



韓
少
芙
隨
風
起
舞

DANCE
WITH THE
WIND

HAN SAI POR

E-Published specially for the exhibition

Dance with the Wind 隨風起舞 I A Solo Exhibition by Han Sai Por

Organised by iPRECIATION

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Front Cover Image: ***Han Sai Por*** - Dance with the Wind Series - No. 5, 2019, 122x153cm,
Acrylic on Canvas

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by Helina Chan

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by Chow Yian Ping

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Supported by:



Foreword

When Han Sai Por was young, she often played in a beach near Changi. It was through her constant interaction with nature during her playtime adventures, that she gradually developed her love and fascination with nature. Her passion for nature translates clearly in her artworks. Most of her organic sculptures are inspired by the flora and fauna found in tropical forests of Southeast Asia. A thematic concern, commonly found in her artworks, involve the desire to reflect the beauty and importance of nature in our society. This exhibition follows Han Sai Por's continuous theme in her appreciation of nature and the desire to present its beauty and elegance to the public audience. The abstract acrylic paintings in addition to the Han white marble and stainless-steel sculptures evoke a soothing and almost meditative atmosphere for viewers to enjoy and immerse themselves. It is always a breath of fresh air to be able to bring "nature" into a space which viewers can immerse themselves in.

Born in Singapore in 1943, Han is a prominent second-generation Singaporean artist who has been recognised by the art industry as one of the leading modern sculptor driving the sculptural art scene to date. She was presented with the acclaimed Singapore Cultural Medallion award in 1995. Her

Helina Chan

sculptural works are collected and can be viewed in local and international public spaces like; the National Museum of Singapore, Suzhou Centre in China, Singapore Art Museum, Singapore National Art Gallery, China National Museum in Beijing, Portland Sculpture Park in England and World United Nation, New York Singapore office building.

Han Sai Por's influence is wide reaching beyond Singapore, and she is an inspirational figure to many here and around. Her international prominence as a Singaporean sculptor, contribution to developing and promoting contemporary art in Singapore and dedication to her skill even at the age of mid 70s, makes her a great role model for many emerging young artists and sculptors. I truly admire and respect her. In this 21st century, there is a decline in the practice of fundamental craftsmanship as well as local and global sculptors in the art scene. Still, Han Sai Por remains true to her belief, dedicating endless hours and days while she creates and polishes her sculptures. She embodies the artist spirit and her consistent ability to express her profound philosophical thoughts on nature through the beauty of her artworks, is incredible. I am extremely delighted to debut and share Han's recent works at iPRECATION.

前言

韓少英小的時候常在樟宜附近的海灘玩耍，由此在與芸芸萬物不斷互動中，漸漸熱愛大自然並為之著迷。這份熱情明顯地轉現於其作品之中。她那些有機造型的雕塑，靈感大多得自東南亞熱帶樹林的動植物。其創作中常見的主題，不外關乎欲求反映自然之美，反映自然對於我們社會的重要性。本次展覽延續了韓少英一貫愛賞自然的主旨，依其渴望再次向公眾展現自然界的瑰麗與雅致。除了漢白玉和不銹鋼雕塑以外，這次也展出膠彩抽象畫，以其安撫心靈、近乎冥想性的氛圍供觀賞者受享及沉浸其中。能收納天地萬象於一字，予人浸濡，總是有如帶來一股清新的空氣。

韓少英 1943 年出生於新加坡，是我國顯赫的第二代藝術家，被公認為推進雕塑藝術界發展至今的領先現代雕塑家之一，曾在 1995 年獲頒崇高的新加坡文化獎。其雕塑作品廣獲收藏，展示於海內外多處公共場地，包括新加坡國家博物館、新加坡美術館、新加坡國家美術

陳薈妃

館、北京中國國家博物館、蘇州市蘇州中心、英國波特蘭雕塑公園，以及新加坡駐聯合國辦事處（美國紐約）。

韓少英的影響力遠及獅城境外，對於國內外許多人都是頗具啟發性的人物。她作為新加坡雕塑家在國際上甚有聲望，對發展及推廣我國當代藝術貢獻良多，年逾古稀而又依然盡心於技藝——這一切都足以讓許多新興青年畫家與雕塑家奉為楷模。我個人對她懷有真誠的賞識與敬佩。縱觀21世紀的今天，基礎匠藝的實踐已趨於衰微，本地及國際藝壇上的雕塑家也難追往昔風華。儘管如此，韓少英依然恪守信念，孜孜於鑿刻打磨她的雕塑，一錘一痕，為此奉獻無盡的時日。她所體現的是真正的藝術家精神，而她能夠持續通過作品之美表達自己涵泳自然的深邃哲思，亦頗令人稱奇。我很高興能為韓少英的近作揭幕，在誰先覺畫廊與眾分享。

Having “Exhausted What There Is”

Chow Yian Ping

What is it that dances with the wind?

Sculptures of marble, granite, bronze and stainless steel, canvases of acrylic paint, it seems that one is presented with an array of static images and symbols. But it is Han Sai Por's memories of nature that are dancing, roused by swirling cirri that watches the earth from above. It is the ceaseless cosmos that is dancing, in the mind of each and everyone of us, a viewer standing before Sai Por's art.

Dance With the Wind focuses on Han Sai Por's mundus naturalis. An integral part of her childhood, nature has been infused into her very being. Sai Por spent her juvenile days by the tropical jungle, surrounded by nature. It was her playground that provided her with an endless supply of free materials for playing. As she puts it, “Some of the living things in the woods – the plants – gradually put down roots in my mind.” (Oral History Project, 2018)

Her childhood home was near the sea, and Sai Por would often go from the woods to the beach to

pick seashells. Her sculptures that we see today resembling both seashells and plants are like crystallizations of life, remembrance and beauty, where her childhood memories and impressions are superimposed and solidified into sculptural forms.

Little by little, Han Sai Por coaxes stones into shape in a dusty Chinese stone factory or in her cramped Singapore studio. This arduous process requires tremendous patience. The artist approaches it as if embarking on a spiritual journey, and it is only with a heart of faith that the punishing work turns into one of art-making. Shrouded by fuzzy memories, luminous beauty and gentle love, Sai Por wants to bring all these into shape with her own hands. Discernible in her works, is the determination to fuse the abstract and inexplicable into a physical form.

Lines and colours play an important role in Han Sai Por's art. Lines frozen in a flowing movement are seen in both her sculptures and her paintings. Despite their immutable permanence, a fluid vitality comes through; all along the gentle lines of Sai

「在耗盡所有以後」

周雁冰

是什麼隨風起舞？

堅硬的石頭、不銹鋼雕塑或丙烯的畫面，那都是靜止不動的視覺符號。起舞的是韓少英記憶中的自然世界，還有俯瞰著這個自然世界的風雲變化。起舞的是觀者想像中的宇宙萬象。

「隨風起舞」聚焦韓少英的自然世界。自然，是少英從小成長的一部分，已經成為她生命存在的一部分。小時候的少英住在一個樹林邊，被大自然環繞。大自然是她兒時的遊樂場所，更提供了她無數玩耍的免費材料，她說，「樹林裡的一些生物植物，慢慢地在我的腦雷根深蒂固」。(Oral History Project, 2018)

少英兒時住的地方也靠近海邊，經常從樹林邊跑到海邊去撿貝殼。今天那些既像貝殼又像植物的雕塑，更像是她將兒時記憶和印象交疊以後，凝固成一個關於生命、記憶與美的晶體，以雕塑的形態呈獻。

你可以想像韓少英在中國的石廠和新加坡的工作室裡，一點一點地讓石頭成型的過程。那個艱巨而需要巨大耐性的過程，也只有靠著幾乎是修行的虔誠來進行，才能夠變成一種藝術的創作過程。而支撐這個過程的是個人對記憶、對美、對愛的一種融和，將之企圖塑于掌中。你在少英的作品中，看到這種凝固一切，而成型的點滴。

線條和顏色在韓少英的作品中扮演了重要角色。流動中被凝固的線條，是少英的雕塑和繪畫裡都看得到的景象。線條是靜止的，但在靜止中卻顯現了一種流動的生命力。韓少英的石雕在柔和的線條中，摸上去的觸感，甚至有生命的脈動在雕塑的錶殼下輕輕震動。你可以感覺到它在飽滿中的不安于世。

韓少英對自然的喜愛，除了童年的記憶，也有對她的已故紐西蘭建築工程師情人Robert Powell的記憶。

她說：「他比較野性。他不理你的。他去森林裡，草地很高，都是爛泥，他自己走在沼澤地上。有時候在馬來西亞，有時候在新加坡。

Por's stone sculptures, one feels life pulsing to the touch, softly throbbing just beneath the outer shell. A sense of restlessness is enveloped within the full-bodied shapes.

Han Sai Por's love for nature is not only connected to her childhood recollections. It is also enfolded within her memory of her late boyfriend, the New Zealand architectural engineer Robert Powell.

According to the artist, "He was rather wild. He would never stop for you. He ventured into the forests, where the grass was tall and slushy mud was everywhere. He would walk into the swamps himself. Sometimes it was Malaysia, or Singapore - around our reservoir, in Bukit Timah's primary forest, or at Pulau Ubin ... He would walk in the trees and grass, and then stop to show me a fish unfamiliar to me, which he had found in the swamp. He knew very well what flora and fauna we had here in Singapore." (Oral History Project, 2018) One pictures a young Sai Por who would not be defeated, taking big strides to keep up with this architectural engineer as she followed him through the trees and grass.

Powell passed away in 1997 because of an accident.

When it comes to sculpture, Han Sai Por holds towering ambitions, and hopes to work on colossal pieces. However, creating such works would require much funds and space. Here in Singapore, where land is limited and collectors are few, she has to constantly pare down her enormous imagination until it looks digestible for most people. Yet, this could also be seen as a constant process of voluntary filtration on the sculptor's part. She strains her ideas and thoughts over and over again. In the end, we behold a small piece of Han Sai Por's austere and cleanly executed minimalism; it represents the most exquisite core of her conception.

Each work is like the final form of a husk, seed or curled leaf. A concrete, three-dimensional piece of nothingness, that almost ceases to be a husk, seed or leaf. Yet it embodies the very heart of all these Ur-forms.

For her palette, Han Sai Por chooses black and white, but perhaps it is these two non-colours that have chosen her. Sai Por loves all things black. To her, they are deep, distant, fear-inspiring and seductive. "Black things have a certain weight. They pull you in." (Interview with artist, 2019) We are reminded of cosmic black holes, concentrations

在水池一帶，在武吉知馬的原始森林，在烏敏島…… 他走在樹裡、草裡，然後停下來，給我看一種他在沼澤裡找到，我不認識的魚。 我們新加坡有什麼植物動物，他都很清楚。 」(Oral History Project, 2018)你可以想像年輕的少芙努力大步不服輸地跟在這位建築工程師身後，在樹裡、草裡。

Powell在1997年因意外過世。

對於雕塑，韓少芙有很大的野心和想實踐的大型作品，不過這些作品需要不少資金和空間來完成。 在地小，收藏家不多的新加坡，她必須把自己巨大的想像不斷地削減磨蝕，直到多數人可以消化的樣子。 但是從另一個角度看，這或許是她把自己的構想和思維不斷過濾的過程，到最後，你看到的極簡、質樸無華、乾淨剔透的韓少芙的一件小作品，就是那包含了所有構想的最精緻核心。 就像一片果殼、一顆種子、一卷彎曲的葉子最後的形態。 一個實在立體的「無」。 無，因為它幾乎就不是一片果殼，一顆種子或一卷葉子。 但它又是所有這一切的核心。

黑和白是韓少芙選擇的色彩。 或許是這兩種非色彩的色彩，選擇了少芙。 她很喜歡黑色的東西，說它們深沉遙遠，讓人懼怕卻又充滿誘惑。 「黑的東西，有一種重量，想要把你拉進去。 」(Interview with artist, 2019)這讓人聯想到宇宙星辰裡的黑洞，所有最重的重量和最黑的墨黑的凝聚。 或許成長過程中，斑斕的色彩與韓少芙的生命欠缺了一些緣分，那是不屬於她的世界。 黑白在她的丙烯繪畫裡變成了風雲。 那是熱帶自然中的蕉風椰雨，隨風起舞。 那是少芙心裡的時空，她在時空的畫布上隨風起舞。 雕塑與繪畫之間，少芙更享受繪畫過程的無拘無束，投入到平面畫布裡的天馬行空。

美國詩人作家Walt Whitman說：「在你經歷並消耗了人間所有如事業、政治、歡樂、愛戀以後，發現其實這一切都無從讓人滿足，也不會永恆，那還剩下什麼？ 是自然。 從人麻木的陰暗角落裡走出來，男人女人在寬廣的自然裡如魚得水，樹啊、平野、冬去春來——一日夜星辰……」 在自然的現實、記憶與想像裡隨風起舞，在那裡找到生命的意義與永恆的價值，讓人生的快樂與苦痛有了棲息地。 這就是少芙的藝術。

of the densest mass and the blackest black.

Cheerful, kaleidoscopic colours may simply have failed to connect with Sai Por's life when she was growing up. They are a world apart from her.

In Han Sai Por's acrylic paintings, black and white are movements of her own soul and agitations of the world woven together. They are the movements of a tropical jungle dancing with the wind. As compared to sculpting, Sai Por prefers the freedom of painting, the endless possibilities presented by a canvas. She is the king of her own universe while painting, complete in her own being.

The American poet and author Walt Whitman once wrote: "After you have exhausted what there is in business, politics, conviviality, love, and so on — have found that none of these finally satisfy, or permanently wear — what remains? Nature remains; to bring out from their torpid recesses, the affinities of a man or woman with the open air, the trees, fields, the changes of seasons — the sun by day and the stars of heaven by night."

Dancing with the wind in the realities, memories and imaginations of nature, one seeks the meaning of life and its eternal value. A locus for the joys and sufferings of human existence to inhabit. That is Han Sai Por's art.

Chow Yian Ping is the editor of "thlNKChina", a China focused English language e-magazine of the SPH to be launched in late 2019. She was a senior correspondent at Lianhe Zaobao from 2011 to 2016. From 2005 to 2008, she was an assistant director at the Singapore Art Museum (SAM). She has curated exhibitions in Singapore and overseas which include: Encounters - Southeast Asian art in the Singapore Art Museum collection at the National Art Museum of China (Beijing, China); the 5th Shenzhen International Ink

Biennale – Singapore Modern Ink at the He Xiang Ning Art Museum (Shenzhen, China); Idealism – Zeng Fanzhi at SAM (Singapore) and Xu Beihong in Nanyang at SAM (Singapore). She was also a lead organiser of the 2nd Asian Art Museum Directors' Forum hosted in Singapore, 2007. She volunteers her time for the Oral History Project, a project started in 2018 by artist Cheong Kah Kit and curator Ong Puay Khim. This project records the oral histories of Singapore artists, curators, art historians and administrators.

周雁冰現任是新加坡報業控股電子雜誌《思想中國》的主編，此雜誌將於2019年年底推出。她曾在2011到2019年，任《聯合早報》的資深高級記者。她也曾在2005年，任新加坡美術館助理館。在此期間為國內外美術館策劃多個展覽，其中包括；中國美術館「時代之遇-新加坡美術館藏東南亞美術精品展」（北京，中國）、何香凝美術館的「第五屆深圳國際水墨畫雙年

展-新加坡現代水墨」（深圳，中國）、新加坡美術館的「理想主義-曾梵志」及「徐悲鴻在南洋」（新加坡）。除了策劃展覽，雁冰也是2007年第二屆亞洲美術館館長論壇策劃人之一。她為「口述歷史專案」作義務訪員，此項專案由張家傑和王佩琴在2018年組織，為此研究和記錄新加坡演出者、策展人和藝術史學家等等。

雕塑

SCULPTURES

Black Seed Series

2009
40x90x30cm
Black Granite



Tropical Leaf Series - No. 1

2011
71x30x15cm
Green Granite



Tropical Leaf Series - No. 2

2017
30x30x14cm(L), 32x23x12cm(R)
Bronze



Tropical Leaf Series - No. 3

2017
60x35x18cm
Bronze



Tropical Leaf Series - No. 4

2019
67x33x27cm
White Marble



Tropical Leaf Series - No. 5

2019
44x40x26cm
White Marble



Tropical Leaf Series - No. 6

2019
27x42x17cm
White Marble



Tropical Leaf Series - No. 7

2019
48x33x18cm
White Marble



Tropical Leaf Series - No. 8

2019
34x36x15cm
White Marble



Tropical Leaf Series - No. 9

2019
26x31x24cm
White Marble



Tropical Leaf Series - No. 10

2019
24x66x23cm
White Marble



Tropical Leaf Series - No. 11

2019
29x50x20cm
White Marble



Tropical Leaf Series - No. 12

2019
(27x27x17cm) x2
White Marble



Tropical Leaf Series - No. 13

2019
26x31x24cm
Stainless Steel



Tropical Leaf Series - No. 14

2019
35x40x12cm
Stainless Steel



Seed Series - No. 1

2019
30x21x21cm
White Marble



Seed Series - No. 2

2019
40x15x15cm
Stainless Steel



Seed Series - No. 3

2019
30x18x18cm
Stainless Steel



Seed Series - No. 4

2019
27.5x14x12.5cm
Stainless Steel



Seed Series - No. 5

2019
25x9x22.5cm
Stainless Steel



Seed Series - No. 6

2019
54x3.5x7.5cm
Stainless Steel



Seed Series - No. 7

2019
18x32x32.5cm
Stainless Steel



Seed Series - No. 8

2019
22.5x26x22.5cm
Stainless Steel



Seed Series - No. 9

2019
29.5x28x28cm
Stainless Steel



裝置
展
覽

INSTALLATION

A Corner of the Field

2019
230x155x75cm
Fabric Ink and Linen on Wire Mesh



畫

PAINTINGS

Dance with the Wind Series - No. 1

2019
100x140cm
Acrylic on Canvas



Dance with the Wind Series - No. 2

2019
100x140cm
Acrylic on Canvas



Dance with the Wind Series - No. 3

2019
100x140cm
Acrylic on Canvas



Dance with the Wind Series - No. 4

2019
100x140cm
Acrylic on Canvas



Dance with the Wind Series - No. 5

2019
122x153cm
Acrylic on Canvas



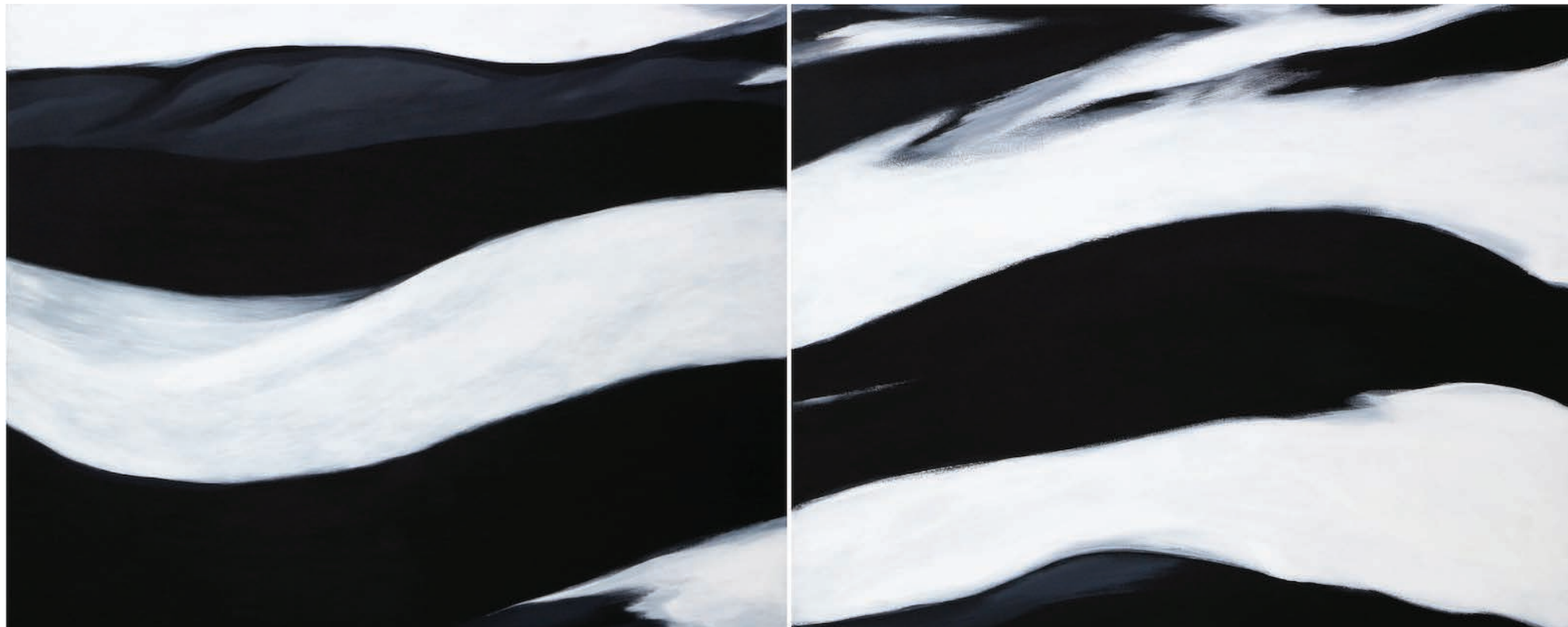
Dance with the Wind Series - No. 6

2019
122x153cm
Acrylic on Canvas



Dance with the Wind Series - No. 7

2018
122x244cm (Diptych)
Acrylic on Canvas



Dance with the Wind Series - No. 8

2018
122x306cm (Diptych)
Acrylic on Canvas



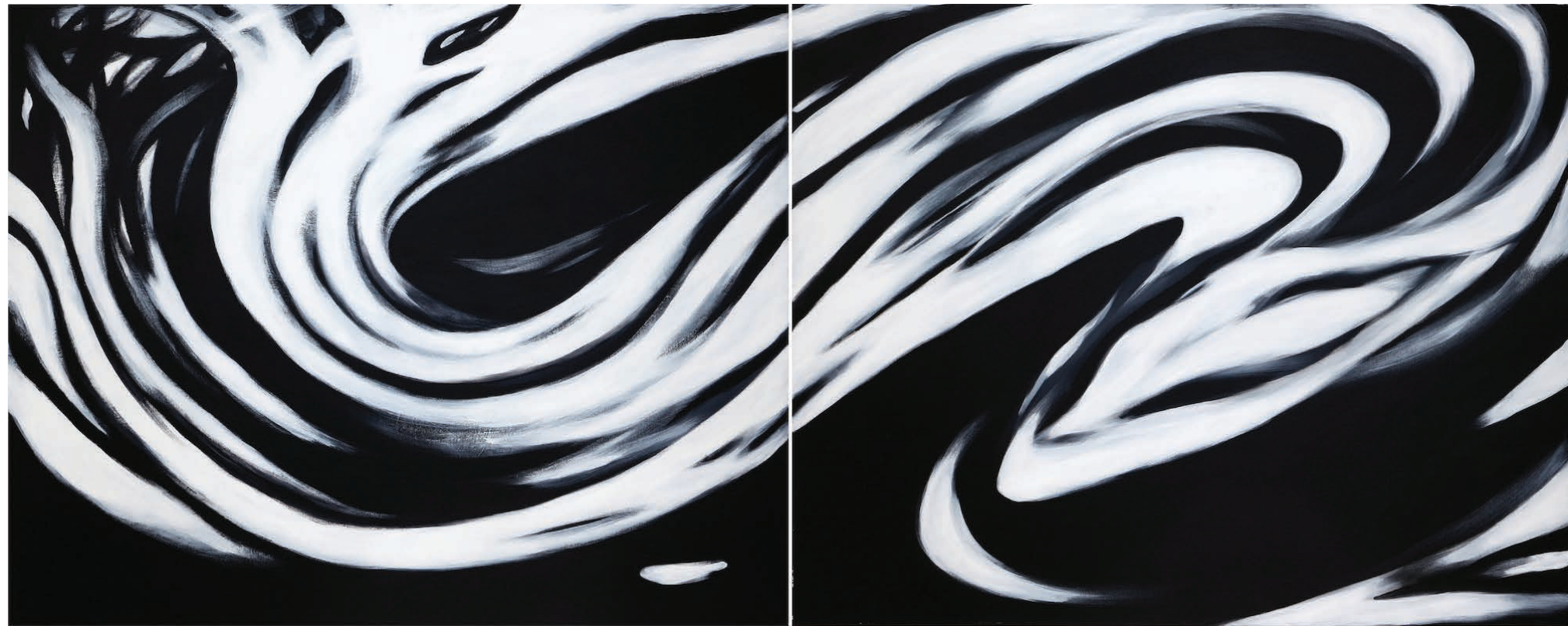
Dance with the Wind Series - No. 9

2018
122x306cm (Diptych)
Acrylic on Canvas



Dance with the Wind Series - No. 10

2018
122x306cm (Diptych)
Acrylic on Canvas



Dance with the Wind Series - No. 11

2018
122x306cm (Diptych)
Acrylic on Canvas



Dance with the Wind Series - No. 12

2018
122x306cm (Diptych)
Acrylic on Canvas



Han Sai Por

1943 | Born in Singapore

Education

2004-2008 | Landscape Architecture at Lincoln University, New Zealand **1979-1983** | Fine Art at Wolverhampton University, United Kingdom **1968** | Graduated from Singapore Teachers' Training College

Solo Exhibitions

2016 | Secret Landscapes - Bali Purnati Artist Residency Project, The Private Museum, Singapore **2015** | Harvest - SG50 Installation, Esplanade Theatres on the Bay, Singapore **2014** | Moving Forest - Artist in Residency Project, Singapore Tyler Print Institute **2013** | Black Forest 2013, Institution of Southeast Asian Gallery 1 & 2 (NAFA), Singapore **2011** | The Black Forest 2011, Jendela (Visual Arts Space), Esplanade Singapore **2009** | The Changing Landscape, Luxe Museum, Singapore **2006** | Oasis, Sculpture Square, Singapore **2002** | 20 Tonnes (Physical Consequences), MICA building, Singapore **1999** | Rain Forest, Plastic Kinetic Worm Gallery, Singapore **1993** | Four Dimensions, National Museum Art Gallery, Singapore

Selected Group Exhibitions

2019 | 200 - Sculpture Society (Singapore)

Annual Show 2019, Singapore Chinese Cultural Centre, Singapore **2018** | Black Forest 2018 - Gangwon International Biennale 2018, in association with PyeongChang Olympics 2018 / NAFA 80th celebration Exhibition, Liu Haisu Art Museum Shanghai, China **2017** | London Biennale 2017 / The Belt and Road, Invited International Exhibition, Qingdao, China. **2016** | Singapore Biennale 2016, Singapore Art Museum **2015** | London Art Biennale 2015 / Chianciano Biennale 2015, Art Museum of Chianciano, Italy **2014** | Art Stage, Singapore / Unearthed, Singapore Art Museum / Art Basel Hong Kong **2013** | Singapore Contemporary Art Exhibition at Suzhou, China. Jinji Lake Art Museum / Artist in Residency programme at Singapore Tyler Print Institute **2012** | Contact - Three Singaporean Art Exhibition, Yunnan Yuan Xiao Cen Art Museum, China **2010** | International Art Exhibition - the Yekaterinburg Art Foundation, Yekaterinburg, Russia **2008** | Landscape Sculpture, 2008 Olympic Games, Beijing, China **2006** | International City of Sculpture events and exhibitions Zhenzhou, China **2005** | The 11th Triennale, India **2002** | Borrowed landscape, Indonesia / The 1st International Miniature Sculpture Exhibition, Taiwan **2000** | Sculpture at the Park, Christchurch, New Zealand **1998** | International Sculpture Exhibition, Quebec **1991** | Sculpture in Singapore, National Museum Art Gallery,

Singapore **1989** | Third Asian Art Show, Fukuoka Museum, Japan **1986** | Contemporary Asian Art Show, National Museum of Modern Art, Seoul, Korea **1985** | Singapore Sculpture Exhibition, National Museum Art Gallery / Second Asian Art Show, Fukuoka Museum, Japan

Awards

2018 | Selected by Aware as Archives of Women Artists Research, France **2015** | The Leonardo Award for Sculpture, Chianciano Biennale, Italy **2014** | Singapore Women's Hall of Fame, Singapore Council of Women's Organisations **2011** | NAFA Distinguished Alumni Awards Singapore **2008** | The Finalist of Beijing Olympic International Tour Exhibition, Beijing, China **2006** | Outstanding City Sculpture Award, China **2005** | The top praise winner of 11th Triennale, India **1995** | Singapore Cultural Medallion Award

Selected Public Sculptures

1987 | Towards Peace - Malaysia ASEAN Sculpture Park, KL **1990** | Flow through the Rocks - Portland Sculpture Park, England **1991** | Spirit of Nature - Kuching, Sarawak **1992** | Childhood Dream - Shodoshima Centre Park, Japan **1993** | Pisces - Yashiro Hoshi-no Chuukoku Centre Park, Japan **1994** | Tropical Leaves - Washington DC **1996** | Spring - Singapore Revenue House **1995-1996** | Seeds

- Singapore Art Centre (Esplanade) **1999** | Shimmering Pearls Series 1 - Capital Tower, Singapore **2000** | Orchid Journey (Series 1 to Series 5) - Suzhou Park, China **2002** | Physical consequences - Singapore Museum collection **2004** | Progressive Flow - NTUC Singapore **2006** | Shimmering Pearls Series 2 - Beijing, Capital Land **2008** | Flora Inspiration - Changi Airport Terminal 3, departure hall / Shimmering Pearls Series 3 - Beijing, Fair Mount Hotel **2009** | Flow and Touch - Wheelock's property at Ardmore Park **2011** | Transformation - Istana, Singapore / The Black Seed - OUB Centre **2012** | Tropical Leaf - One Raffles Quay **2013** | The Destruction and Extinction Series - World United Nation, New York Singapore Office Building / Waves of Foliage - Singapore Marina Bay Financial Centre Tower 3 **2015** | Rising Moon - Elizabeth Walk, Singapore **2017** | Flight and Forest - Suzhou Centre, China **2018** | Seed - NAFA

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