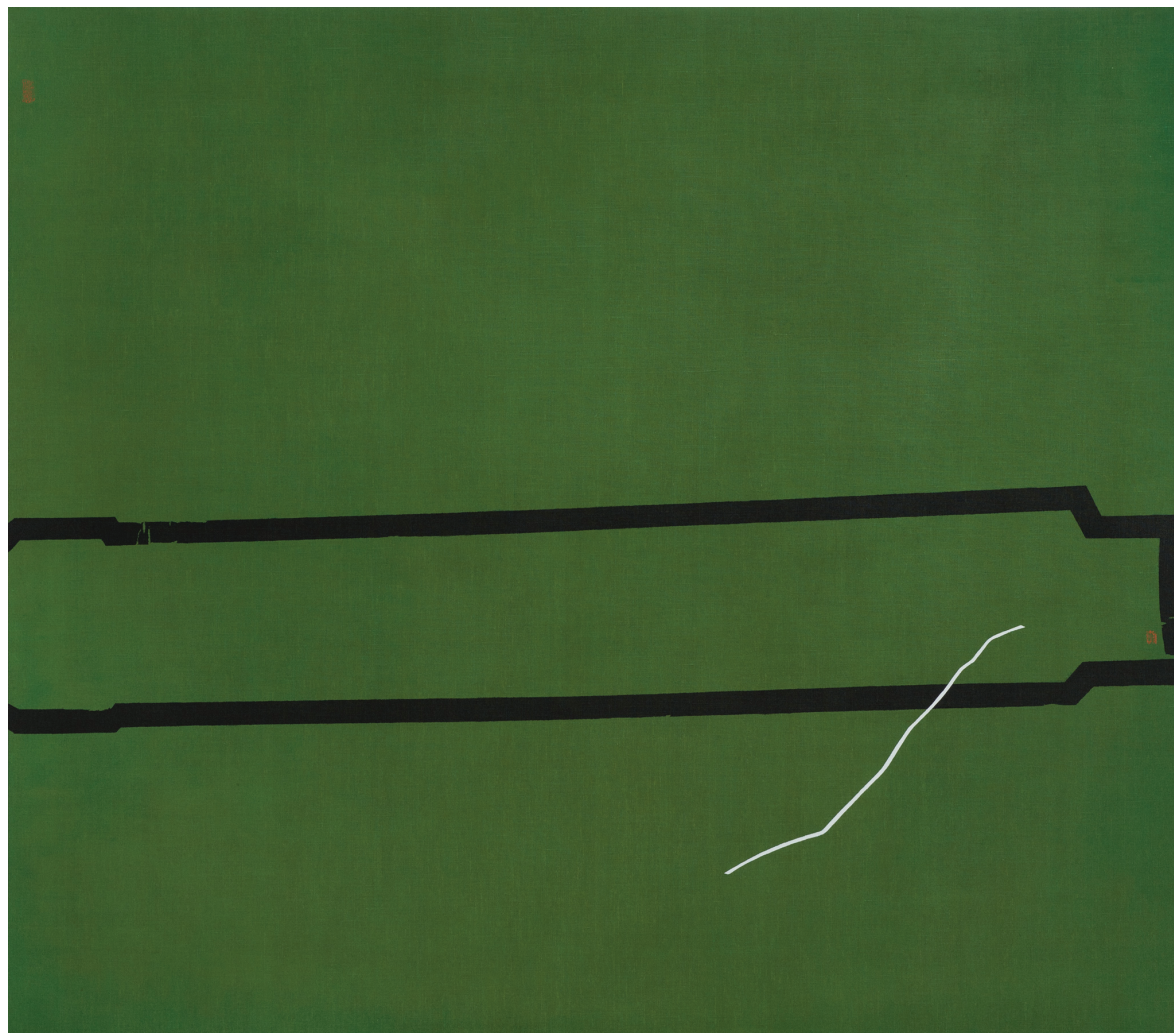
I am glad to witness and share with you Tay's developments in these recent years. I hope that you will like Tay's *Guqin* series as much as I do.

心 / 伶官式》、《漁樵問答 / 神農式》等作品，畫面中的古琴被平面化和抽象化，只剩琴體的勾線。此外，《大聖遺音 / 靈機式》（2018）和《奔雷 / 仲尼式》（2018）里折疊的家俱和古琴，特別是《伯牙絕弦》（2018）里斷弦紛飛的畫面也顯現出木彰對於“平衡”的那份理念。在這些畫面裡都會保留殘缺部分，因為他認為這樣才能隱含畫的張力。就如人生，他覺得不

平衡才是真實。而在2018年的創作《流水》、《瀟湘水雲》和《絕塵俗格鬼神》是木彰結合古琴與自然的新嘗試。他不但使用漸層顏色的手法來表達水滴等自然景象的感覺，也借用石頭來表達古琴與自然所能創造的不同層面。

我很高興能見證也與你分享木彰這幾年的發展，希望你也會和我一樣喜歡木彰《古琴系列》的創作。

Guqin Series: Green Silk
2015
140 x 160 cm
Pigments and Acrylic on Canvas



Guqin Series: Burnt Tail
2015
140 x 140 cm
Pigments and Acrylic on Canvas

Private collection

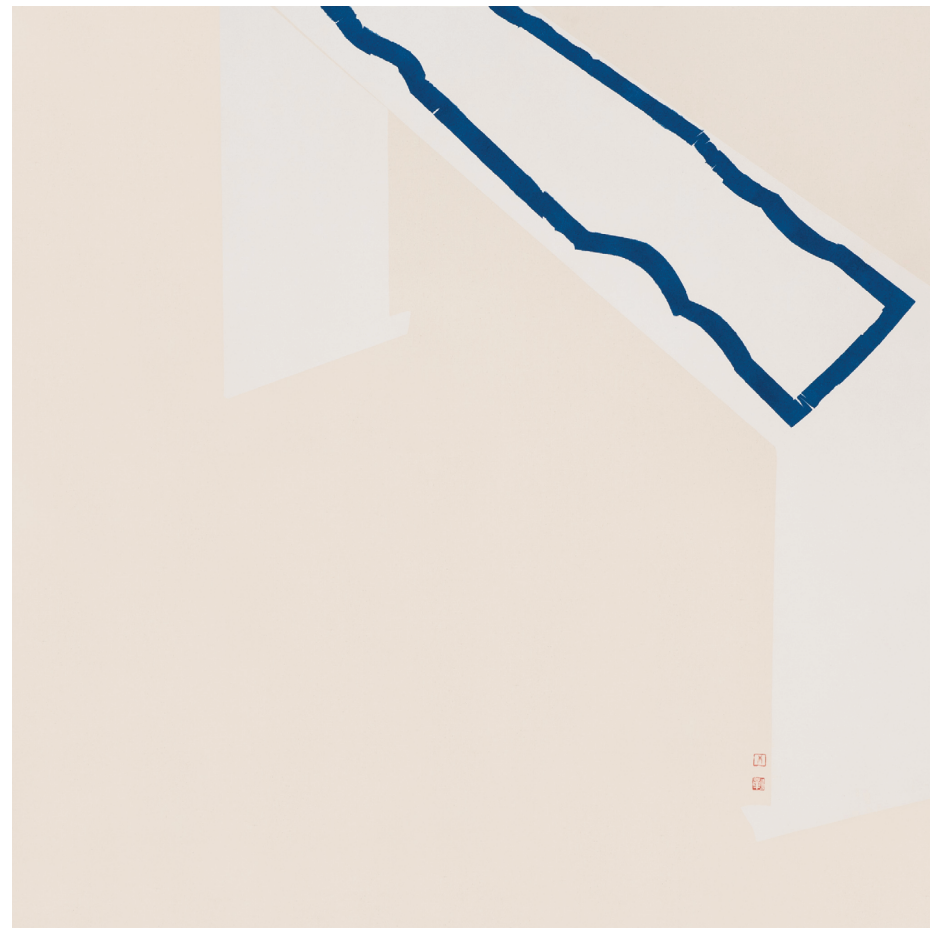


Guqin Series: Lingering
2015
140 x 140 cm
Pigments and Acrylic on Canvas

Private collection



Guqin Series: Sonorous
2015
140 x 140 cm
Pigments and Acrylic on Canvas



本来无一物，
何处惹埃

Originally There Was Nothing;
Where Can the Dust Settle
2015
100x100cm
Pigments and Acrylic on Canvas



Stringless Qin
2015
140x140cm
Pigments and Acrylic on Canvas



After the Feast
2015
140x140cm
Pigments and Acrylic on Canvas





笑
傲
江
湖

Laughing, Wandering, Swordsman
2015
50x160cm
Pigments and Acrylic on Canvas

Overtones
2016
100x100cm
Pigments and Acrylic on Canvas



Enduring
2016
70x70cm
Pigments and Acrylic on Canvas



雲
煙

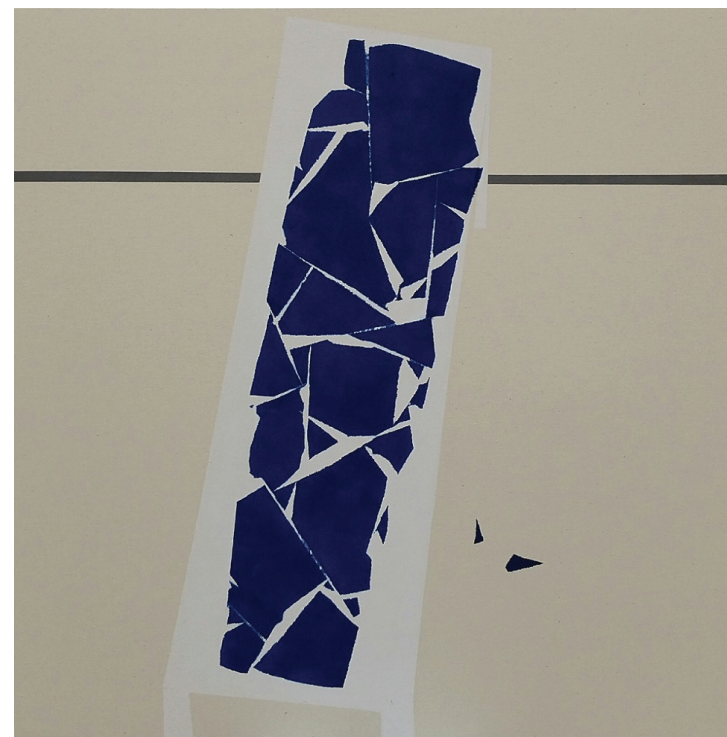
Misty
2016
70x70cm
Pigments and Acrylic on Canvas

Private Collection

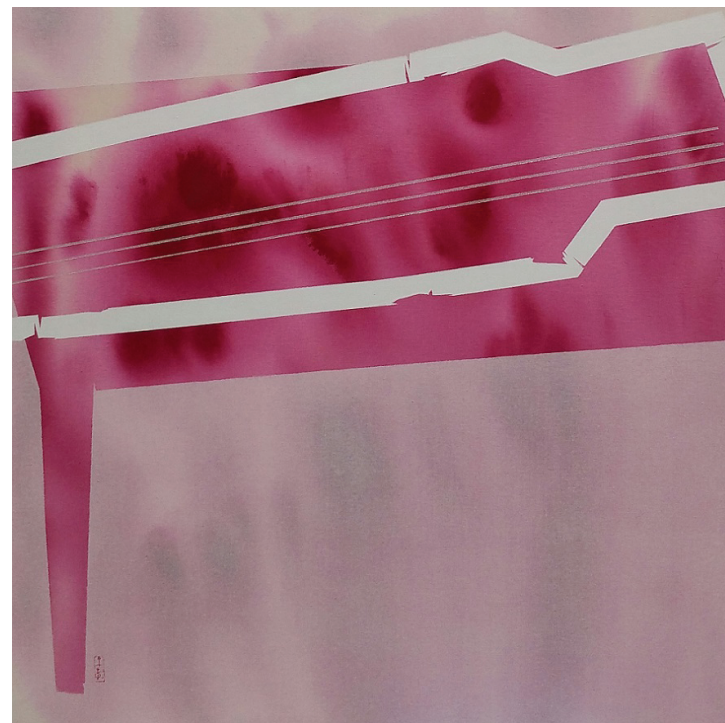


碎
片

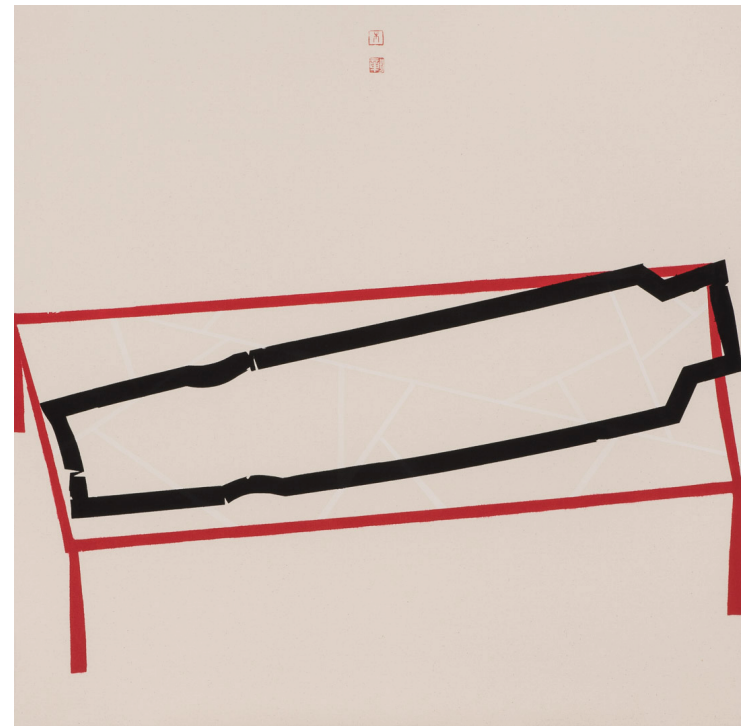
Shards
2016
70x70cm
Pigments and Acrylic on Canvas



Three Strings
2016
70x70cm
Pigments and Acrylic on Canvas



Heartstrings
2016
90x90cm
Pigments and Acrylic on Canvas



Conversation Between a Fisherman
and a Woodcutter / Shennong Style

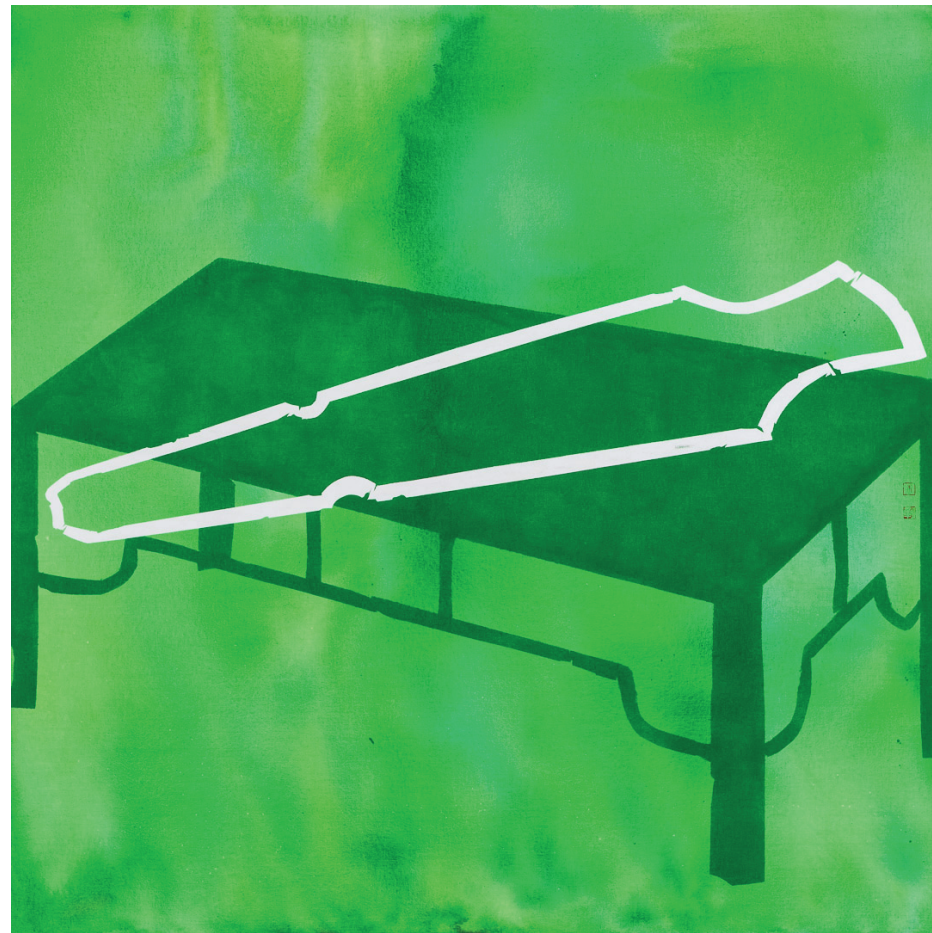
2018

140 x 140 cm

Acrylic and Pigment on Canvas

The conversation between the fisherman and the woodcutter in the streaming woods reflects a carefree life which serves as an inspiration to others about the true meaning of life.

漁人與樵夫於青山綠水間的對話，體現出悠然自得的生活情趣，讓旁人為之嚮往並領悟生命的真諦。



Rain Under the Eaves / Jiaoye Style
2018
140 x 140 cm
Acrylic and Pigment on Canvas



Flowing Water

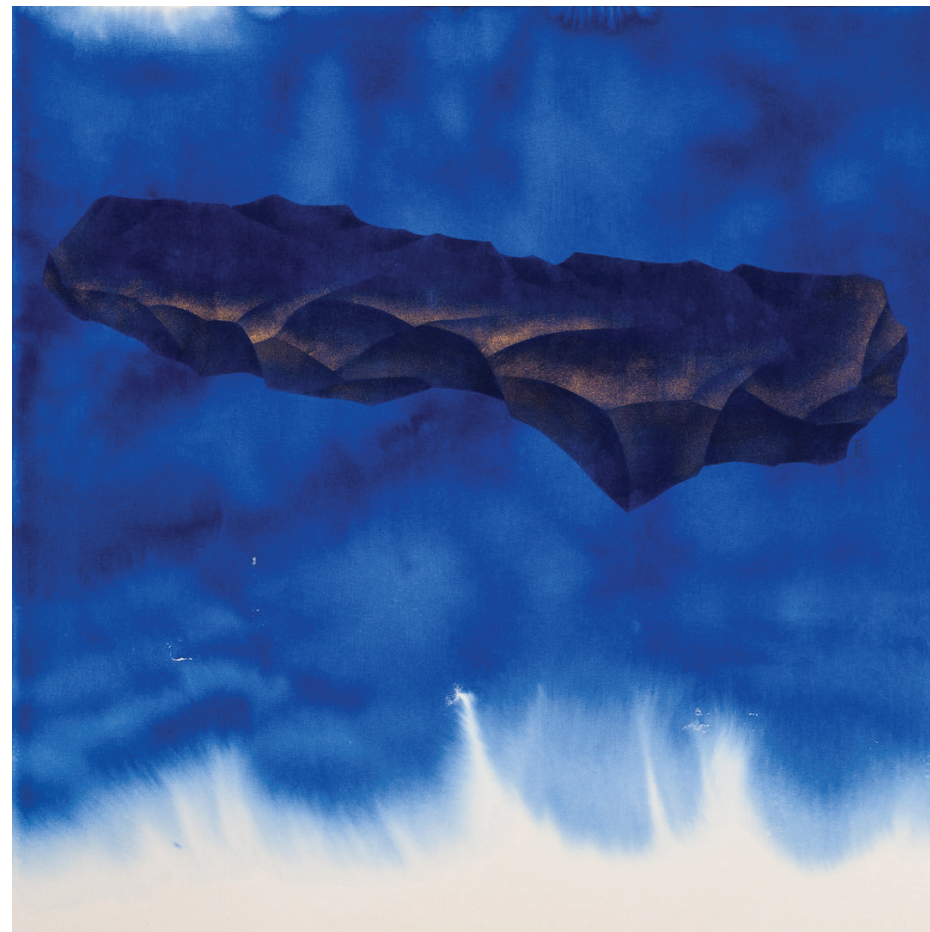
2018

140 x 140 cm

Acrylic and Pigment on Canvas

On 20 August 1977, Mr Guan Ping Hu played the entire run of *Flowing Water* lasting 7 minutes and 37 seconds long. On the recommendation of Zhou Wenzhong, it was engraved on a gold-plated bronze record disc and launched into space by the US "Traveler" spacecraft. Through time and space, it is said that this is a tribute to the beings of wisdom that may live in the universe.

1977年8月20日，管平湖先生彈奏的琴曲《流水》7分37秒的完整錄音，由周文中推薦，被刻在噴金銅唱片上，由美國“旅行者”號太空船發射到太空，經萬年不止，據說，這是向天空可能存在的智慧生物致意。



Clouds Over the Xiaoxiang
2018
140 x 140 cm
Acrylic and Pigment on Canvas

This song is the masterpiece of Guo Chuwang, founder of Song Dynasty's Zhe school of *qin* players. At that time, Yuan soldiers had invaded Zhejiang, and Guo Chuwang moved to Hengshan, Hunan Province, where he often sailed along the Xiao and Xiang rivers. Whenever he looked towards Jiuyi Mountain, it was always covered by clouds and mist, arousing his feelings about the incompleteness of the mountains and rivers and the fleetingness of time. This conveyed a sense of melancholy and sentimentality for him.

此曲為宋代浙派琴家創始人郭楚望的代表作。當時元兵南侵入浙，郭楚望移居湖南衡山附近，常在瀟、湘二水合流處遊航。每當遠望九嶷山為雲水所蔽，激起他對山河殘缺、時勢飄零的感慨，借水光雲影，以寄抑鬱、眷念之情。



Transcendence
2018
140 x 140 cm
Acrylic and Pigment on Canvas



Solitude / Lingji Style
2018
140 x 140 cm
Acrylic and Pigment on Canvas



Ninth Heaven Jade Ornament / Fuxi Style

2018

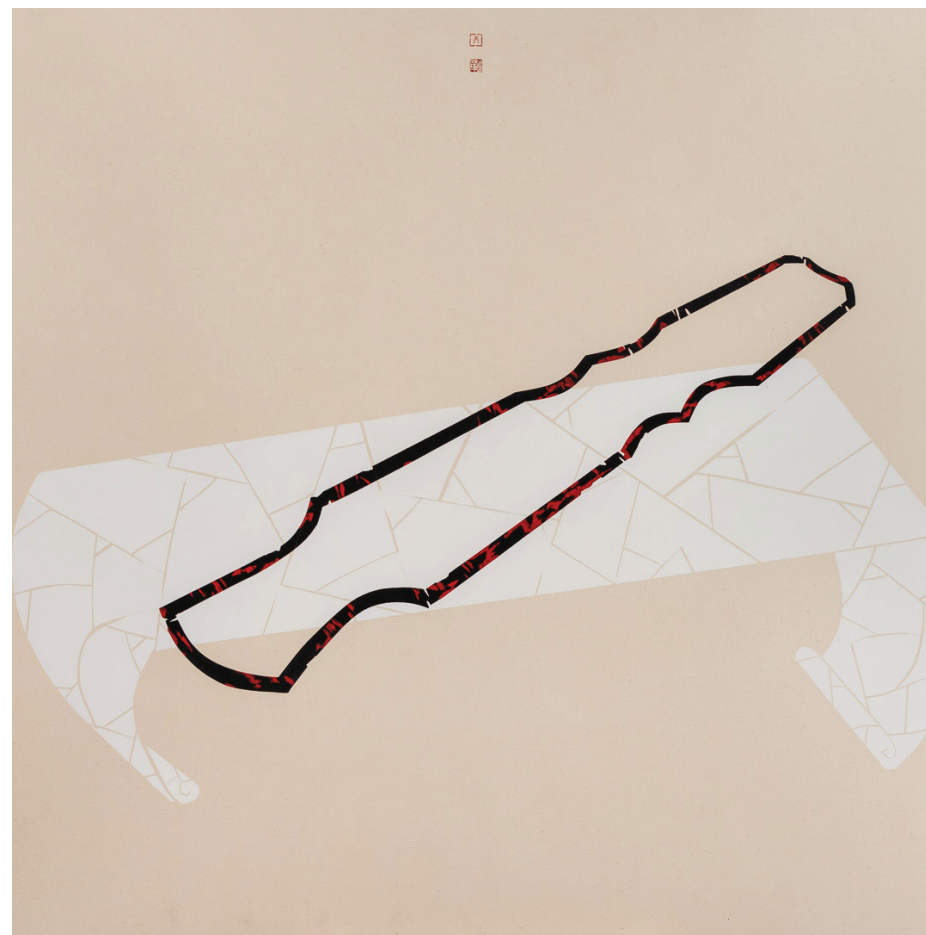
140 x 140 cm

Acrylic and Pigment on Canvas

There are less than twenty Tang Dynasty *guqins* in the world that have been inherited through the generations. Among them, there are four of the *qin* named “Ninth Heaven Jade Ornament” and the one belonging to the collection of Beijing’s Palace Museum is the most famous.

The “Ninth Heaven Jade Ornament” *qin* was made by Lei Wei, who was of the first generation of the prominent Lei family known for making *qins* in Sichuan. The sound of the *qin* was gentle yet strong, relaxed yet rounded, and it was known as a “great Tang artefact” and an “exquisite object”.

據說全世界只有不到20把唐代古琴傳世，
其中名為“九霄環佩”者共四把，而以收藏
於北京故宮博物院的最為著名。
此琴由四川斫琴世家雷氏第一代雷威所制，
琴音溫勁鬆透，被琴家視為“鼎鼎唐物”
和“仙品”。



Thunderous / Zhongni Style
2018
140 x 140 cm
Acrylic and Pigment on Canvas



Lightness of Being / Lingguan Style
2018
140 x 140 cm
Acrylic and Pigment on Canvas

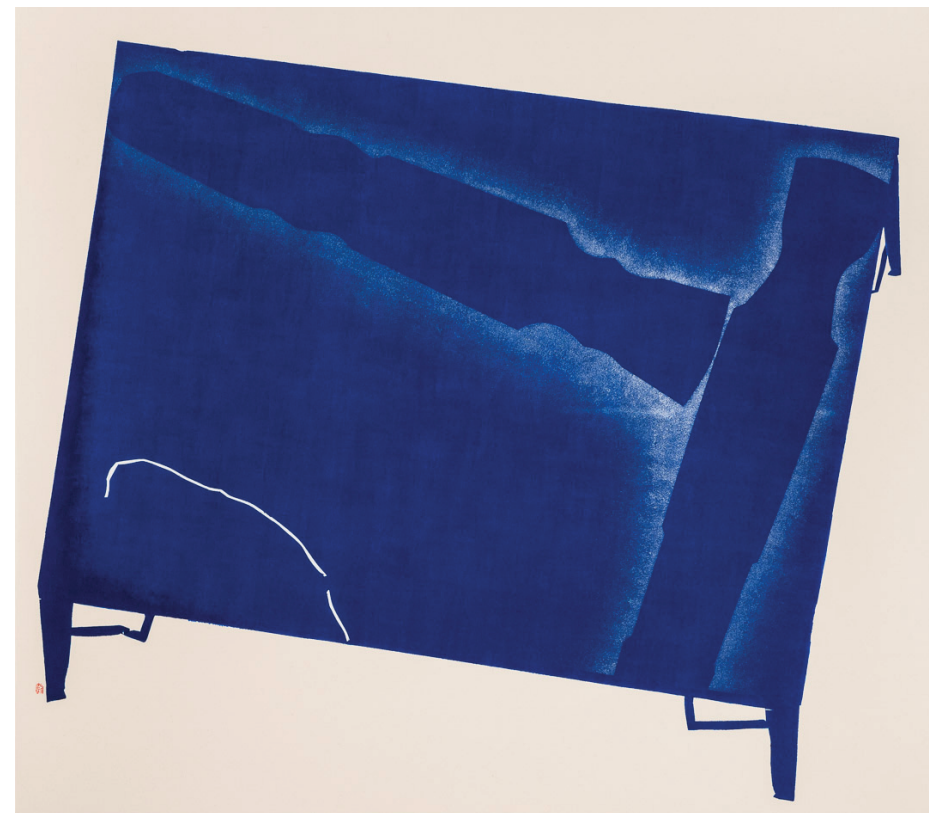


Sunset / Luoxia Style
2018
140 x 140 cm
Acrylic and Pigment on Canvas



Guqin player Pei Tiexia had a rich collection of guqin, especially his precious large and small sized *Leiqin* from the Tang Dynasty known as the *Twin Lei* (*Shuang Lei*). After the Revolution in 1950, the family declined due to persecution by the authorities. When the *qin* came under threat, he responded with great emotion, telling his wife Zhen Mengying, "Both you and me hold the twin *Lei*'s as our own lives. If it comes down to this, for what have we left to live for!" He and his wife took the two *qins*, smashed them to pieces and burned them, and took their own lives by overdosing on soporific drugs. Pei Tiexia left his last note pressed by an inkstone: *It is originally empty, from where is there object. Doing away with object and following the heart, and instantly one becomes the Buddha (enlightened one).*

古琴家裴鐵俠所收藏的古琴豐富，尤其是唐代的大、小雷琴最為珍貴。1950年由於家中遭遇變革，土改期間飽受批鬥，在某個夜晚與妻子沈夢英將雙雷擊碎，同時服毒自殺，留下遺言：本來空寂，何有於物。去物從心，立地成佛。



It Is Originally Empty; Where Is the Object From? /
Zhongni Style, Fengshi Style
2018
140 x 160 cm
Acrylic and Pigment on Canvas

本來空寂，何有於物
／
仲尼式、鳳勢式

Soul Mates / Shikuang Style
2018
140 x 140 cm
Acrylic and Pigment on Canvas



Music Left by the Saint / Lingji Style

2018

180 x 140 cm

Acrylic and Pigment on Canvas

1947年，主持故宮古物館工作的王世襄發現它與錫寶臣舊藏的“大聖遺音”琴完全一樣，知為中唐珍品，立即移藏於珍品文物庫，最後請來管平湖為之修理，才讓這件稀世之寶重新煥發神采，也是至今保存最完整、最優美的唐琴。

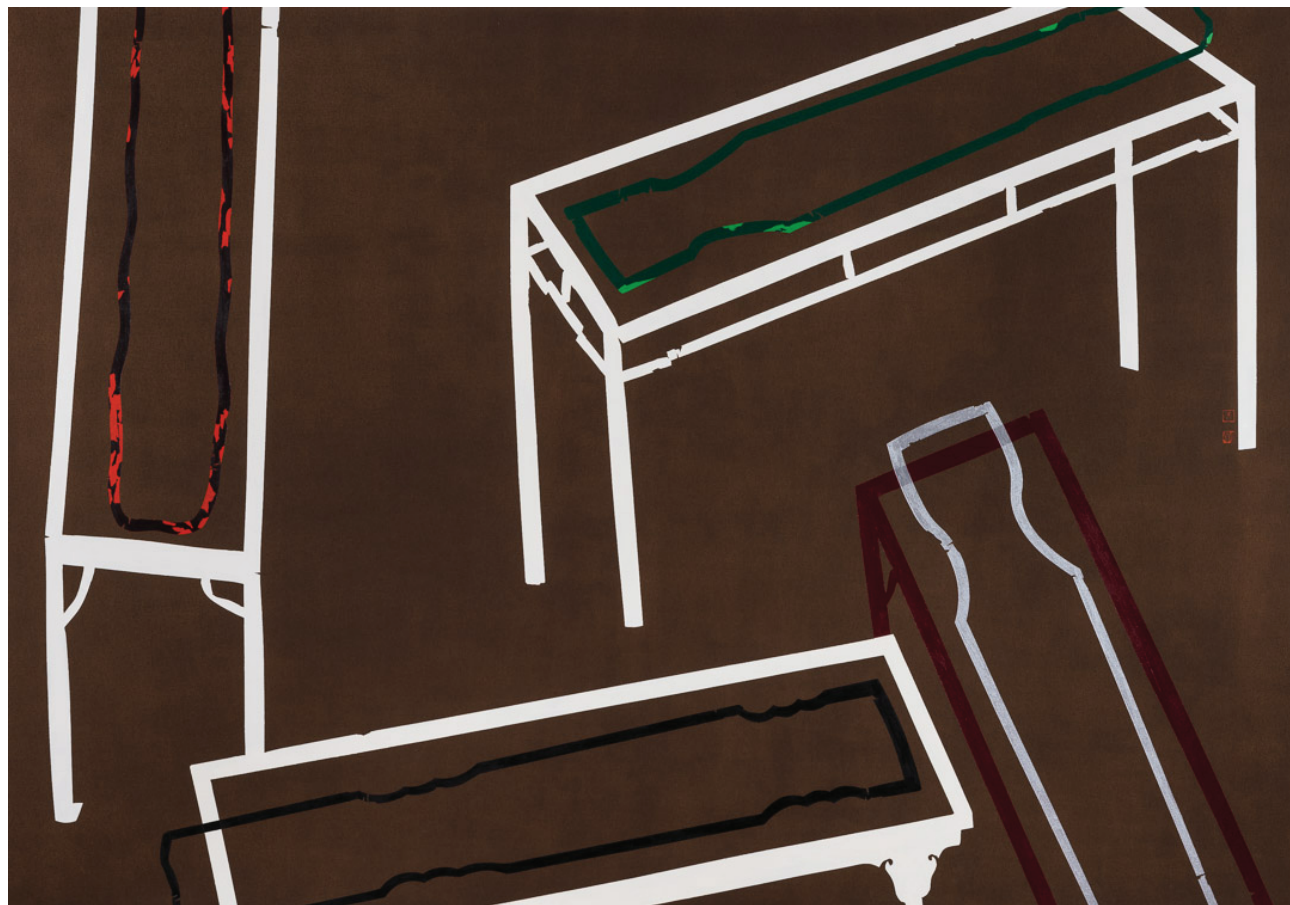
末代皇帝溥儀被驅逐出宮後，善後委員會在文物庫房清點文物時把這張琴麵灰白，漆皮脫盡的琴列為“破琴一張”，20多年間沒人對它產生興趣。

After the last emperor Puyi's expulsion from the palace, the aftercare committee conducted an inventory of the objects contained within the cultural relic repository. This *qin* which had lost its original lustre was designated the "Derelict *Qin*", and no one took any interest in it for the next twenty years. In 1947, Wang Shixiang, who was in charge of the Palace Museum, discovered that it was exactly the same *qin* as the "Great Holy Sound" from Xi Baochen's old collection, a treasure of the *Tang* Dynasty. He immediately moved it to the treasured cultural relic repository and requested guqin player Guan Pinghu to repair it and restore it to its former glory. To date, it is preserved as the most flawless and elegant *Tang qin*.



There are four famous *qins* in Guangdong, which were rarely displayed to the public, and even less so shown together at the same time. In 1940, many of Guangdong's cultural elite moved to Hong Kong to escape the invasion of the Imperial Japanese Army. They held the "Guangdong Cultural Relics Exhibition" at the Fung Ping Shan Library of the University of Hong Kong with the Guangdong cultural relics they carried, except for Zhang Daqian's "Spring Thunder" *qin* (Fengshi style), "Green Terrace" (Zhongni style), "Scorpio" (Xiangquan style) and "Qiubo" (Jiaoye style). The grand display of the *qin* collection was a significant moment in time.

廣東有四大名琴一說，但常人難得一見，更不論同時得見。1940年，廣東文化精英多為避日寇而僑居香港，以所攜帶的廣東文物在香港大學馮平山圖書館舉辦「廣東文物展覽會」，除張大千所藏「春雷」琴外（風勢式），「綠綺台」（仲尼式）、「天璽」（響泉式）、「秋波」（蕉葉式）等三張名琴第一次聚首一堂，可謂是亂世中的盛事。



Guqins Meet In Troubled Times
2018
140 x 200 cm
Acrylic and Pigment on Canvas

Bo Ya Breaks His Strings
2018
140 x 160 cm
Acrylic and Pigment on Canvas

During the Spring and Autumn of the Warring States Period, Yu Boya was an outstanding *guqin* player while his friend Zhong Ziqi enjoyed listening to his *guqin* music. After Ziqi's death, Boya felt that there was no other person who could ever understand his *qin* music as well as Ziqi did, and out of his sadness, Boya split apart his *qin*, broke the strings, and never played again.

春秋戰國時期，俞伯牙善於彈琴，鍾子期善於欣賞。過後鍾子期病逝，伯牙悲痛萬分，認為世上再也不會有像鍾子期能體會他琴境的知音了，所以就將最心愛的琴摔碎，挑斷琴弦，終生不再彈琴。



Xifan and Qingjue

2018

160x140cm

Acrylic and Pigment on Canvas

During the era of the Five Dynasties, Zhongyi, ruler of the Wuyue Kingdom, was fond of playing the *guqin*. He sent people everywhere to find good material to make a *qin*. Finally, a temple was discovered next to the waterfall at Tiantai Mountain in Zhejiang province, where its paulownia wood pillars had been struck by the sounds of the waterfall through the ages. The paulownia wood was then used to create the two *qins* “Xifan” and “Qingjue” that produced excellent sound and was greatly cherished as a valued item.

據說五代吳錢忠懿王酷愛古琴，四處派人尋找制琴良材，終於在浙江天台山溪的瀑布旁寺廟，覓得長年經歷瀑布聲撞擊的千年桐木屋柱，後請人制成“洗凡”、“清絕”二琴，音色絕妙，為傳世上乘極品。



The Derelict Qin / Lingji Style
2018
180 x 180 cm
Acrylic and Pigment on Canvas

The *guqin* “Great Holy Sound” is a rare treasure that was originally left in the cultural relic refectory in the Palace. Due to long-term disrepair, coupled with leaking roofs that stained the qin with mud, it was designated the “Derelict Qin”. In 1947, it was discovered by Wang Shixiang, who was in charge of the Palace Museum, and he requested *guqin* player Guan Pinghu to repair it and restore it to its former glory.

古琴“大聖遺音”被視為稀世珍寶，但當初收藏在故宮文物庫房，因年久失修，雨天屋漏，泥水沾琴，年復一年，琴面竟凝結了一層泥漿水鏽，漆皮脫盡，多年來在牆角無人關注，並被定為“破琴一張”。所幸於1947年被主持故宮古物館的王世襄發現，後請來管平湖修復，才重新煥發神采。



There is an ancient fable about a bird lover who enjoyed strolling along the beaches. Nearby seagulls would fly down to get close to him. One day, he had the idea to catch the seagulls. The birds saw through his intentions and refused to approach him afterwards.

Liu Zhifang was a *guqin* player of the Zhe school of the Southern Song Dynasty who lived next to the West Lake of Hangzhou. He would often be immersed in the music as he played the qin. The kingfishers outside the window and on the wicker would listen to the melodies in fascination and sometimes chirp in response. It seems to reflect a call and response between humans and birds where all are equal with no ulterior motives.

Liu Zhifang remembered this fable and created this melody. Its first title was "Forget your Motive", which was first seen in "Mysterious Secrets".



No Ulterior Motive About the Birds
/ Heming Qiuyue Style
2018
140 x 140 cm
Acrylic and Pigment on Canvas

鷗鷺忘機 / 鶴鳴秋月式

有個古老寓言說的是一位愛鳥的人在沙灘上散步，心無動機，附近的鷗鳥都自然的飛下來親近他，但當有一天他心裏有着想捉鷗鳥的念頭，鷗鳥自然就感應到了，而不願靠近他。

南宋浙派古琴家劉志方居住在杭州西湖旁，彈琴時有着忘機的心境，窗外的翠鳥，在柳條上，聽的入迷，時而發出鳴叫，似乎是和着古琴的旋律，人與鳥坦然相對，毫無動機，人與萬物同塵。

劉志方想起此寓言，創作了此曲，初名《忘機》，始見於《神奇祕譜》。

Guangling Melody / Liezi Style

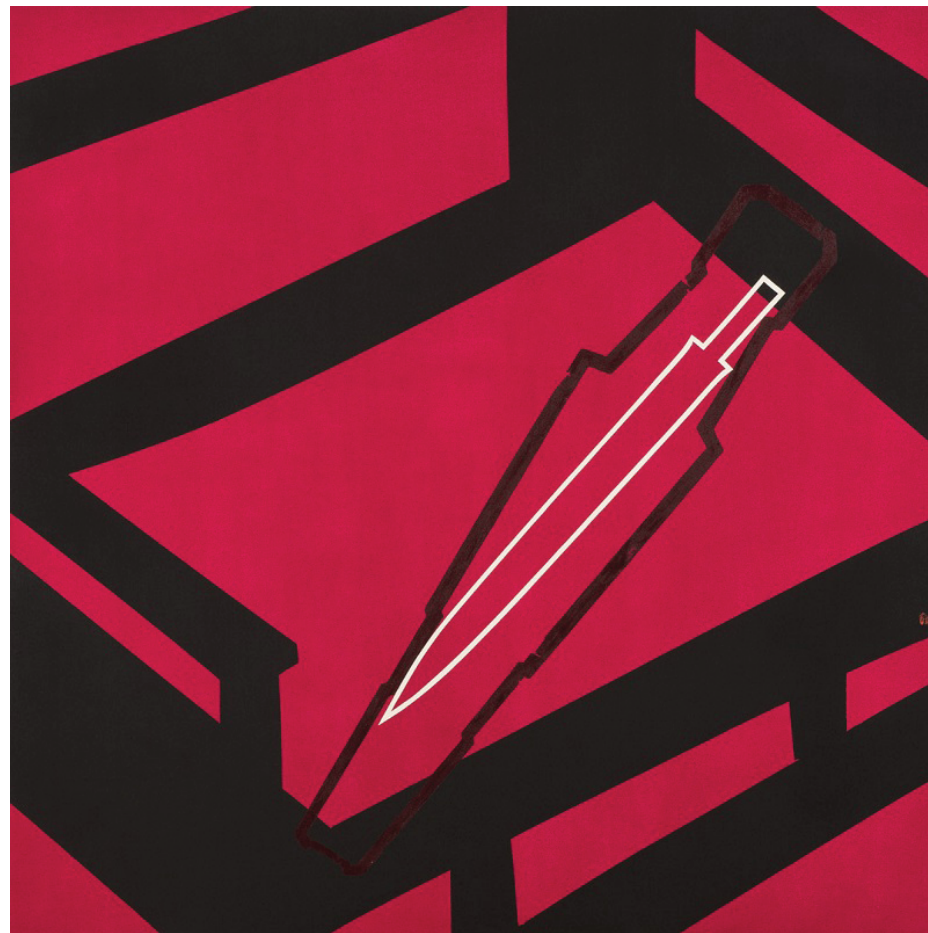
2018

140 x 140 cm

Acrylic and Pigment on Canvas

The father of the sword-making craftsman Nie Zheng was killed by the King of Han during the Warring States period. In order to avenge his father, he painstakingly learned to play the *qin* for ten years in the hopes of entering the palace. He was ordered by the King of Han to enter the palace to perform for the King because of his superb skills in playing the *qin*. As he played, he took out the sword hidden in his *qin* and killed the King. Nie Zheng died by the sword of the soldiers. According to legend, the sound of the *qin* reverberated through the palace that night and the song spread throughout Guangling. This gave rise to the song "Guangling Melody". The song possesses a sense of an indignant and unyielding spirit.

鑄劍工匠聶政之父被韓王所殺，他爲了替父報仇，希望能有機會入宮，苦心學琴十年，由於琴藝高超，後被韓王下旨召進宮彈琴。聶政趁彈琴時抽出藏於琴內的劍把韓王刺死，而自己也死於衛士刀下。相傳當天夜裏琴聲在宮裏迴盪，琴韻不散，由於此曲流傳於廣陵，故名“廣陵散”曲，全曲貫注一種憤慨不屈的浩然之氣。



The seven sages of the bamboo grove refer to the famous hermits of the Wei and Jin Dynasties. They are Ji Kang, Ruan Ji, Shan Tao, Xiang Xiu, Liu Ling, Wang Rong and Ruan Xian. The seven sages each have literary talents, yet distance themselves from worldly concerns. They chose not to be involved in the power struggle of court life, instead focusing on the pursuit of freedom. Amongst them, Ji Kang was famous for his skillful rendition of “Guangling Melody”.



竹林七賢指的是魏晉時期的著名隱士，他們是嵇康、阮籍、山濤、向秀、劉伶、王戎及阮咸，七人各有才情，但性情超然物外，不附權貴，追求自由。而其中嵇康更是以善彈《廣陵散》著稱。

竹林七賢

The Seven Virtuous Men of the Bamboo Grove
2018
50x160cm
Acrylic and Pigment on Canvas

Tay Bak Chiang / 鄭木彰

1973 | Born in Malaysia

Education

1991 - 1995 | Diploma in Fine Art, Nanyang Academy of Fine Arts, Singapore

1997 - 1998 | Graduated from China Academy of Fine Art, People's Republic of China

Awards

1995 | 16th Shell Discovery Art Award **1999** | First Prize, Singapore Turf Club Art Competition **1999 & 2002** | Distinction Award, Chinese Painting Category, Dr Tan Sze Chor Art Award, Singapore **2000** | First Prize, Traditional Chinese Medium 19th UOB Painting of the Year Competition, Singapore **2002** | Young Artist Award for Visual Arts, National Arts Council, Singapore **2003** | First Prize, Traditional Chinese Medium 22nd UOB Painting of the Year Competition, Singapore

Solo Exhibitions

2003 | *Fa Zi Hua Sheng*, Plum Blossoms Gallery, Singapore **2010** | *Between Breaths*, Artfolio Gallery, Singapore **2011** | *Ingenuity*, Chan Hampe Galleries, Singapore **2012** | *Hear the Wind Sing*, Art Projects Gallery, Hong Kong **2013** | *The Breath of A Blade*, Jendela, Esplanade - Theatres on the Bay, Singapore **2014** | *Sentience*, Chan Hampe Galleries, Singapore / *The Story of the Stone*, Art Projects Gallery, Singapore / *Cleavages Fractures Fold*, iPreciation, Singapore **2015** | *BlueWhite Vermilion*, Chan Hampe Galleries, Singapore / *The Chivalrous Hero*, Serindia Gallery, Bangkok **2016** | *From A Distance*, iPreciation, Art Basel Hong Kong, Hong Kong / *Revisit*, Yidian Space, Beijing, China

Selected Group Exhibitions

1995 - 2017 | *Siaw-Tao Chinese Seal-Carving Calligraphy and Painting Society Annual Exhibition*, Singapore **1997 - 2000** | *NAFA Alumni Association Art Exhibition*, Singapore / *Singapore Art Society Annual Art Exhibition*, Singapore **1999** | *Nokia Singapore Art*, Singapore **2000** | *AD2000 Kaohsiung 14th International Art Interchange Exhibition*, Taiwan **2001** | *Ten Contemporary Singapore Artists Joint Exhibition*, MICA Building Atrium, Singapore / *Nokia Singapore Art*, Singapore **2002** | *Urban Artists 2002*, MICA Building Atrium, Singapore **2002 - 2012** | *Teochew Art Exhibition*, Ngee Ann Cultural Centre, Singapore **2003 - 2009** | *International Chinese Ink Painting Exhibition*, Tokyo, Japan **2003** |

International Chinese Ink Painting Exhibition, Hangzhou, China / *Singapore Creative Calligraphy and Painting Exhibition*, Chengdu and Shanghai, China **2004** | *Siaw-Tao Chinese Seal-Carving Calligraphy and Painting Society Exhibition*, Kuala Lumpur, Malaysia / *SingArt - A Brush with Lion - Public Art Exhibition*, Singapore / *Internationale Cite des Arts*, Paris, France **2005** | *Singapore Art Fair*, Suntec City Convention Hall, Singapore / *Singapore Art Show*, Singapore Management University, Singapore **2009** | *Nanyang - 70 Years After*, Nanyang Academy of Fine Arts Gallery, Singapore / *Nanyang in Paris*, Nanyang Academy of Fine Arts Gallery, Singapore **2010** | *Live Our Dreams Community Paintings*, The Arts House, Singapore / *Celebrating Asian Art*, Artfolio Gallery, Singapore / *Space + Imagination*, Korea Singapore Contemporary Art Exchange Exhibition, Jeollanamdo Okgwa Art Museum, Korea / *Now and Next - Modern Arts of Korea, Japan, Singapore*, National Museum of Gwang-Ju, Korea **2011** | *Asia Top Gallery Hotel Art Fair*, Grand Hyatt Seoul, Korea, National Museum of Gwang-Ju, Korea **2011 - 2014** | *Affordable Art Fair*, Singapore / *Art for the Heart - Perpetual Spirit, in support of Mercy Relief*, Helutrans, Singapore **2012** | *Poetic Charm*, Esplanade Recital Studio, Singapore / *Mò*, Jendela, Esplanade - Theatres on the Bay, Singapore **2013** | *Cityscapes Unbound*, OCBC Centre, Singapore / *Crisis of Monumentality*, Chan Hampe Galleries, Singapore **2013 - 2014** | *Affordable Art Fair*, Singapore / *Cascadence - Singapore Redux*, iPreciation, Singapore / *A Thing of Two About the Bed*, FOST Gallery, Singapore / *Made in Singapore - Three Quarters of a Century*, NAFA Galleries, Nanyang Academy of Fine Arts, Singapore **2014 - 2015** | *Art Taipei*, Taiwan **2014** | *Art Southampton Art Fair*, New York, USA / *20/21 International Art Fair*, London, UK / *Affordable Art Fair*, Battersea, London, UK / *Inkpression*, Hakaren Art Gallery, Singapore **2015** | *Art Paris*, France / *Art Silicon Valley*, iPreciation, Singapore / *Portable Art Week*, iPreciation, Singapore / *Southeast Asian Abstraction: A New Dialogue*, Sotheby's, Singapore **2016** | *Art Stage*, Singapore **2016 - 2017** | *Ini Mini Mini Mo*, Visual Arts Centre, Singapore **2017** | *Ink and Mind*, NAFA Galleries, Nanyang Academy of Fine Arts, Singapore / *Art New York*, USA / *Singapore - Japan Ink Painting Exchange Exhibition*, Visual Arts Centre, Singapore / *Impressions*, Oriental Art & Cultural Center, Kuala Lumpur, Malaysia / *80by80*, Esplanade - Theatres on the Bay, Singapore / *Edinburgh Art Fair*, Scotland / *Art Miami*, USA

Private and Public Collections

The Istana, official residence and office of the President of Singapore | Mandarin Oriental, Singapore | Ministry of Foreign Affairs, Singapore | Nanyang Academy of Fine Arts, Singapore | National Arts Council, Singapore | National Gallery Singapore, Singapore | OCBC Bank, Singapore | Shangri-La Hotel, Singapore | Shangri-La Hotel at The Shard, London, UK | Simmons & Simmons Contemporary Art Collection, Singapore | Singapore Turf Club, Singapore | SingTel, Singapore | SC Global Developments, Singapore | Swiss Re, Singapore | United Overseas Bank, Singapore | Private collectors

Tay Bak Chiang

鄭木彰

漁樵
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