



REFRAIN

A Group Exhibition
Curated by *Vincent Leow*

Ee Poh Kiat

Ye Shufang

Kiat

Willy Tay

Li Jiacheng

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Front Cover Images

(From Top Left to Bottom Right):

Ee Poh Kiat, 2024, Composition I

Ye Shufang, 2024, Exercises in Colour: The Blue Pea

Li Jiacheng, 2024, Bring 'Em Back Alive

Willy Tay, 2024, Uncharted

Kiat, 2024, Flanging Breaths

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84/	Li Jiacheng

It is with immense pleasure that I welcome you to our highly anticipated group exhibition, “Refrain,” curated by Dr Vincent Leow. This offers a unique opportunity to explore works created exclusively for this exhibition by Ee Poh Kiat (*b. 1965, Malaysia*), Ye Shufang (*b. 1971, Singapore*), Jonathan Nah/Kiat (*b. 1972, Singapore*), Willy Tay (*b. 1974, Singapore*), and Li Jiacheng (*b. 1995, Singapore*), all of whom are exhibiting at iPRECATION for the first time.

Dr Leow, a prominent artist and educator, curates this exhibition featuring talented artists he has long admired. As a key figure in Singapore’s contemporary art scene, his unique perspective invites us to engage deeply with their work.

The title “Refrain” draws inspiration

from the concept of repetition and recurring themes, akin to the repeated lines in a poem or song. Just as a refrain recurs in music or poetry, this exhibition features artworks that explore variations on common themes, highlighting how each piece harmonises with one another, much like how each verse and word comes together to create a cohesive melody in a song or poem.

In this exhibition, over 40 new artworks will be shown, featuring artists from diverse backgrounds who employ a variety of styles and techniques, weaving their personal narratives into their work. Among these artists is Ee Poh Kiat, who wears many hats with finesse. Not only is he an artist who has participated in notable exhibitions, including one at Parco Urban Art Tokyo, selected by the Singapore Art Museum, but he is also a

trained architect and contractor who founded his own design and construction services company. This unique combination of skills allows him to blend creativity with practical application, resulting in art that is rare and distinctive — an approach that is seldom encountered in Singapore.

Ye Shufang’s upcoming series, “Exercises in Saturation,” marks an exciting new chapter in her long-standing exploration “Exercises in Colour,” which she has been developing since 2009. This new series promises to be a compelling evolution, going deeper into her fascination with colour and form. Through overlapping lines and a structured framework of angles and colours in “Exercises in Saturation”, she seeks to understand the boundary between “paper” and “drawing,” contemplating how many lines and repetitions are needed

for a drawing to emerge. Utilising a basic 12-colour watercolour palette, she crafts an infinite spectrum of colours, guiding us to discover the extraordinary beauty within the ordinary. This series raises intriguing questions about the nature of creation: how many lines and repetitions are necessary for a drawing to truly emerge? She enjoys highlighting the significance of the small and ordinary, leading us to appreciate the often-overlooked aspects of daily life. With her previous series, “Exercises in Shape,” she transformed kitchen tools like cookie-cutters and baking moulds into artistic motifs, celebrating their potential beyond utility. In her installations, she uses perishable materials like agar-agar and sweets to explore concepts of the ephemeral, prompting reflection on how we assign value to fleeting experiences and simple pleasures. Similarly, PK examines

materials found at construction sites, reimagining and repurposing discarded elements. Together, they highlight how overlooked materials can be reinterpreted to reveal new dimensions of beauty and meaning.

Jonathan Nah, often referred to as Kiat, seamlessly blends his passions as an electronic music artist and painter, employing a shared philosophy of creating visual harmony that reflects his musical practice of reprocessing both old and new elements. He paints only with his non-dominant hand, which enables him to disconnect from his conscious mind and explore new mark-making techniques without judgement. “Flanging Breaths”, delves into the interplay between the fleeting and the eternal, inspired by the rhythmic pulses of life, moving further into abstraction compared to his previous exhibition,

emphasising the layering textures and rhythms to create a sense of blurred time and space, blending organic forms with spontaneous, gestural strokes. The theme focuses on exploring the space between inhale and exhale—stillness and motion—drawing parallels to both music and mindfulness, particularly influenced by the fluid, meditative nature of Chinese calligraphy. Kiat references calligraphy for its mindful practice of breathing with each stroke, prioritizing the mental state over the visual outcome. For him, the process and intention take precedence, rather than the outcome, a guiding principle he intends to carry forward in this set of works.

A prevalent theme in Willy Tay's new works is the lack of singular notions, rooted in his belief that art reflects society. As an

artist within Singapore's diverse community, his work is closely tied to it. He chooses topics based on peculiar antiquities, current, and pasts aiming to examine how we interact with visual fragments that lead to reconstructed narratives. This approach uncovers visual tensions that bridge the mundane with the magical, providing alternative perspectives and an escape from reality. Li Jiacheng, a young emerging artist currently pursuing his studies in painting at Städelschule in Frankfurt, Germany, demonstrates a remarkable level of skill and creativity that belies his years of experience. His vibrant works draw inspiration from European masters of the Fauvist, Expressionist, and Neo-Expressionist movements.

Both Tay and Li explore themes of cultural displacement, the interplay

between reality and myth, and the impact of historical contexts. Tay reflects on Singapore's colonial legacy, using local events to create narratives that blend the ordinary with the extraordinary. Similarly, Li examines the coexistence of past and present, crafting dynamic visual stories that blur the lines between high and popular culture. Both artists engage with the tension between familiarity and the unknown; Tay addresses societal issues through visual fragments, while Li merges European art influences with his Southeast Asian roots. Together, their works reveal how personal and cultural histories shape our understanding of existence. As you engage with the artworks of these five talented artists With Dr Leow's trusted vision shining a spotlight on their talent, you'll appreciate their journeys and find connections to your own.

Refrains and Reflections

– A Message from the Curator

Vincent Leow

The artists featured in this exhibition—Ee Poh Kiat, Ye Shufang, Jonathan Nah (Kiat), Willy Tay, and Li Jiacheng—are not just talented individuals but also dear friends I've had the pleasure of knowing for over a decade, with some having been my students. Throughout our journey together, I've come to admire their unwavering dedication to their art and practices. While their extensive CVs may seem overwhelming, it's important to recognise their steadfast commitment to art-making. Despite the demands of their day jobs, they have remained true to their creative pursuits. I am thrilled to bring them together for this exhibition, "Refrain." What continually amazes me is how beautifully their works harmonise, despite their diverse backgrounds. The pieces created

for this exhibition showcase their growth and willingness to push boundaries. I can't wait to share this journey with you all.

My friendship with Ee Poh Kiat, whom I call PK, began in 1993 during my first solo exhibition at the City Hall concourse. Since then, he has become a good friend and a supportive admirer of my work, owning several of my paintings. PK is deeply influenced by the textures and materials found in construction debris and leftover materials from his projects. He is captivated by the inherent beauty and potential of these often-overlooked remnants. By skilfully manipulating and reconstructing these materials, he transforms them into compelling abstract art pieces that reflect his appreciation for their unique characteristics. His approach not

only highlights the transformative potential of materials but also invites us to reconsider the value and beauty inherent in objects that might otherwise be dismissed.

Ye Shufang, one of the 10 recipients of the inaugural President's Young Talents Exhibition award in 2001, first crossed my path at 'Plastique Kinetic Worms' in the late '90s. We both taught at LASALLE College of the Arts in the early 2000s, and this exhibition reunites us. Over the past two decades, she has exhibited in solo and group shows across Singapore, Asia, and Europe. Her drawing "Exercises in Shape (II)" was selected as one of the 100 favourite artworks of 2011 by Bazaar Art (China) magazine. She has been developing the "Exercises in Shape" and "Exercises in Colour" series since 2009, and in "Refrain,"

she introduces a new series, "Exercises in Saturation." Through this work, she invites us to engage with the drawing process on a more introspective level, appreciating the nuanced interactions that contribute to the formation of each piece.

I was first introduced to Jonathan Nah (Kiat) in the mid to late '90s by Najip Ali, who brought us together. Back then, I welcomed Kiat to use my sculptures for his underground parties, and through this, I uncovered the layers of his incredible talent. Kiat's work is deeply rooted in his electronic music practice, where he explores remixing and resampling. He transforms his original compositions, enhancing the imperfections and static in recordings, which he believes

add character and richness to the listening experience. In his paintings, he brings together organic and abstract elements, creating a visual harmony that mirrors his musical practice. Each piece is infused with a sense of motion and rhythm, shifting the landscape of our emotions and memories.

Willy Tay was my student during his first year at LASALLE College of the Arts in 1992. Over the years, we kept in touch and shared a studio space in Singapore. This exhibition has brought us back together, and I'm excited to collaborate with him again. His work is rooted in his interests in peculiar antiquities as well as current and past events, creating paintings that transport viewers to new dimensions, offering an escape from reality. His

art serves as a means to explore and celebrate the intersection of everyday life with imaginative and mythological realms.

Li Jiacheng was a student of mine at SOTA from 2013 to 2015. His recent series of paintings reflects a significant transition in both his physical and mental landscape as he moved from Beijing to Germany. This shift prompted him to expand his artistic practice from small, intimate pieces to large-scale works, a daunting change given that his previous pieces rarely exceeded 20 centimetres. In Germany, he embraced the larger space of his new studio, recognizing that it required an evolution in his artistic approach. This transition mirrored broader life changes he was experiencing. His schooling near the Städel Museum in Frankfurt,

home to a rich collection of modern and medieval paintings, deepened his engagement with European art history. This proximity instilled in him a sense of responsibility to connect with the artistic traditions surrounding him. Drawing from his background in Singapore, he

sought to blend diverse narratives and perspectives into his new artistic identity. By borrowing compositions and colour schemes from various sources, he explored the complexities of his transition as both an artist and an individual.

Vincent Leow (*b. 1961*) is a visual artist known for his use of mixed media to interrogate the role of the artist and art-making in contemporary society, interspersed with his own personal observations and experiences. Vincent expresses his work through a range of mediums and genres, including sculpture, painting, printmaking, drawing, video, and more. With the various social and communal contexts integrated into his works, he was able to push his artistic practice to the public forefront and inspire others.



Ee Poh Kiat (b.1965, Malaysia)

Education

1990 | Bachelor of Architecture from Louisiana State University, United States

Selected Exhibitions

2023 | Wacana & Lukisan, Group Exhibition, Gallery Seputih 2020 | Solo Exhibition, Artas Gallery, Malaysia 1998 | Not Painting, Plastique Kinetic Worms Gallery, Singapore 1996 | Group Exhibition by Singapore Art Museum, Parco Urban Art, Tokyo



Composition I

2024

84.5x141.5x1.5cm (Diptych)

Oil Stick and Pigment on Plywood



Composition II

2024

77.5x162.5x1.5cm (Diptych)

Oil Stick and Pigment on Plywood



Composition X

2024

31.5x38.5x6.5cm

Oil Stick and Pigment on Plywood



Composition III

2024

70x59x7cm

Oil Stick and Pigment on Plywood



Lockdown Day 9

2020

54x41.5x5.5cm

Oil Stick and Pigment on Plywood



Ye Shufang (b.1971, Singapore)

Education

1998 | Master of Fine Art. Royal Melbourne Institute of Technology, conducted at LASALLE College of the Arts, Singapore

1995 | Bachelor of Arts, Fine Art. Royal Melbourne Institute of Technology, conducted at LASALLE College of the Arts, Singapore - Recipient, Dean's Prize, LASALLE College of the Arts/Royal Melbourne Institute of Technology / Recipient, Most Outstanding BA Student Award, LASALLE College of the Arts

1994 | Diploma in Fine Arts, LASALLE College of the Arts, Singapore

Solo Exhibitions

2016 | The Loss Index II, The Private Museum, Singapore **2013** | The Loss Index: Perishables and Other Miscellanea, The Private Museum, Singapore **2011** | The Happiness Index, The Private Museum, Singapore **2004** | Other Miscellaneous Uses of Agar-agar, Belgrade Cultural Centre, Serbia and Montenegro / PROJECT: small sweets, Cemeti Art House, Yogyakarta, Indonesia / The Black Forest Cake Project, Plastique Kinetic Worms, Singapore **2003** | Orientations: a room of small gestures, The Substation, Singapore **2000** | a wall drawing, LASALLE Gallery, Singapore

Selected Group Exhibitions

2023 | 14th Shoebox Sculpture Exhibition, National Taiwan University of Arts, Taiwan
2014 | Etiquette, The Substation, Singapore 2013 | Some things that matter, Jendela Gallery, The Esplanade, Singapore / Confluence, Artspace@Helutrans, Art Galleries Association, Singapore 2010 | Etiquette, The Substation, Singapore 2009 | Wolfnotes, Old School Gallery, Singapore 2007 | City_Net Asia 2007, Seoul Museum of Art, South Korea / Breath and Other Exchanges, Singapore Management University, Singapore 2006 | Love, Romance and other Recipes for Happily-Ever-After, Singapore Art Museum, Singapore 2005 | World Exposition 2005, Singapore Pavilion, Nagoya, Japan / Animal Instinct, Utterly Art, Singapore 2004 | 11th Asian Art Biennale, Bangladash Shilpakala Academy, Dhaka, Bangladash / The LASALLE SCHOOL, Earl Lu Gallery, Singapore 2003 | text & subtext, Contemporary Asian Women Artists, X-RAY Art Centre, Beijing China / TOYS, An exhibition for kids and adults! Earl Lu Gallery, Singapore / Esplanade Visual Arts Exhibition, Esplanade, Singapore 2002 | OPEN2002, 5th International exhibition of sculpture. Lungomare Marconi, Venice, Italy / text & subtext, Contemporary Asia Women Artists, The Stenersenmuseum, Oslo, Norway; and The Nikolaj Contemporary Art Centre, Copenhagen, Denmark / Talik Ikat, Fibre Connections, Cemeti Art House, Yogyakarta, Indonesia / Site + Sight, Translating cultures, Asian Civilisation Museum, Singapore / Art Figures, Mathematics in Art, Singapore Art Museum, Singapore 2001 | The President's Young Talent Exhibition, Singapore Art Museum, Singapore / Floating Chimeras,

Contemporary Asian Art, Edsvik Art and Culture Centre, Sollentuna, Sweden / text & subtext, Contemporary Asian Women Artists, Ostasiatiska Museet, Stockholm, Sweden 2000 | USEby: Asia Pacific Artist Initiatives Projects, 200 Gertrude Street, Melbourne, Australia / text & subtext, Contemporary Asian Women Artists, Ivan Dougherty Gallery, Sydney Australia; and Earl Lu Gallery, Singapore / Creative Process: Approaches, Sculpture Square, Singapore / Imagined Boundaries. Looking at New Model Communities, Marine Parade Community Centre, Singapore 1999 | CRISP, Singapore Art Museum, Singapore / Ambulations, Notions of Walking, Earl Lu Gallery, Singapore / Praxis, Earl Lu Gallery, Singapore / Topographies, LASALLE Gallery, Singapore / Encounters, Art Forum Gallery, Singapore 1998 | RMIT Post Graduate Exhibition, Span Gallery, Melbourne, Australia / New Generation Artists, Art Forum Gallery, Singapore / the somatic object, Contemporary Art Objects, Earl Lu Gallery, Singapore / SUARA 3, Caldwell House, CHIJMES, Singapore 1997 | Nine Dragon Heads, The 2nd International Environment Art Festival, Chong-ju, South Korea / New Criteria 5, Installation Art, The Substation, Singapore / LOOK, Earl Lu Gallery, Singapore 1996 | Suara 2, LASALLE-SIA Alumni Show, Earl Lu Gallery, Singapore / Passage, Wetterling Teo Gallery, Singapore 1995 | RMIT Fine Art Graduate Exhibition, RMIT Galleries, Melbourne, Australia / New Faculty Show, LASALLE Gallery, Singapore



Exercises in Saturation: Yellow

2024

35x35cm

Watercolour on Paper

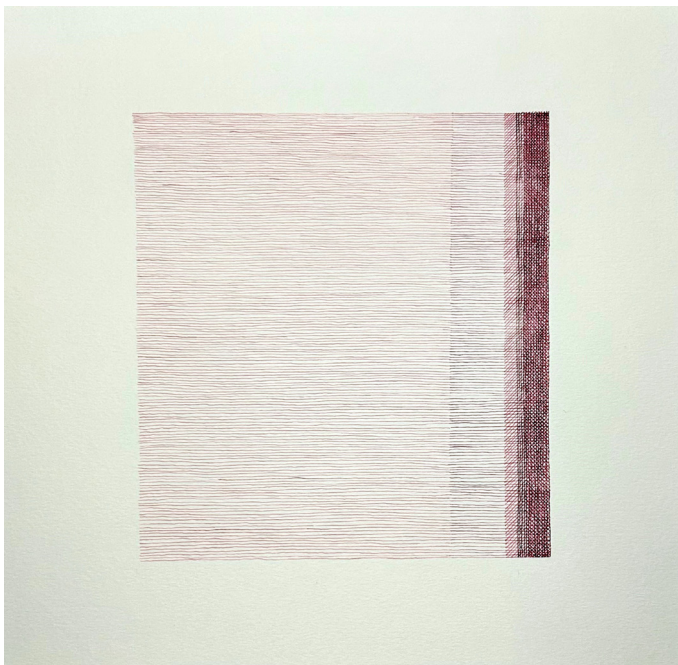


Exercises in Saturation: Orange

2024

35x35cm

Watercolour on Paper



Exercises in Saturation: Red

2024

35x35cm

Watercolour on Paper

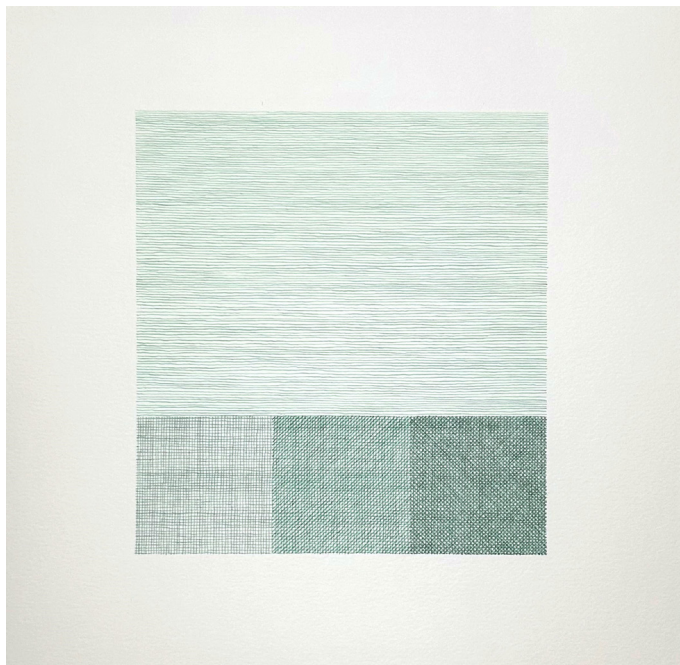


Exercises in Saturation: Blue

2024

35x35cm

Watercolour on Paper

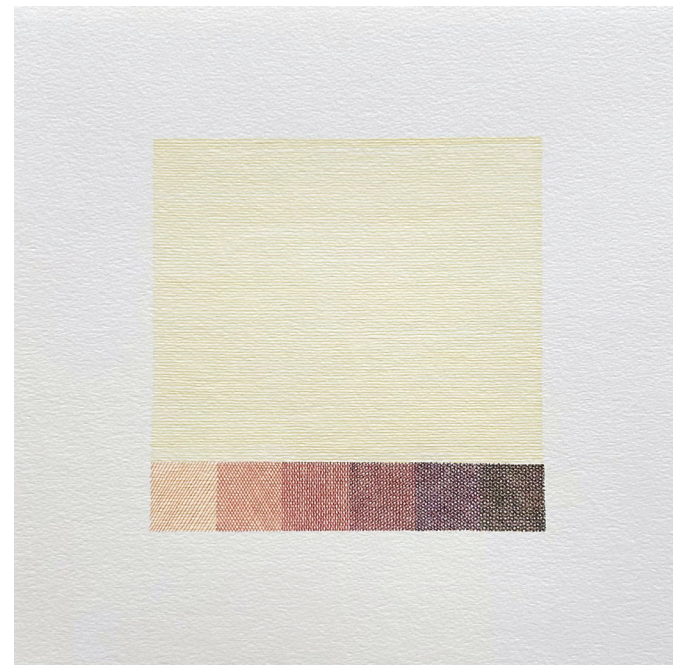


Exercises in Saturation: Green

2024

35x35cm

Watercolour on Paper

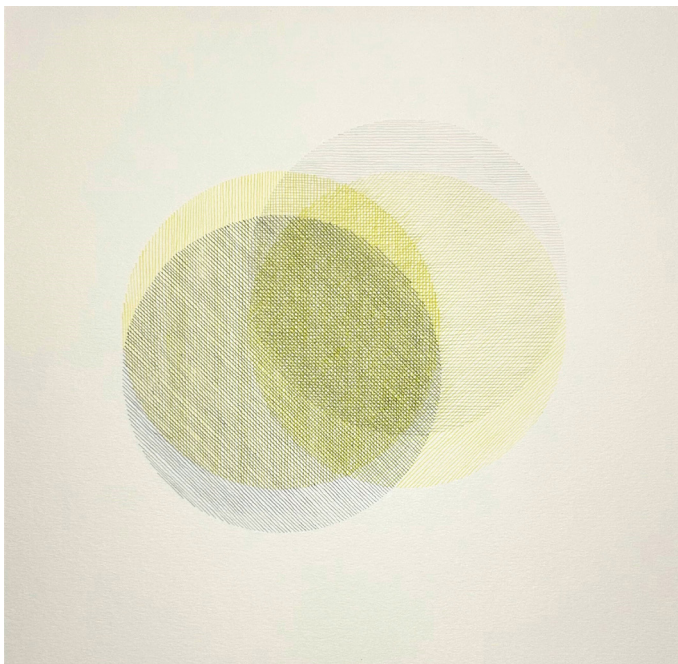


Exercises in Saturation: Rainbow

2024

35x35cm

Watercolour on Paper

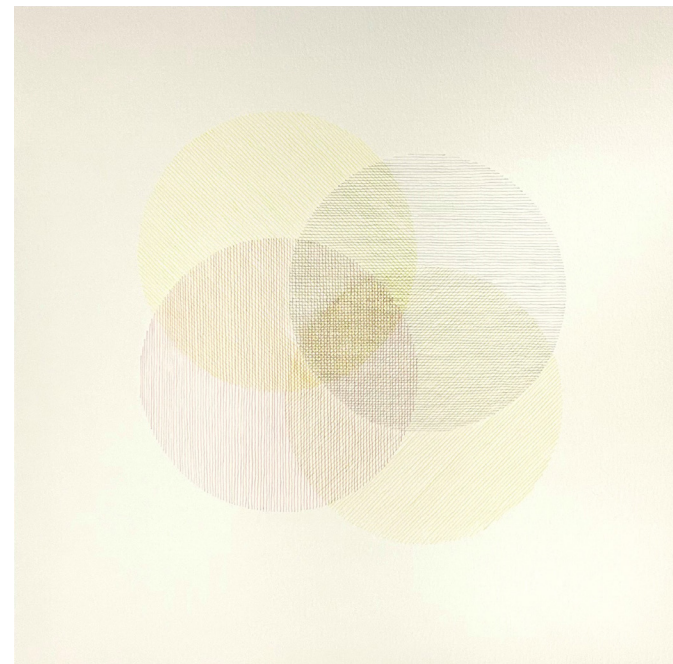


Exercises in Colour: Ode to Sugar Rolls (I)

2024

35x35cm

Watercolour on Paper



Exercises in Colour: Ode to Sugar Rolls (II)

2024

35x35cm

Watercolour on Paper

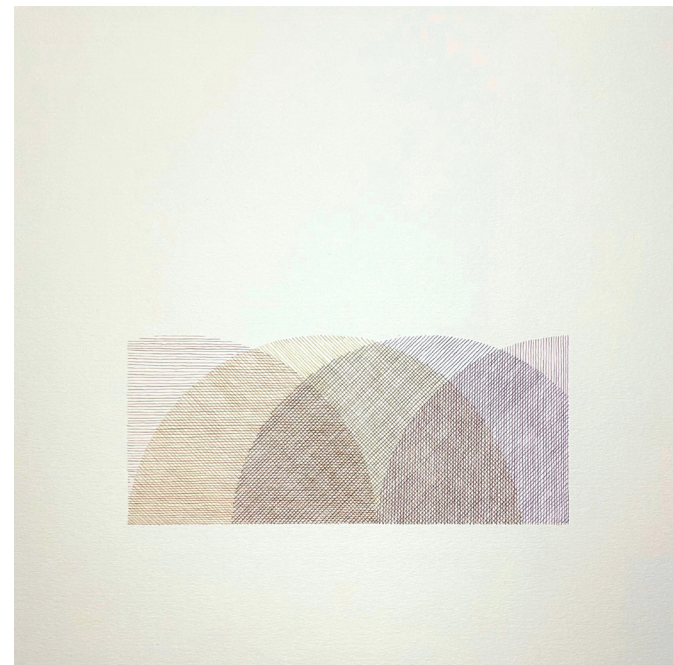


Exercises in Colour: PB&Js (I)

2024

35x35cm

Watercolour on Paper



Exercises in Colour: PB&Js (II)

2024

35x35cm

Watercolour on Paper

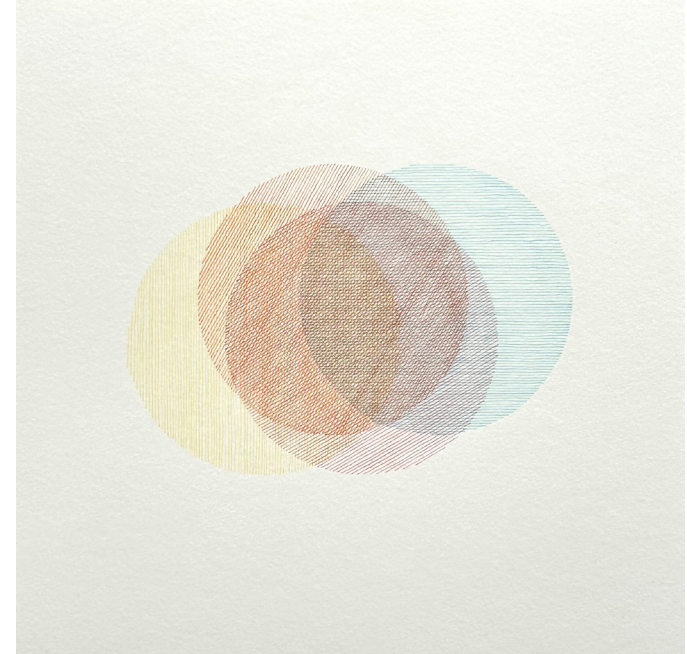


Exercises in Colour: Old School Wafer Roses (I)

2024

35x35cm

Watercolour on Paper

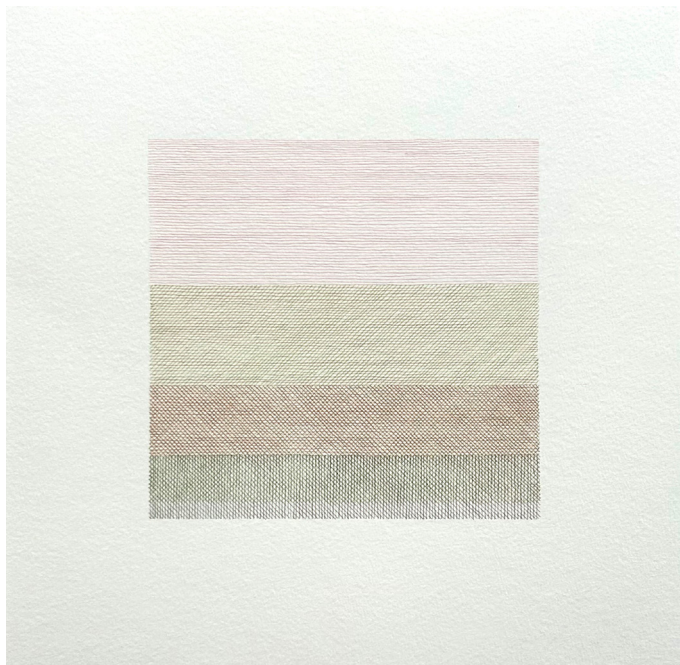


Exercises in Colour: Old School Wafer Roses (II)

2024

35x35cm

Watercolour on Paper

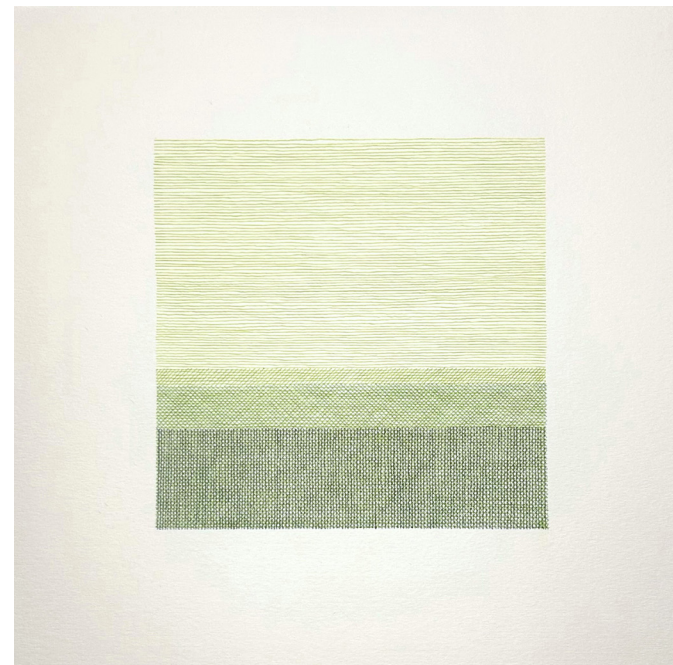


Exercises in Colour: The Bougainvillea

2024

35x35cm

Watercolour on Paper



Exercises in Colour: The Pandan

2024

35x35cm

Watercolour on Paper

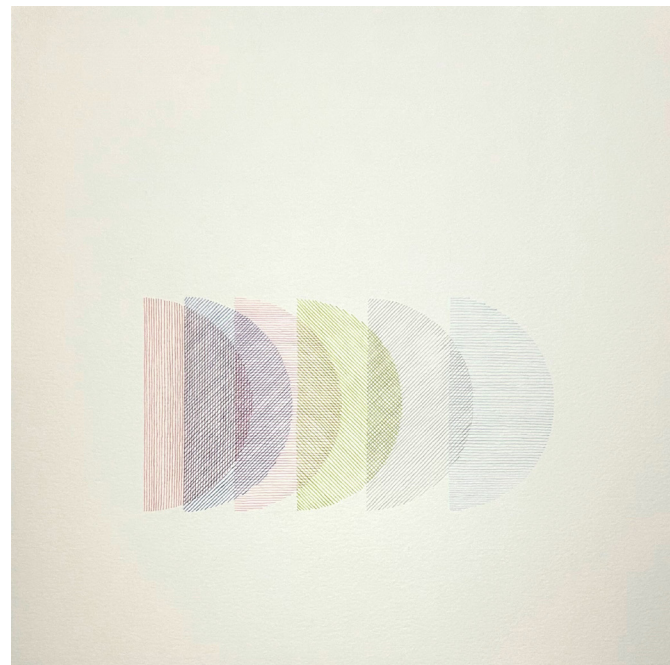


Exercises in Colour: The Blue Pea

2024

35x35cm

Watercolour on Paper

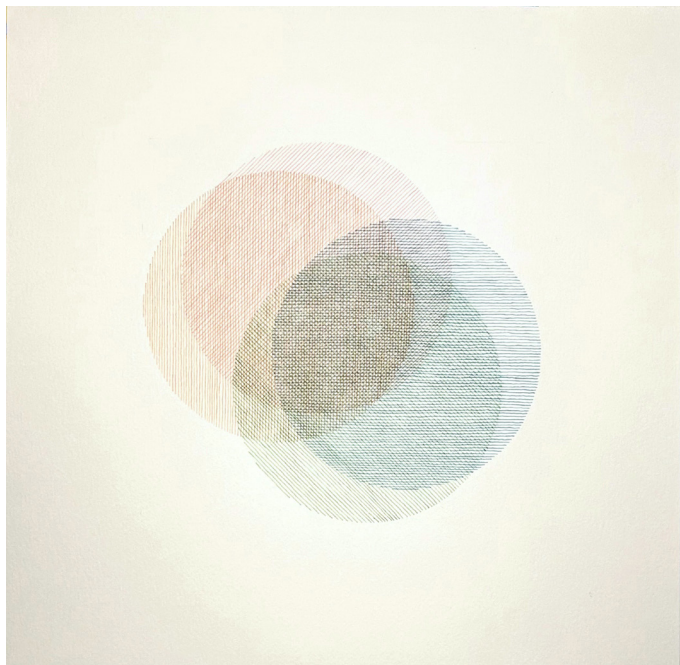


Exercises in Colour: Rarest Gemstones (I)

2024

35x35cm

Watercolour on Paper



Exercises in Colour: Rarest Gemstones (II)

2024

35x35cm

Watercolour on Paper

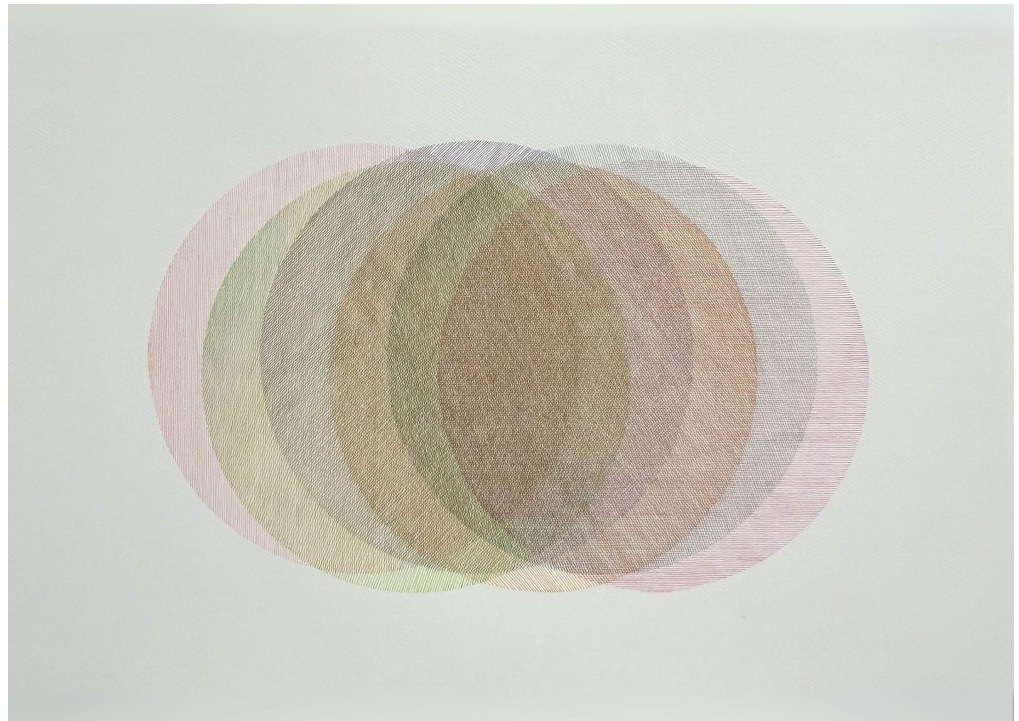


Exercises in Colour: Rarest Gemstones (III)

2024

35x35cm

Watercolour on Paper



Exercises in Colour: The Bougainvillea (II)

2024

50x70cm

Watercolour on Paper

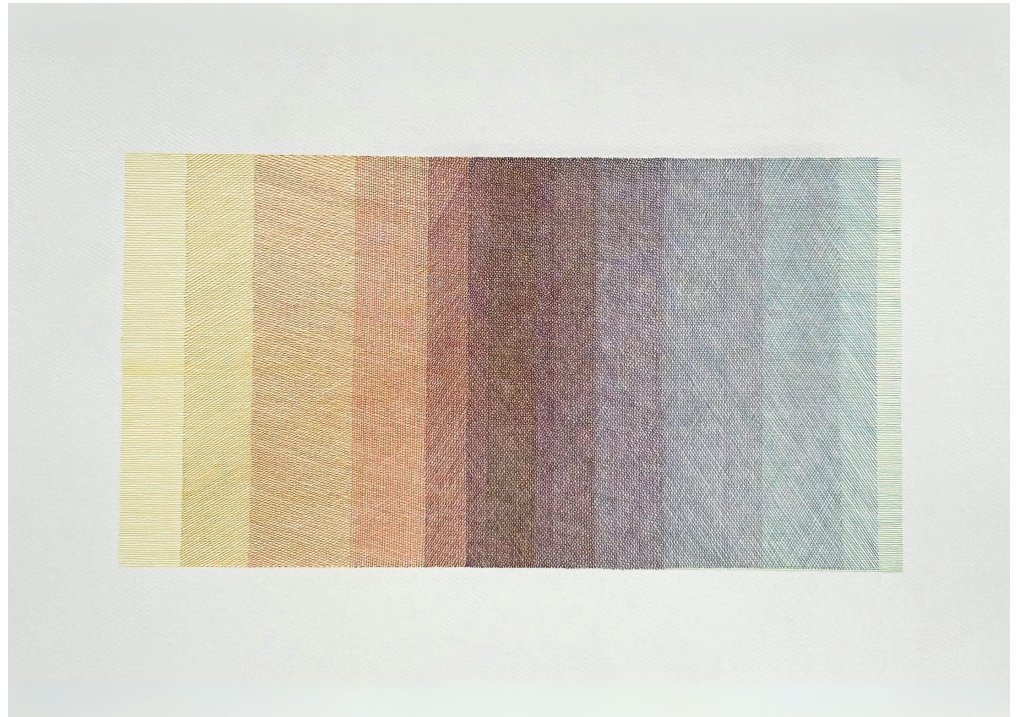


Exercises in Colour: Orange Dorscon (809 days)

2024

50x70cm

Watercolour on Paper



Exercises in Saturation: Rainbow (III)

2024

50x70cm

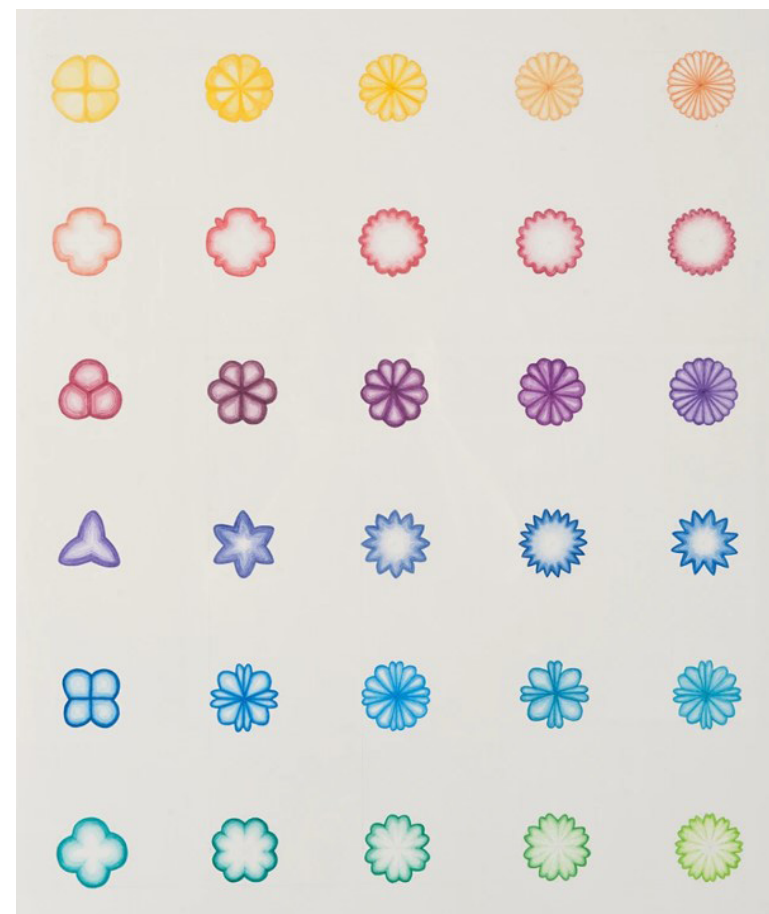
Watercolour on Paper

Exercises in Shape (I)

2009

68x98cm

Watercolour on Paper

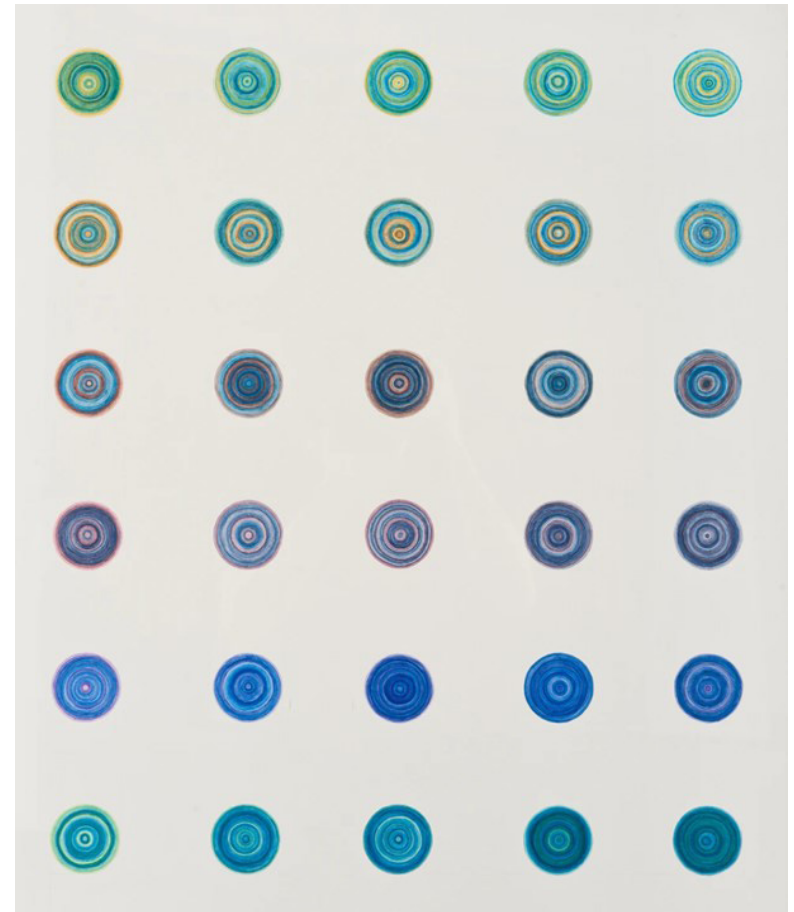


Exercises in Blue (II)

2009

68x98cm

Watercolour on Paper





Kiat (b.1972, Singapore)

Selected Exhibitions and Presentations

2024 | GOOOP, Stamford Arts Centre Installation, Singapore Festival Of The Arts, Singapore / I Against I, Solo Exhibition at Art Outreach, Singapore **2023** | Sneakertopia, Art Science Museum, Singapore **2022** | ANKI, Digital Film Commision, Singapore Festival Of The Arts, Singapore / Antinodes, Singapore Artweek, Singapore **2020** | Gang of Four, Jurong Lake Installation, Singapore **2019** | Beyond the Silver Glow (with Syndicate), Art Science Museum, Singapore / Bird Bus (with Cherry Chan), PassionArts Festival, Singapore **2018** | A Litany Of Broken Prayer And Promise (with Cake Theatre), APAM Brisbane, Singapore **2017** | Hanging Garden (with Cherry Chan), National Arts Council, Jurong, Singapore / Secret Galaxies (with Syndicate), ArtScience Museum x I Light Marina Bay, Singapore / Art Science Late (with Cake Theatre), Art Science Museum, Singapore **2016** | HA!HA!OK! (with Syndicate), Art Science Museum, Singapore **2015** | Kelong, PassionArts Festival, Bedok Reservoir, Singapore / Inside Out (NY, Beijing, London, SG) with Syndicate / Singapore Tourism Board **2014** | Between The Lines (with Cherry Chan), People's Association, Singapore **2011** | Elephant Parade (with Cherry Chan), Singapore **2010** | Syndicate feat. Smithsonian Film Archives SG, NTU X Smithsonian Institute, Singapore



Eternal Impermanence
2024
120x120cm
Oil, Acrylic, Palo Santo on Linen



In Motion, Still

2024

120x120cm

Oil, Acrylic, Palo Santo on Linen



Flanging Breaths
2024
150x150cm
Oil, Acrylic, Palo Santo on Linen



Layers of Silence
2024
150x150cm
Oil, Acrylic, Palo Santo on Linen



Solaris

2024

180x180cm

Oil, Acrylic, Palo Santo on Linen



Willy Tay (b.1974, Singapore)

Education

2004 | Master of Arts (Fine Art), RMIT University, Singapore

1998 | Bachelor of Arts (Fine Art), RMIT University, Singapore

1994 | Diploma in Fine Art (Painting), LaSalle College of the Arts, Singapore

Selected Exhibitions

2023 | The Impression Culture and Art Festival in the Wenjiang Art District of Chengdu, China 2014 | “Do You Believe in Angels?” at Equator Art Projects, Singapore / Mo_Space, Philippines 2013 | “The Realm in the Mirror, the Vision out of Image” at Jinji Lake Art Museum in Suzhou, China 2007 | “Moments on White” at Osage Gallery, Hong Kong and Singapore / “A Matter of Time” at SooBin Art Gallery, Singapore



After Today

2021

158x237cm

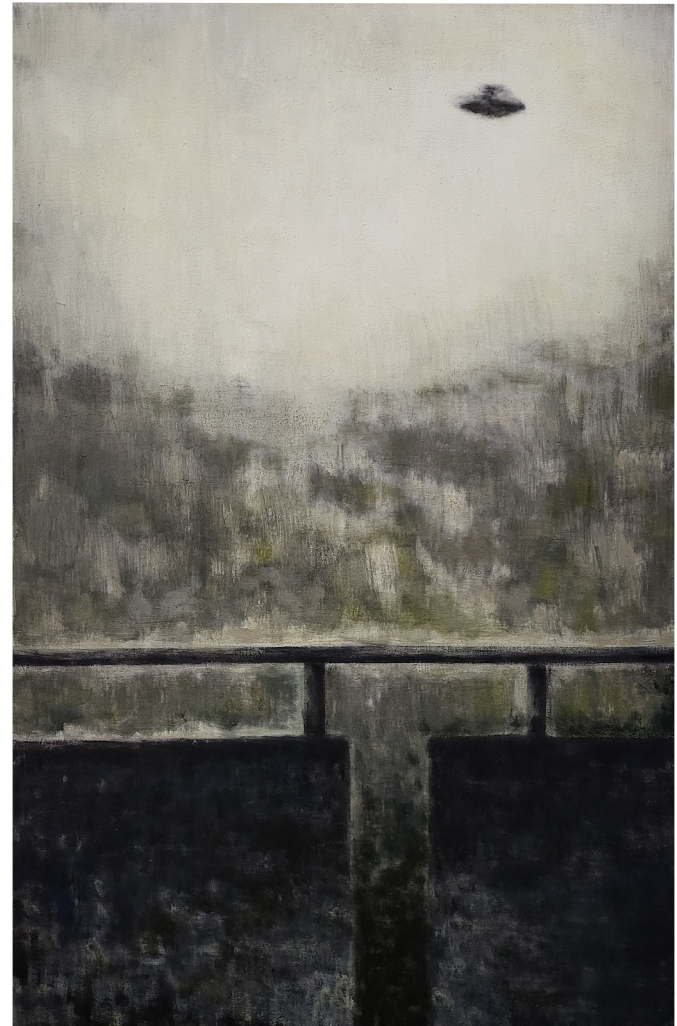
Acrylic and Oil on Canvas

Alienation

2022

84.5x52cm

Acrylic and Oil on Canvas





Everyone There, Everyone Else

2022

158x237cm

Acrylic and Oil on Canvas

Identical and Fraternal
2022
102x76cm
Acrylic and Oil on Canvas





Loose Connection

2023

97x65cm

Acrylic, Oil and Gold Foil on Canvas



Tropical Lion
2022
102x122cm
Acrylic and Oil on Canvas



Uncharted
2023
91x73cm
Acrylic and Oil on Canvas



Li Jiacheng (b.1995, Singapore)

Education

Current | Studying at Hochschule für Bildende Künste—Städelschule, Germany

2023 | Bachelor of Fine Art, Central Academy of Fine Arts Beijing, China

Selected Group Exhibitions

2023 | 'Fresh Power,' Central Academy of Fine Arts Beijing, China **2021** | Young Artist
Autumn Saloon, Phoenix Center Beijing, Beijing, China

Moments Before

2024

194x160cm

Oil on Canvas



Bring 'Em Back Alive
2024
200x150cm
Oil on Canvas



**Having Picked Your Fruit and Cleared
Its Base of Suckers**

2024

200x150cm

Oil on Canvas



Ngayau
2024
200x150cm
Oil on Canvas

