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DISTANCE RESONANCE

Willy Tay - Solo Exhibition
戴瑋利個展
餘音
外弦

E-Published specially for
弦外餘音 – 戴瑋利個展 **Distance Resonance - Solo Exhibition by Willy Tay**

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Front Cover Image: Deity, 2022, 86x146cm, Acrylic, Oil and Oil Sticks

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FOREWORD by Jaron Lua

Willy Tay (b. 1974) was born in Singapore where he received academic training as an oil painter. Having graduated from LaSalle College of the Arts in Singapore in 1994 with a Diploma in Fine Art (Painting), **Tay** continued his studies at the Royal Melbourne Institute of Technology where he completed a Bachelor of Arts (Fine Art) in 1998 and a Master of Arts (Fine Art) in 2004.

Tay views art as a reflective medium capable of interpreting cultural and aesthetic narratives that shape collective understanding. His paintings engage with the continuous layering of paint, drawing on themes of societal reflection and visual tension. His latest works explore the lack of singular narratives, often focusing on antiquities and historical events to reconstruct fragmented stories that bridge the mundane with the magical, offering alternative perspectives and an escape from reality.

Distance Resonance - Paintings by Willy Tay furthers the artist's exploration of colonial histories and their enduring imprint on contemporary Singapore. Inspired by archival photographs, historical events, and recomposed visual fragments, **Tay's** textured oil canvases oscillate between memory and myth. His works transform static images into sites of tension, where the colonial gaze is simultaneously revealed and unsettled.

Tay's works are largely enigmatic, resisting resolution yet reflecting critically on how power and displacement influence our postcolonial present. Comprising equestrian figures, stoic monuments, and hushed interiors, **Tay's** dense compositions bear the weight of accumulated histories. Collectively, these works probe how fragments of collective memory are recontextualized in a postcolonial society that continues to grapple with its hybrid cultural inheritance. The colonial gaze is neither fully present nor absent, nostalgia reveals its fissures, and belonging emerges as an ongoing negotiation.

前言 劉傑隆

戴瑋利 (生於1974年) 出生於新加坡，並在新加坡接受了學院派油畫訓練。他在1994年畢業於新加坡拉薩爾藝術學院，獲得美術（繪畫）文憑。戴瑋利繼續在墨爾本皇家理工大學深造，分別於1988年和2004年獲得美術學士學位和美術碩士學位。

戴將藝術視為一種反思媒介，能夠詮釋塑造集體認知的文化與美學敘事。他的油畫運用層層疊加的顏料，以探討社會反思和視覺張力等主題。他最新的作品探索了單一敘事的缺失，常常聚焦於古物和歷史事件，重構支離破碎的故事，將平凡與奇幻連結起來，提供另類的視角和逃離現實的途徑。

《弦外餘音－戴瑋利個展》進一步探討了殖民歷史及其對當代新加坡的深遠影響。戴的作品靈感源自於檔案照片、歷史事件和重組的視覺碎片，其肌理豐富的油畫在記憶與神話之間遊走。他的作品將靜態影像轉化為充滿張力的場域，殖民者的凝視在此既被揭示又被動搖。

戴的作品大多充滿謎團，難以捉摸，卻又批判性地反思權力與流離失所如何影響我們後殖民時代的當下。他的作品構圖繁複，包含騎馬人物、莊嚴的紀念碑和靜謐的室內場景，承載著歷史的厚重。這些作品共同探討了在後殖民社會中，集體記憶的碎片如何在不斷努力應對其混合文化遺產的過程中被重新詮釋。殖民的凝視既非完全存在，也非完全缺席，懷舊之情顯露出其裂痕，歸屬感則成為一種持續不斷的協商。

Beneath **Tay's** historical inquiry lies a sensitivity to the city's rhythms - its imposing architecture that interweaves remnants of empire with postcolonial desire. Spanning works from 2022 to the present, the exhibition frames Singapore as a migrant city shaped by the continuous flow of people across its borders. This migrant condition is less a demographic fact than an enduring temporal condition - a mode of inhabiting time with one foot in departure and another in arrival. In this context, the canvas functions as a threshold where distance collapses into proximity and the act of looking becomes an ethical encounter. The past becomes a living interlocuter, reshaping perception, guiding ethical engagement, and sustaining the ongoing work of seeing.

Central to this exhibition is **Tay's** wide range of subject matter, including still life, objects, interiors, landscapes, and recomposed photographic snapshots. In **Snowfall**, a seemingly ordinary gathering of men becomes charged with ambiguity. Their expressions of satisfaction hint at a decision, in which its consequences remain unknown to the viewer. **Tay** likens this scene to instances of snowfall: "just as snowflakes gently fall and accumulate, the consequences of decisions can settle upon us quietly, with their true impact often becoming evident only over time".

The inspiration underlying **Deity** is the figure of Sir Arthur Cotton, a British army officer worshipped as a demigod for his extensive irrigation projects in Andhra Pradesh, India. As time goes on, this colonial authority was perceived as a benefactor as opposed to an intruder into indigenous lands. Reframed within a local context, **Tay's** rendering of the historical figure implies a subtle yet potent act of narrative decolonization, where history is reclaimed through cultural reinterpretation.

More recently, emerging archaeological findings and the declassification of archival material have invited a myriad ways of revisiting our histories, moving far beyond the narrative that began in 1819 with the arrival of Sir Stamford Raffles. **Repackaged and retold**

在戴對歷史的探究之下，蘊藏著他對城市節奏的敏銳感知：其宏偉的建築將帝國的遺跡與後殖民時代的渴望交織在一起。展覽涵蓋了從2022年至今的作品，將新加坡描繪成一座由持續不斷的人口流動塑造的移民城市。這種移民狀態與其說是人口統計事實，不如說是一種持久的時間狀態：一種一腳踏在離別處，另一腳踏在抵達處的時空棲居模式。在此脈絡下，畫布成為一道門檻，距離在此消融為親近，觀看的行為也成為一種倫理上的相遇。歷史成為一位鮮活的對話者，重塑著感知，引導著倫理的參與，並維繫著觀看這持續不斷的過程。

本次個展覽的核心在於戴瑋利作品主題的廣泛性，涵蓋了靜物、物品、室內場景、風景以及重新構圖的攝影快照。在《雪落》這幅作品中，一群看似平凡的男人聚會卻充滿了曖昧的意味。他們臉上滿意的表情暗示著某種決定，而後果對觀者而言卻無從知曉。戴將這一場景比作降雪：“正如雪花輕柔飄落，層層堆積，決定的後果也會悄然降臨，其真正的影響往往需要時間才能顯現。”

《神祇》的靈感源自亞瑟·科頓爵士，這位英國陸軍軍官因其在印度安得拉邦興建的大規模灌溉工程而被奉為半神。隨著時間的推移，這位殖民統治者逐漸被視為恩人而非入侵者。戴將這段歷史人物置於本土脈絡中，透過對歷史的重新詮釋，巧妙而有力地展現了一種敘事上的去殖民化，即透過文化重構來重塑歷史。

近年來，考古發現的湧現和檔案資料的解密，為我們重新審視歷史提供了多種途徑，遠遠超越了始於1819年斯坦福·萊佛士爵士抵達的敘事框架。《重塑與重述》恰恰捕捉到了這種情緒，即歷史是如何在後世不斷

captures this exact sentiment, of how history has always been, and continues to be, repackaged and retold through the generations to come. Here, **Tay** reminds his viewers of the urgent need to rethink and realign new perspectives in key historical events.

In **Distance Resonance**, **Tay** affirms painting's capacity to mediate between rupture and continuity, positioning the canvas as a site where fractures remain suspended in ambiguity. Across these works, history is neither regarded in conclusive terms nor as a burden to be overcome but rather a field of reverberations that influence the present. Through deliberate and sustained acts of looking, viewers are invited to imagine ways of living within a postcolonial society constantly haunted by the shadows of empire.

iPreciation warmly invites you to encounter **Tay's** works in person—as living sites of inquiry—where the impasse between inherited identity and the everyday negotiations of the self may be felt, explored, and reimagined.

被重新包裝和重述的。在這幅畫裡，戴提醒觀眾，我們迫切需要重新思考並調整關鍵歷史事件的視角。

在《弦外餘音》，戴肯定了繪畫在斷裂與延續之間進行調和的能力，將畫布定位為一個裂痕懸置於曖昧之中的場所。在這些作品中，歷史既非定論，也非需要克服的重負，而是影響當下的迴響場。透過深思熟慮且持續的觀看，觀者被邀請去想像在後殖民社會中，如何在帝國陰影的揮之不去的陰影下生存。

誰先覺誠摯邀請您親臨感受戴的作品-為探究的話體場所-讓我們一起感受，探究和重新想像繼承的身份。

MESSAGE

It is a pleasure to introduce Distance Resonance, the latest solo exhibition by **Willy Tay** at iPreciation Singapore. Sharing a studio with him, I am fortunate to have a front-row seat to the creative process behind this body of work. I can see and understand how his work is deeply intertwined with his love for music, antiquities, history, and popular culture.

Willy's canvases are dynamic and ever-changing. Through his rhythmic approach to painting, he creates a visual tension that mirrors the complexities of our society. In this new body of work, he is drawn to antiquarian objects and historical fragments, reconstructing them to explore the interplay between the past and the present. He merges the mundane with the magical, offering us a much-needed escape from the everyday.

In Distance Resonance, **Willy** invites us to explore the space between the known and the unknown. He employs iconic imagery and personal curiosities to create a visual friction that demands our attention. We are invited to marvel at these fabricated perspectives, where the familiar is infused with the mythical. Ultimately, these works provide a deep insight into our collective human experience.

Dr. Vincent Leow
— 5 March 2026

Dr. Vincent Leow (b. 1961) is a visual artist and educator known for his use of mixed media to interrogate the role of the artist and art-making in contemporary society. He graduated from LASALLE College of the Arts in 1987 and completed his Doctorate in Fine Art at RMIT in 2005. A cultural medallion holder, his works have been acquired by the National Gallery Singapore, Singapore Art Museum, and Fukuoka Art Museum. Some prominent solo exhibitions include Tags & Treats: Works by Vincent Leow at Singapore Art Museum (2010); Andy's Pranks & Swimming Lessons at Xin Beijing Gallery, China (2007) and Vincent Leow: Recent Paintings, United States (1991). Vincent also represented Singapore on international platforms such as the Singapore Pavilion of the 52nd Venice Biennale (2007).

感言

非常榮幸能向大家介紹戴瑋利在誰先覺新加坡舉辦的最新個展《弦外餘音》。我有幸與他共用一間工作室，得以近距離觀察他創作這組作品的過程。我能夠看到並理解他的作品如何與他對音樂、古董、歷史和流行文化的熱愛緊密交織在一起。

瑋利的畫作充滿活力與不斷變化。他以富有韻律感的繪畫手法，營造出一種視覺張力，映照出我們社會的複雜性。在這一系列新作中，他被古董物件和歷史碎片所吸引，透過重建它們探索過去與現在之間的互動。他將平凡與奇幻融合，為我們提供了一個極需逃離日常喧囂的避風港。

在《弦外餘音》中，瑋利邀請我們探索已知與未知之間的空間。他運用標誌性意象和個人好奇心，營造出引人注目的視覺張力。我們得以驚嘆於這些虛構的視角，其中熟悉的事物與神話交織融合。最終，這些作品為我們提供了對人類集體經驗的深刻洞察。

廖芳炎博士
— 2026年3月5日

廖芳炎博士（生於1961年）是一位視覺藝術家與教育家，以其運用混合媒材探討藝術家和藝術創作在當代社會中的角色。他於1987年畢業於新加坡拉薩爾藝術學院，並於2005年在皇家墨爾本理工大學獲得美術博士學位。一位文化裝得主，其作品已被新加坡國家美術館新加坡美術館和福岡美術館收藏。他的重要個展包括：新加坡美術館的《標籤與賞析：廖芳炎的作品》（2010年）；北京新畫廊的《安迪的惡作劇與游泳課》（2007年）；以及在美国举办的《廖芳炎：近期畫作》（1991年）。芳炎也代表新加坡參加國際平台，例如第52屆威尼斯雙年展（2007年）。

ARTIST STATEMENT

My practice begins with the ordinary: still life arrangements, domestic objects, architectural interiors, landscapes, and fragments of photographs collected over time. These materials form a visual vocabulary that I continually rearrange, recombine, and reimagine. Through this process, familiar elements become unstable—shifting between recognition and estrangement—and open up questions about transformation, cultural memory, and the ways reality is constructed through images.

Fragments play a central role in my work. I'm drawn to how a partial view, a cropped detail, or a displaced object can generate new narratives. When the everyday is placed in dialogue with the uncanny, or when the present is layered over the past, meaning becomes fluid rather than fixed. I aim to create images that resist singular interpretation, inviting viewers to navigate the tension between what is known and what is suggested. This tension—between the mundane and the mythical, the literal and the imagined—creates a space where viewers can project their own memories, associations, and uncertainties.

My interest in fragmentation is also shaped by the environment I come from. Having lived in Singapore, a migrant city defined by rapid development and layered histories, I am constantly aware of how places—and the people within them—are in a state of continual remaking. The city's landscape is marked by erasure and renewal, where traces of the past coexist uneasily with the demands of the present. This dynamic informs my exploration of what gets carried forward, what is forgotten, and how cultural identity is negotiated in spaces shaped by movement, displacement, and reinvention.

Historical memory, in this context, becomes both a resource and a site of tension. I revisit it through a contemporary lens, considering how colonial legacies and inherited structures continue to shape our sense

藝術家自述

我的創作始於平凡：靜物擺設、家居用品、建築室內場景、風景以及多年來收集的照片片段。這些素材構成了一種視覺語彙，我不斷地對其進行重組，重新組合和重新構想。在這個過程中，熟悉的元素變得不穩定——在熟悉與陌生之間搖擺不定——並引發關於轉變，文化記憶以及現實如何透過圖像建構等問題的思考。

碎片在我的作品中扮演著核心角色。我著迷於局部視角、裁剪的細節或錯置的物體如何能夠產生新的敘事。當日常與怪誕對話，或當下與過去交疊，意義便不再固定，而是流動。我的目標是創造出難以被單一解讀的圖像，引導觀者探索已知與暗示之間的張力。這種張力——在平凡與神話、字面與想像之間——創造了一個空間，讓觀者投射自身的記憶、聯想與疑慮。

我對碎片化的興趣也受到我成長環境的影響。我在新加坡生活，這是一座移民城市，以快速發展和層層疊疊的歷史為特徵。因此，我時時刻刻意識到，城市及其居民都在不斷重塑自身。城市的景觀以抹除與更新為特徵，過去的痕跡與當下的需求並存，彼此之間充滿矛盾。這種動態促使我去探索哪些事件會被傳承，哪些會被遺忘，以及在由流動、流離失所和重塑所塑造的空間中，文化認同是如何被協商。

在此語境下，歷史記憶既是一種資源，也是一個充滿張力的場所。我以當代視角重新檢視歷史記憶，思考殖民遺產和既有結構如何持續塑造我

of belonging and self-understanding. My work often reflects on the quiet persistence of these influences—how they linger in architecture, language, and collective imagination, even when they are not explicitly acknowledged.

Ultimately, my practice is an attempt to hold these complexities in visual form. By assembling fragments into new constellations, I explore how images can both reveal and obscure, anchor and unsettle. The works become propositions rather than conclusions—open-ended spaces where viewers can encounter the familiar anew, and where the act of looking becomes a way of rethinking how we remember, inhabit, and construct the worlds around us.

Willy Tay
— March 2026

們的歸屬感和自我認知。我的作品常常反思這些影響的悄然存在 — 它們如何在建築、語言和集體想像中揮之不去，即便它們並未被明確承認。

最終，我的創作實踐旨在以視覺形式呈現這些複雜性。透過將碎片組合成新的圖案，我探索影像如何既能揭示又能遮蔽，既能穩固又能動搖。作品與其說是結論，不如說是命題 — 它們是開放式的空間，觀者可以在這裡以全新的視角審視熟悉的事物，而觀看的行為本身也成為一種重新思考我們如何記憶、棲居和構建周圍世界的方式。

戴瑋利
— 2026年3月

INTERVIEW WITH THE ARTIST

The following conversation took place on March 17, 2026.

JARON: Good morning, Willy. Thank you so much for doing this interview with me. I am going to ask you some questions about your upcoming exhibition in April, **Distance Resonance**. Maybe we can get started with some of your early influences and practice. You were formally trained in oil painting at LaSelle and RMIT. Were there any particular painters, artistic movements or traditions that shaped your early approach to painting? Do the traces of these early influences still remain to this day?

WILLY: During my days in school, I was quite influenced by this painter called Kandinsky, Wassily Kandinsky. Because I was captured by his handling of how he uses colors and how colors can form certain shapes to look like nature. So I was quite influenced by his talent. And subsequently, another artist that influenced me quite heavily was Willem de Kooning. He's part of the abstract expressionist movement back in the States. Then there was also this artist called Cy Twombly. I have been quite heavily influenced by him as well. These are the three main artists that influenced how I view and paint my works.

JARON: That's interesting to hear. Do these early influences still influence your practice today?

WILLY: I think now when I do my works, it is not so much of taking reference from those artists that have previously influenced me. If there are traces of those styles or color, it's probably already ingrained. So it wasn't on my mind when I do my work to base my reference on them.

JARON: And would you say your practice evolved over time?

WILLY: You can say evolved. But if there are traces, probably you know where it's coming from.

訪談紀錄

以下對話於 2026年 3月 17日進行。

傑隆： 早安，瑋利。非常感謝您接受我的訪問。我想先從您四月即將舉辦的展覽《弦外餘音》談起。開始聊起，也想回到您比較早期的創作經驗。您在拉薩爾藝術學院和皇家墨爾本理工大學都接受過正式的油畫訓練。那在您剛開始創作的時候，有沒有哪一些畫家、藝術流派或傳統對您影響特別深？這些早期的影響，到今天還看得到嗎？

瑋利：我在學校的時候，受到一位畫家很深的影響，就是瓦西里·康丁斯基。我很著迷他處理色彩的方式，尤其是他怎麼用顏色去構成某種接近自然的形狀。那種能力對我來說很有吸引力。後來對我影響很大的還有威廉·德庫寧，他是美國抽象表現主義的重要藝術家。另外還有賽·托姆布雷，我也一直很受他的作品影響。這三位大概是最主要影響我觀看與思考繪畫方式的藝術家。

傑隆： 很有意思。那您覺得這些早期影響，到現在還持續存在您的創作裡嗎？

瑋利： 我覺得現在畫畫的時候，不會再刻意去想這些曾經影響過我的藝術家。如果作品裡還有一些風格或色彩上的痕跡，那應該已經變成一種很自然、內化的東西了，不是我畫畫時會特別去參照的對象。

傑隆： 所以可以說，您的創作方式其實一直在變化？

瑋利： 可以說是在發展吧。不過如果你還看得到一些痕跡，大概也能知道它原本是從哪裡來的。

JARON: So the upcoming exhibition features your works from 2022 to the current day. Could you also share a bit more about what makes this exhibition slightly different from your previous ones? For example, the group show, **Refrain**, in 2024.

WILLY: Okay. So let's start with how this work arrived. It's been in the production for a very long time. My last solo show was in 2014 I think, which is in a way quite different from my previous show, which was in 2009, 2007 thereabout. The one in 2007 was very abstract. 2014 was like a transition between the figurative and the abstract. So, the present works now are in a more figurative styling. If you were to look at it from a retrospective view, it has developed quite vastly.

JARON: Not just the thematic style, but the subject matter I see is also quite different.

WILLY: Yes, it's very different. Somehow, along the way, there are certain things I'm interested in, and I want to portray them. The old style was not quite adequate enough. So I basically need to rethink what is the best way to convey what I want to say or what I have in mind.

An Inward Dialogue -
Untitled No.8
內在對話 — 無題之八
100x67.5cm
Oil on Canvas 布面油畫
2007



傑隆：這次展覽主要展出的是您從 2022 年到現在的作品。您會怎麼形容這次展覽和 之前的展覽有什麼不同？例如，您 2024 年參加的聯展《Refrain》。

瑋利：這批作品其實醞釀很久了。我的上一個個展應該是 2014 年。那次和更早之前 2009、2007 左右的作品其實差很多。2007 年那批非常偏抽象；到了 2014 年，可以說是介於具象和抽象之間的一個過渡。現在這批作品就更偏向具象。如果從回顧的角度看，其實變化很大。

傑隆：不只是風格，連題材看起來也很不一樣。



瑋利：對，很不一樣。因為慢慢地，我開始對某些事情特別感興趣，也想把它們表達出來。但以前那種畫法對我來說已經不太足夠，所以我要重新想：到底用什麼方式最能傳達我想講的東西。

An Inward Dialogue -
Untitled No.2
內在對話 — 無題之二
150x200cm
Oil on Canvas 布面油畫
2005

JARON: A key focus in *Distance Resonance* revolves around the idea of Singapore being a postcolonial migrant city-state in which our demographic is ever-shifting. Were there any particular moments or personal encounters that sparked this continuing interest of yours over the years?

WILLY: In 2004, I was in China. Ever since then, I was traveling between China and Singapore. So it started to get me thinking: what does it mean to be a Singaporean? Because most of the time when I'm in China, I'm surrounded by my local friends. And being the only Singaporean there, I start to question what exactly constitutes my identity? Because in China, even though I look Chinese, the way of thinking, the culture, the way of living itself, it's vastly different. So it got me thinking, being Chinese, we are still so different. That was the starting point of this series of work.

JARON: So you're more interested in the themes of identity and belonging, inspired by your own personal encounters and your experiences in China. For *Distance Resonance*, you also drew on multiple, often subtle references to figures of colonial authority. So for example, Sir Stamford Raffles being the most notable one. Was it particularly difficult to work with archives as a primary source material? Since they often claim to be objective historical truth, already ingrained in us; while painting is very subjective depending on the artist's taste, their style, their aesthetic, and their philosophies.

WILLY: I think working with archives, photographs and images, I'm looking at certain elements that can be used for me to convey what I have in mind. By using those elements, taken out of their context and having them placed into my new fabricated context, it's like giving them a new identity while still retaining their basic, original elements. That creates a tension either visually, or conceptually, that is more interesting for me.



傑隆: 所以您其實更關注的是身份認同和歸屬感, 而且和在您中國的生活經驗很有關係。這次展覽也用了許多和殖民權力有關的圖像, 比如斯坦福·萊佛士爵士。把檔案當成主要素材來使用, 會不會特別困難? 因為檔案通常被視為客觀歷史, 但繪畫其實很主觀。

Study 1 習作一

傑隆: 《弦外餘音》裡面有一個很重要的核心, 是把新加坡看成一個後殖民、移民組成且人口不斷流動的城市國家。這樣的關注, 是不是來自某些特別的經歷或個人經驗?

瑋利: 2004 年我去了中國, 之後就一直在中國和新加坡之間來回。那一段時間開始讓我思考: 到底什麼叫做“新加坡人”? 因為在中國, 大部分時間我都和當地朋友相處。當你是那裡唯一的新加坡人時, 就會開始想: 我的身份到底是什麼? 雖然外表上我也 是華人, 但思維方式、文化、生活方式其實差很多。所以我開始想, 同樣是華人, 為什麼我們還是那麼不同。這大概就是這一系列作品的起點。

瑋利: 我在看檔案、照片、圖像的時候, 主要是在找某些可以幫助我表達想法的元素。當我把這些元素從原本的脈絡抽離, 再放進新的畫面裡, 其實就像賦予它們新的身份。它們保留原本的一些特徵, 但又進入了新的語境。這種轉換對我來說會產生一種視覺上或概念上的張力, 而那是我覺得有趣的地方。

JARON: And where do you source your archival material? Do you encounter any difficulties accessing archives and taking them out of context?

WILLY: One basic source of reference is the Singapore archives. Apart from that I will just scroll the internet for old pictures of Singapore, if not, Southeast Asia. Actually, there are plenty of resources online. There are pictures of daily photos of people, maybe in the 1800s or early 1990s going about their daily lives. There was never a lack of resources. That's not a problem.

JARON: You've mentioned that when you work in your studio you are looking at the works over a longer period of time. Throughout this period, as and when you feel a source of inspiration, you either add or remove something from the canvas. You're also thinking more about your artistic process or the conceptual strategies that you employed for this exhibition. Are there any recurring motifs, symbols or compositional strategies that you repeatedly find yourself returning to in this body of work? For example, the image of Sir Stamford Raffles as this colonial authority that came to Singapore in 1819. Maybe you can share a bit more about why you were interested in his figure?

Study 2 習作二

WILLY: The choice of subject matter is really conscious for me. If there is a recurrence of a subject matter it's most likely deliberate. It has to do with my working habits. I will always focus on one thing. And somehow I always feel that there might be certain other elements that I might have forgotten. So I will look back and try to see if there is anything that I can make use of or if there is anything that I've left out. That period could be maybe one or two years later. This is how I work.

傑隆: 那您的檔案素材通常從哪裡來?會不會很難取得?

瑋利: 最基本的來源就是新加坡的官方檔案資料。另外我也會上網找舊照片, 不只是 新加坡, 也包括東南亞。其實網路上的資源很多, 像是 1800 年代或早期 1990 年代人們日常生活的照片都有, 所以素材其實不缺。



傑隆: 您提過自己在工作室裡會讓作品放很久, 想到什麼再慢慢加減內容。這次展覽裡, 有沒有一些您反覆回到的圖像或構圖方式?例如, 斯坦福·萊佛士爵士的形象, 您為什麼會一直回到這個人物?

瑋利: 其實題材的選擇對我來說都是很有意識的。如果某個題材反覆出現, 多半是刻意的。這和我的工作習慣有關。我通常會集中在一件事情上, 但畫完後總覺得可能還漏了什麼, 所以過了一兩年又回頭看, 看看還不能補進別的元素。我的工作方式大概就是這樣。

JARON: Across all your works, your use of light, texture and layering strikes me as being very unique. What conceptual function do you think these techniques serve in your works?

WILLY: I like the visual that seems to be very textured but if you look at the painting up close, physically, it's not textured. I like the contradiction, that contrast.

JARON: Yes, I completely agree with you. We have to get very close to the painting to see the layers, experiencing these physical works is obviously very different from when you view it in the catalogue. I'm also curious, what you think of this term historical memory or collective memory, as it often refers to how individuals remember or forget events of the past. Do you see your paintings as an avenue of sorts that facilitates the viewers' reflection or dialogue about their identity, belonging or Singapore's colonial history?

WILLY: I think in order for the viewer to get interested in their origins requires them to be of a certain age. If the audience is younger, that is not going to interest them. The older you are, the more you think that looking back at your heritage, finding out your identity, is important compared to maybe twenty years ago when it doesn't really cross your mind. I think it's important for us to move forward with a good knowledge of what has happened in our history. Without that knowledge, it's not quite possible for me to move forward because you can't really shake off that baggage.

JARON: I agree.

WILLY: You can't say, "today I will start brand new." Because whatever happened, where you come from, it's always with you even if you shift or move to a new place. This is also a real-life experience for me because when I'm in China, most of the time my local friends were very curious about how Singapore has a very short history compared to theirs. They always ask me how I feel a sense of belonging to that place (i.e. Singapore). It just seems like our span of history is

傑隆： 您的作品裡對光線、質感、層次的處理都很鮮明，也很有辨識度。您覺得這些技法在概念上扮演什麼角色？

瑋利： 我喜歡畫面看起來好像很厚重、很多肌理，但其實走近看，表面並不是真的那麼厚。我喜歡這種視覺上的矛盾感。

傑隆： 對，我也很有同感。很多時候真的要很靠近畫面才能看到那些層次，和看圖錄完全不一樣。我也想問，您怎麼看“歷史記憶”或“集體記憶”這種說法？您會覺得自己的作品是在提供一種讓觀眾重新思考身份、歸屬感或殖民歷史的方式嗎？

瑋利： 我覺得觀眾會不會對自己的來源感興趣，其實和年齡有關。比較年輕的人可能不會特別在意，但年紀越大，就越會想回頭看自己的背景、自己的身份。比起二十年前，現在會覺得這件事比較重要。我認為要往前走，就要先清楚知道歷史發生過什麼。不然那些包袱其實一直都在。

傑隆：我同意。

瑋利： 你不可能說今天開始就完全重新來過。因為不管你來自哪裡，發生過什麼，那些都會跟著你。這也是我在中國很深的感受。當地朋友常常很好奇，新加坡歷史這麼短，我們怎麼建立歸屬感。和中國相比，他

so short in comparison to theirs. Theirs is maybe a thousand years after so many dynasties or political events. Our history is like an infant in comparison. It set me to think that we do need to look into it no matter how short our history is in order for us to have a conversation in depth. So I looked into where I come from, the identity and why we are so different despite being of the same race.

JARON: Your comparison of Singapore and China is a very stark contrast. When we think about the colonial administration in Singapore, it's actually not too long ago. What you mentioned earlier - of baggage, cultural nostalgia - all this still follows us. We inherit what the colonial authority has passed to us. So if you want your viewers to take away just one insight or one experience from this whole exhibition, what would you like it to be?

WILLY: I think first and foremost they have to be interested in the works visually. After which they can think in depth on why certain images are there, why certain subject matters are being placed in the paintings. Because this is something that I can't do with more abstract styling. If I went back to my previous style I don't think I can fully engage the viewers in that sense. They probably will think, "Oh, this is a thoroughly pleasing painting, but what else is there?" Simply because the subject matter is not obvious enough for them to understand. But at the same time, it need not be so realistic - again this is a preference of styling - but as long as they can identify certain subject matter I'm attempting to portray, I think that is good enough for me.

們有幾千年的朝代更替，我們的歷史像嬰兒一樣短。但也正因為這樣，我反而覺得更需要去理解自己的歷史，不管它多短，否則我們很難深入談自己是誰。

傑隆：您把新加坡和中國放在一起看，對比真的很強烈。尤其想到新加坡的殖民歷史，其實距離現在也不算太久。您剛才提到的那些文化包袱、懷舊，其實都還在。如果觀眾看完整個展覽，只帶走一個感受，您希望是什麼？

璋利：我希望他們首先是被作品的視覺吸引。之後才慢慢去想，為什麼有這些圖像，為什麼某些題材會被放進畫裡。這也是我現在偏具象的原因。如果還是以前比較抽象的方式，可能觀眾只會覺得畫面好看，但不一定會再往下想。現在至少他們可以辨認出一些我想表達的東西。也不一定要非常寫實，只要能抓到我想放進去的主題，對我來說就夠了。



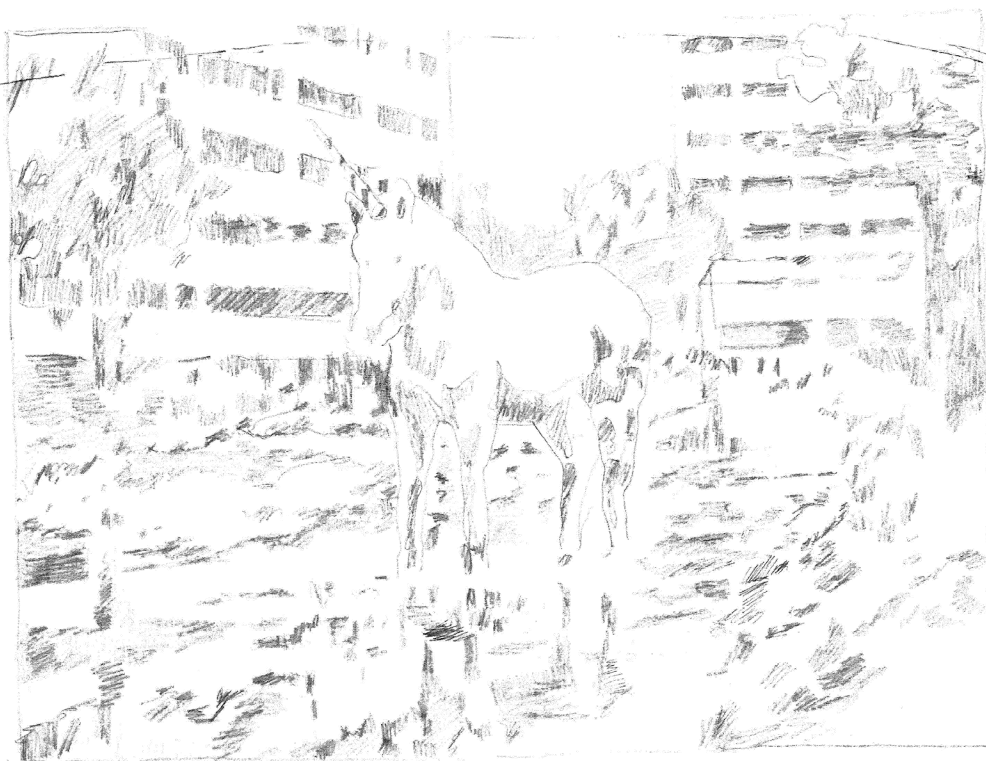
Study 3
習作三

JARON: That's interesting to hear. For your future exhibitions, are there any new directions or technical experimentations that you are interested in exploring moving forward?

WILLY: For me, the recent development is still at the very beginning. It's still at its initial stage. I would like to explore and then see how I can use another material or medium, something other than the traditional paint on canvas, to convey what I want to say. I might be exploring other techniques like weaving or the sculptural medium.

JARON: Yeah, so far the main medium you use is oil on canvas. That remains consistent throughout what we've been able to see. I think it's interesting to look into other mediums and see how you can translate this interest of yours, that is, history into a new format for future exhibitions. So, that's all for the interview. I think we've discussed quite a bit about your motivation, your inspiration, and also your thought process throughout. Thank you for your time.

WILLY: Thank you.



傑隆：很有意思。那未來的展覽，您有想往哪些新的方向走嗎？例如，技術或媒材上的嘗試。

瑋利：我覺得現在這個方向其實才剛開始，還在初步階段。我希望繼續往下發展，也想看看能不能用別的材料，不只是傳統油畫，來表達我想說的東西。可能會去試像編織，或者雕塑這類媒材。

傑隆：對，目前大家看到的還是以油彩畫布為主。如果未來能用不同媒材來延伸您對歷史的關注，應該會很有趣。今天很謝謝您，我們談了很多關於您的動機、靈感，以及整個創作過程。

瑋利：謝謝。

Study 4
習作四

Figure Head presents an early version of the “Deity” figure, exploring the idea of symbolic leadership. Willy Tay questions whether figures of authority truly guide or merely serve as representations, highlighting the gap between appearance and reality. The work invites reflection on how influence is often tied to perception rather than actual displays of power.

Figure Head

2022

50x70cm

Acrylic, Oil and Oil Sticks



Among the stars depicts an imagined orchid, serving as a metaphor for hybrid identity and cultural belonging. Willy Tay offers an intimate and personal reflection on how identity evolves across generations, especially in the context of migrant families. The orchid, both familiar yet foreign, captures the sense of existing between places, offering a quiet meditation on one's identity as fluid and ever-changing.



Among the stars

2024

70x50cm

Acrylic, Oil and Oil Sticks

Inspired by Sir Arthur Cotton—a British officer later revered as a demigod for his irrigation works in Andhra Pradesh—Deity reflects shifting perceptions of colonial authority from intruder to benefactor. Reframed in a local context, Tay’s portrayal suggests a quiet act of narrative decolonisation, reclaiming history through cultural reinterpretation. The work explores how power and legacy are shaped over time, revealing history as subjective rather than fixed.

Deity
2022
86x146cm
Acrylic, Oil and Oil Sticks





Arriving in Toa Payoh
2025
183x102cm
Acrylic, Oil and Oil Sticks

Inspired by early explorers, Willy Tay's Arriving in Toa Payoh shifts the focus from conquest and wealth to human emotions like curiosity, ambition, and uncertainty. A self-portrait-like figure of the artist rendered in Mongolian attire conveys displacement and a search for identity. Referencing Toa Payoh's transformation from swamp to urban estate, the work parallels physical and inner journeys, inviting viewers to reflect on what drives exploration and how identity is shaped through it.

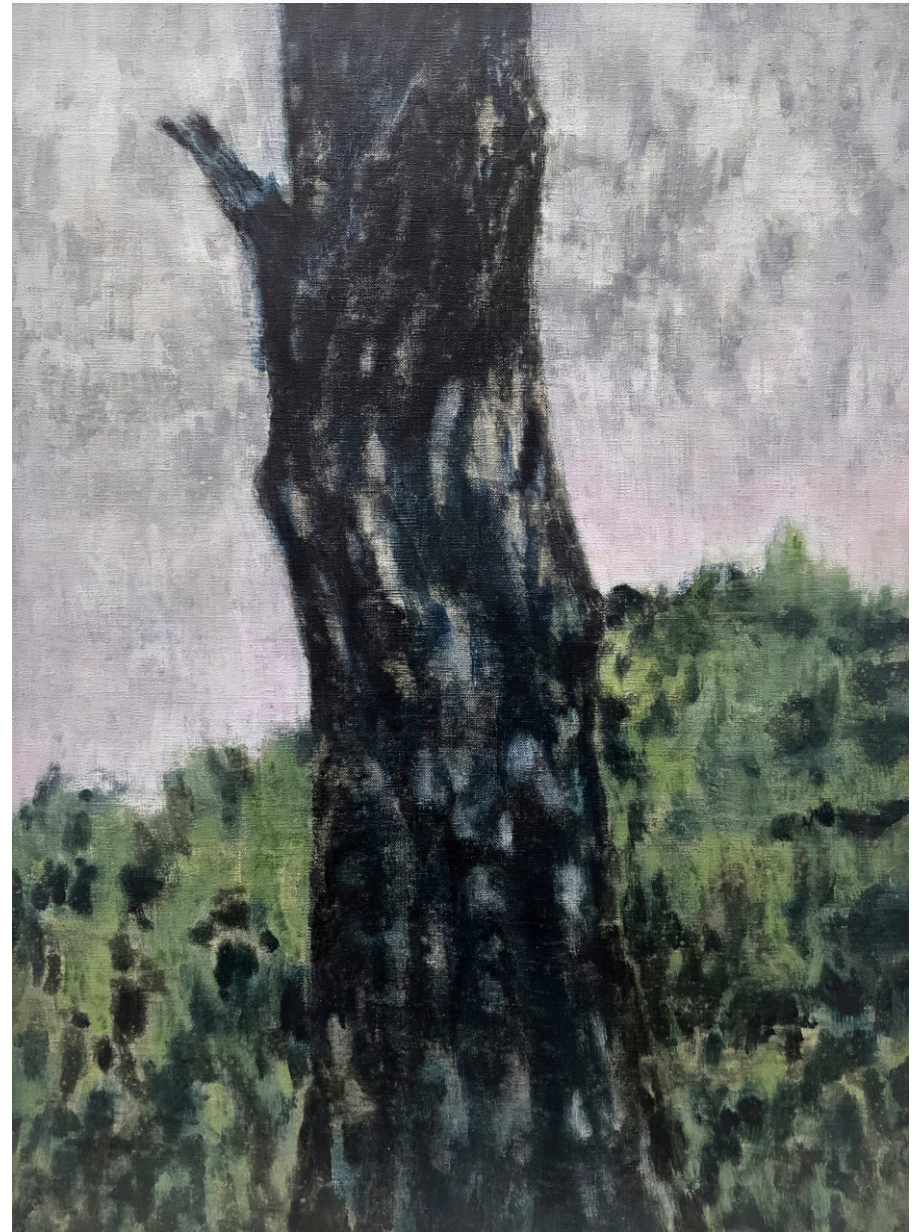
Half told story reflects on how we often see only part of a story. Focusing on a tree trunk rather than its leaves, fruits, or roots, Willy Tay highlights what is typically overlooked. The tree trunk symbolizes structure and support, reminding viewers that our understanding is often incomplete and inviting reflection on what might be missing from the narratives we often encounter.

Half told story

2025

50x70cm

Acrylic, Oil and Oil Sticks



Working deity extends Willy Tay's exploration of the "Deity" figure, now aged and rendered ambiguously with multiple faces symbolic of gods and goddesses. It questions whether the figure is divine, authoritative, or symbolic, reflecting how power and belief evolve over time. By presenting a human, imperfect deity, Tay invites viewers to consider how societies create, reinterpret, and ascribe meaning to figures of authority.

Working deity

2025

50x70cm

Acrylic, Oil and Oil Sticks



On hindsight is the artist's reflection on looking back, inspired by the views we often see through a car's rear window. The rocking horse symbolizes motion without progress, echoing how we can feel active yet constantly remain in stasis emotionally and historically. Willy Tay explores how the past is always behind us, shaping our understanding and perspective through hindsight.

On hindsight

2025

91x102cm

Acrylic, Oil and Oil Sticks





For when is time spent depicts a grand royal tomb, symbolizing power and legacy yet reminding us of mortality. Willy Tay contrasts human ambition with life's impermanence, inviting reflection on how we spend our time and whether what we leave behind truly endures.

For when is time spent

2024

77x76cm

Acrylic, Oil and Oil Sticks



Snowfall

2025

104x39cm

Acrylic, Oil and Oil Sticks

Snowfall depicts a quiet gathering with an underlying sense of ambiguity. The figures appear content, yet the consequences of their decisions remain uncertain. Willy Tay likens this to snowfall—gentle but cumulative—highlighting how small choices can have lasting impact. The work reflects on the unseen weight of decisions and the slow unfolding of outcomes, capturing a calm moment before any consequences emerge.

Still time explores the concepts of time and finality, juxtaposing the sense of an ending with the possibility that time continues on in spite of an ending. Willy Tay creates a subtle tension between certainty and possibility, inviting reflection on how we experience time during moments of uncertainty or transition. The work captures the emotional and psychological perception of time, rather than its measurable passage.

Still time

2025

45.5x45.5cm

Acrylic, Oil and Oil Sticks





Limbo until then captures a liminal state of being where an individual is neither settled nor lost. Willy Tay reflects on feeling suspended between places, identities, and life stages. While uncertain at times, this state of existence also holds a quiet comfort, with a surreal atmosphere that implies detachment from time. The work invites reflection, highlighting the value of pausing and the experience of navigating identity without clear resolution.

Limbo until then

2024

76x102cm

Acrylic, Oil and Oil Sticks

Missing friends

2024

84x52cm

Acrylic, Oil and Oil Sticks

Quiet and introspective, Missing friends reflects on how our relationships evolve with age. Social circles shrink through distance and shifting priorities, capturing a sense of absence balanced by acceptance. Willy Tay invites viewers to reflect on connection, loss, and the emotional spaces left behind over time.



Black and White references Singapore's colonial era "black and white" houses as symbols of heritage and hierarchy. Though admired for their charm, they reflect colonial power structures, where larger, elevated homes were often reserved for elites. Willy Tay uses this imagery to question how these values persist, urging viewers to look beyond aesthetics and consider the deeper social and political histories embedded in architecture.

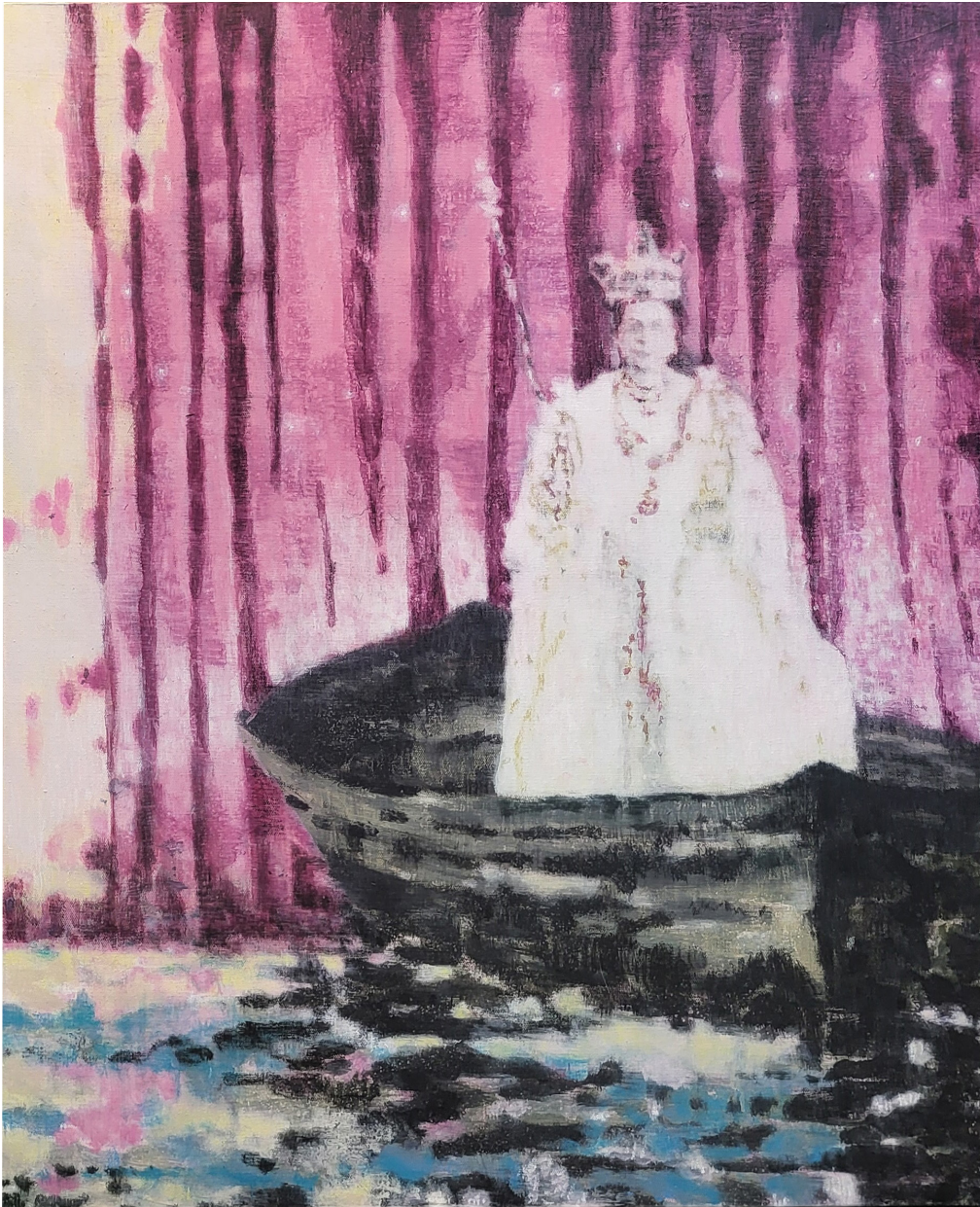
Black and White

2024

121x167cm

Acrylic, Oil, and Oil Sticks





Uncharted reimagines Queen Elizabeth II's 1972 visit to Toa Payoh as a surreal, staged scene, where the work's backdrop prompts viewers to question what lies behind the curtain. Positioned atop a small boat, her white gown contrasts with a deep pink backdrop resembling both high-rise flats and theatrical drapery. The reflective water and dreamlike setting transform the historical moment into a poetic meditation on memory and spectacle.

Uncharted

2023

91x73cm

Acrylic and Oil on Canvas



On occasion away from home reflects the artist's frequent travel, capturing the sense of being away yet not fully belonging anywhere. The work conveys quiet detachment, presenting "home" as an abstract concept shaped by memory and feeling rather than a physical place that one inhabits.

On occasion away from home

2024

30.5x30.5cm

Acrylic, Oil and Oil Sticks

*Inspired by a backpack advertisement, **Trekker** considers adventure and exploration as commercialized ideals. The exaggerated waterfall that dominates the work's composition creates a surreal and staged atmosphere, prompting viewers to question whether we truly discover new places or follow curated images. Willy Tay reflects on how the media shapes our expectations of travel, nature, and experience.*

Trekker

2023

102x168cm

Acrylic, Oil and Oil Sticks



Inspired by a faint wine stain on the carpet, After the initial cleaning serves as a metaphor for memory and the past. Willy Tay reflects on how experiences leave lasting traces that shape us, even as we try to forget. The work offers a quiet meditation on memory, consequence, and the passage of time.

After the initial cleaning

2024

30x48cm

Acrylic, Oil and Oil Sticks





Tropical Lion presents a lion resting across raised wooden planks in a murky, swamp-like environment. The work takes on a skeptical view of the “Lion City”, a misnomer given the absence of lions in the region, yet reflects how people continue to live with and make the best out of it. Despite the unstable, fragmented footing and sombre surroundings, the animal appears calm and at ease, suggesting quiet resilience and a broader human tendency toward perseverance in uncertain conditions.

Tropical Lion

2022

102x122cm

Acrylic and Oil on Canvas

Butterfly effect explores how small pieces of information can reshape entire narratives. Inspired by the recent declassification of the Albatross file, Willy Tay reflects on how a single discovery can alter our understanding of the past. The painting highlights that truth is often based on incomplete information and encourages viewers to stay open-minded, recognising history's complexity and the unpredictable impact of seemingly minor details.

Butterfly effect

2025

158x237cm

Acrylic, Oil and Oil Sticks





Willy Tay describes folklore as “a skull with a jawbone,” symbolising how stories are constructed from fragments of the past. The skull in Folklore reminds us of our eventual mortality and the passage of time, while myths and cultural narratives persist and evolve as they are passed down across generations. The work reflects on how stories shape identity and collective memory, inviting viewers to consider what we inherit and choose to carry forward.

Folklore

2025

45.5x45.5cm

Acrylic, Oil and Oil Sticks

Mirage of memories

2024

158x237cm

Acrylic, Oil and Oil Sticks

Mirage of memories is an exploration of revisiting and reworking the past. Shaped by ongoing revision, it suggests that memories and histories are very much fluid, always shifting like a mirage with perspective. The layered process reflects how understanding evolves over time, while a sense of release emerges in letting go of perfect resolution, inviting viewers to consider that meaning is never fixed.



Playing possum began with a dead crow, but Willy Tay questions whether it is truly dead or is it merely “playing dead”. The work explores ambiguity and the instability of meaning, showing how appearances can often be quite misleading. Willy Tay invites viewers to question our assumptions and accept that not everything might always have a clear, definite answer.



Playing possum

2023

84x52cm

Acrylic, Oil and Oil Sticks

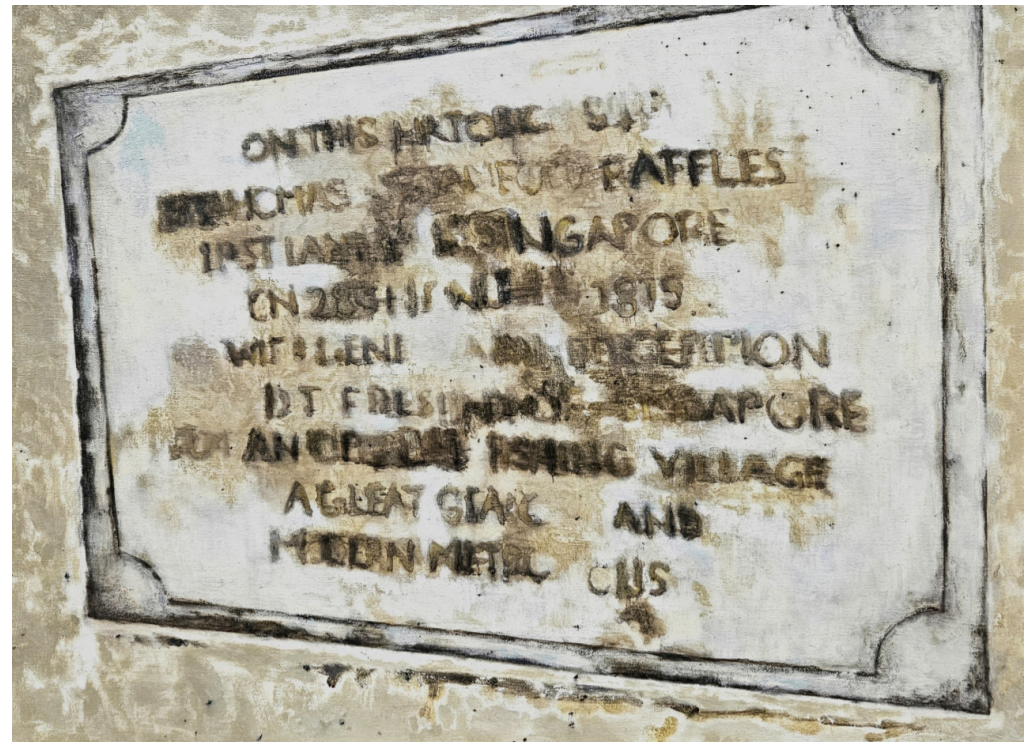
Promise examines how historical narratives are constructed, with the title alluding to a declaration or pledge of sorts. Referencing Singapore's founding by Sir Stamford Raffles, Willy Tay questions the idea of crediting a nation's success to a single figure alone. The work invites viewers to consider exactly which stories get told, what is omitted, and encourages a more nuanced understanding of history and identity informed by multiple perspectives.

Promise

2023

80x60cm

Acrylic, Oil and Oil Sticks



Repackaged and retold explores the ever-changing nature of history. Willy Tay reflects on how narratives are repackaged across generations, reshaping meaning and highlighting the fluidity of historical accounts. The work encourages viewers to question established accounts, often taken to be objective, and recognize that understanding the past requires ongoing reinterpretation.



Repackaged and retold

2024

158x237cm

Acrylic, Oil and Oil Sticks

To see references the familiar image of Sir Stamford Raffles and attends to the figure's gaze. Willy Tay invites viewers to consider the visions that have shaped history and the future Raffles might have possibly had ever since his arrival on Singapore's shores. The work underscores how perspective influences what we accept as objective truth, reflecting on how history is often seen through the eyes of a few.



To see

2024

30x41cm

Acrylic, Oil and Oil Sticks

Bored with what I once longed for begins with the artist's failed attempt to keep an orchid alive, evolving into a reflection on desire and disillusionment. What we once long for can lose its meaning over time. The fading orchid becomes a quiet symbol of shifting priorities and emotional distance, capturing how attachment can turn into indifference and inviting viewers to reflect on why certain desires once felt so important.

Bored with what i once longed for

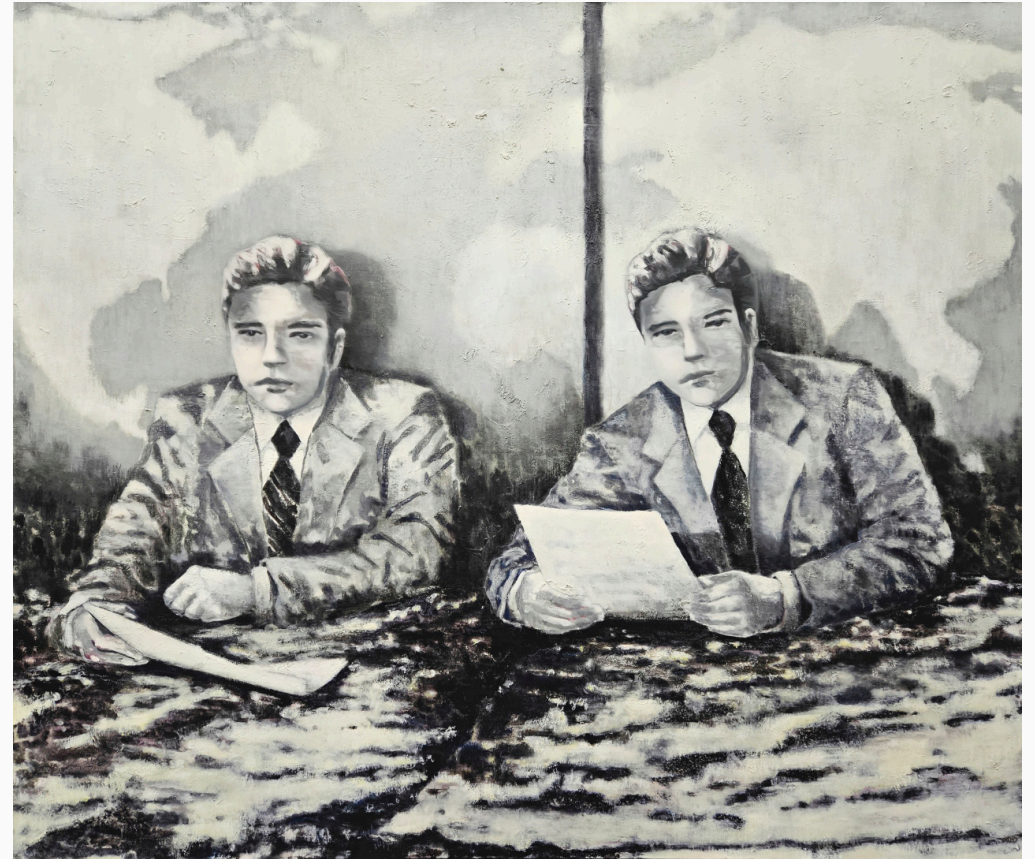
2023

158x237cm

Acrylic, Oil and Oil Sticks



Talking Heads reflects on the overload of information and perspectives we encounter daily through mass media. The newscasters as depicted in the work represent different individuals either repeating the same narrative or presenting multiple, conflicting versions. Willy Tay examines how multiple perspectives can blur truth, inviting viewers to question how narratives are constructed and interpreted in contemporary society.

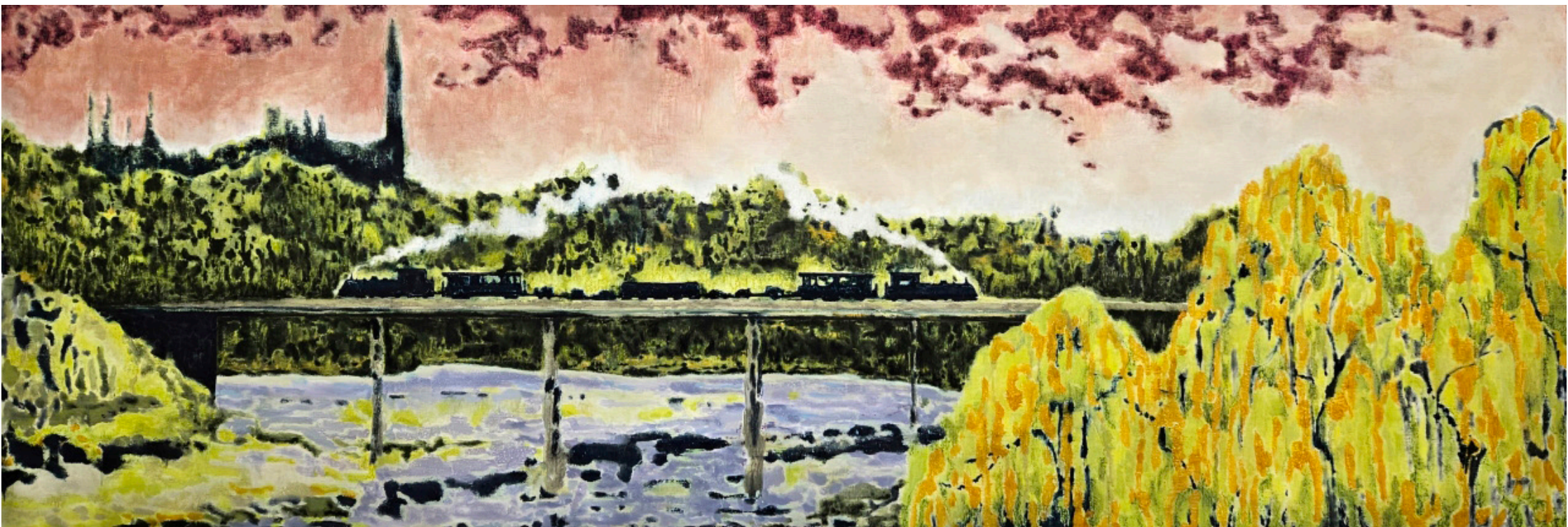


Talking Heads

2025

168x143cm

Acrylic, Oil and Oil Sticks



Embracing impasse

2026

300x100cm

Acrylic, Oil and Oil Sticks

Embracing impasse depicts opposing forces in a configuration of paralysis, where tension and balance cancel out one another. Willy Tay uses this seeming equilibrium to reflect on modern society, questioning whether progress is real or stalled by internal contradictions. The work invites contemplation on resistance, inertia, and the challenges of change.

Inspired by an actual, rather disorienting, flight encounter, Overcast captures uncertainty and suspended clarity where one remains close to the destination yet are unable to see it. Willy Tay uses the overcast, surreal moment as a metaphor for navigating life without any clear direction, conveying calm tension and inviting reflection on moving forward amid moments of ambiguity.

Overcast

2024

70x50cm

Acrylic, Oil and Oil Sticks



Natural tendency of inertia transforms the simple act of observing pigeons into a meditation on attention and perception. By slowing down, the ordinary reveals unexpected complexity, highlighting inertia and our tendency to stay within familiar patterns. Willy Tay encourages viewers to find meaning in the quiet, overlooked moments of our everyday life.

Natural tendency of inertia

2023

158x237cm

Acrylic, Oil and Oil Sticks





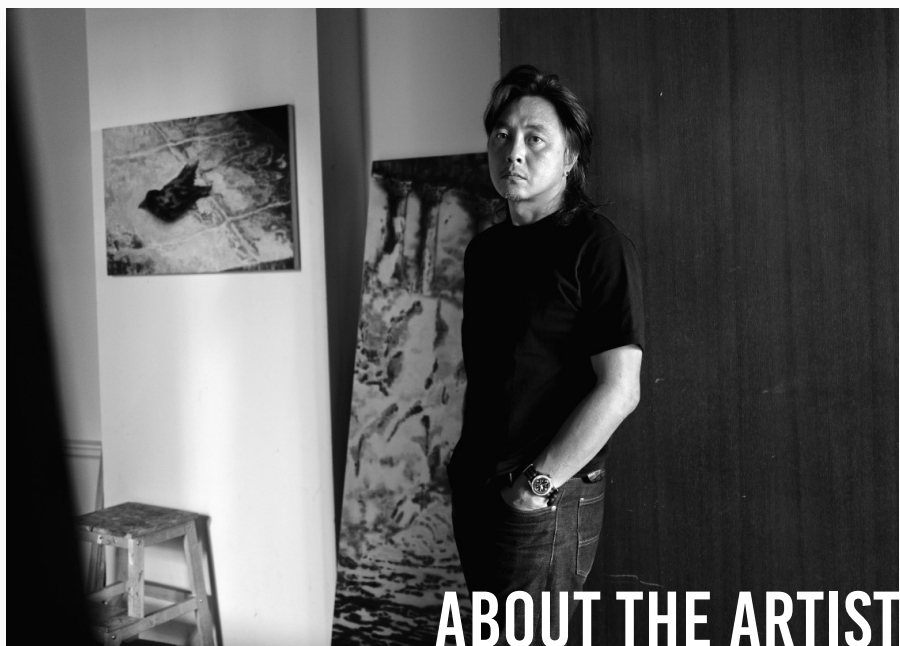
Inspired by Zhuangzi's butterfly dream, Alienation depicts a hazy landscape interrupted by a small, hovering UFO, blurring the lines between reality and imagination. The work's muted tones and ambiguity evoke a sense of dislocation, where the familiar feels strange. In line with the exhibition, the work reflects on the tension between belonging and alienation, suggesting identity as a fluid, uncertain state.

Alienation

2022

84.5x52cm

Acrylic and Oil on Canvas



Willy Tay, born in Singapore 1974, graduated from LaSalle College of the Arts in Singapore in 1994 with a Diploma in Fine Art (Painting). He continued his studies at the Royal Melbourne Institute of Technology where he completed his Bachelor of Arts (Fine Art) in 1998 and a Master of Arts (Fine Art) in 2004. With a dynamic artistic practice, **Tay** has participated in prominent solo and group exhibitions in Singapore and internationally. Notable exhibitions include the Impression Culture and Art Festival in Wenjiang Art District of Chengdu, China in 2023, “Do you believe in Angels?” at Equator Art Projects in Singapore and Mo_Space in Manila, Philippines in 2014, “The Realm in the Mirror, the Vision out of Image” at Jinji Lake Art Museum in Suzhou, China in 2013, and “Moments on white” at Osage Gallery in Hong Kong and Singapore in 2007. His most recent group exhibition took place at ART SG with iPRECATION in Singapore in 2025.

關於藝術家

戴瑋利生於新加坡 1974，於 1994 年畢業於新加坡拉薩爾藝術學院，獲頒純美術文憑（繪畫）。他其後於皇家墨爾本理工大學繼續深造，並於 1998 年取得藝術學士學位（美術），以及於 2004 年取得藝術碩士學位（美術）。憑藉多元且充滿活力的藝術實踐，戴瑋利曾參與新加坡及國際間多個重要的個展與聯展。重要展覽包括：2023 年於中國成都溫江藝術區舉辦的《印象文化藝術節》、2014 年於新加坡赤道藝術計畫及菲律賓馬尼拉 Mo_Space 舉辦的《你相信天使嗎？》、2013 年於中國蘇州金雞湖美術館舉辦的《鏡中之境，象外之象》、以及 2007 年於香港及新加坡奧沙畫廊舉辦的《白色時刻》。其最近一次聯展為 2025 年於新加坡藝術博覽會，由誰先覺呈獻。

WILLY TAY (b. 1974, Singapore)

Education

2004 | Masters of Arts (Fine Art), RMIT University, Melbourne 1998 | Bachelor of Arts (Fine Art), RMIT University, Melbourne 1994 | Diploma in Fine Art (Painting), LaSalle SIA College of the Arts, Singapore

Solo Exhibitions

2014 | Absence of Knowing, Equator Art Projects, Singapore 2005 | Still, PKW Gallery, Singapore 2005 | An inward dialogue, ChengDu Painting Academy, China 2005 | An inward dialogue, Tankloft Art Center, Chongqing, China 2005 | Recent works, Asian Art Options, Singapore 2004 | Landscape +, SooBin Gallery, Singapore

Selected Group Exhibitions

2025 | Art SG 2025, Singapore 2025 | Refrain, Ipreciation Gallery, Singapore 2023 | Impression Culture and Art Festival, WenJiang Art District, Chengdu, China 2017 | Temporal relations, TYC Studio Gallery, Chengdu, China 2013 | Do you believe in Angels, Equator Art Projects, Singapore & Mo_Space, Manila, Philippines 2013 | Painting in Singapore, Equator Art Projects, Singapore 2012 | The Realm in the Mirror, the Vision out of Image, Singapore Contemporary Art Exhibition, Jinji Lake Art Museum, Suzhou, China 2011 | OH Open House/ OH post exhibition, Evil Empire Gallery, Singapore 2007 | Ephemeral, PKW Gallery, Singapore 2007 | Moments on white, Osage SOHO Gallery, Hong Kong 2007 | Painting in spite of... Project Space, Singapore 2007 | 3rd GuiYang Biennial, Gui Zhou, China 2007 | Moments on white, Osage Gallery, Singapore 2006 | ARTSingapore, Singapore 2005 | ... and a partridge in a pear tree, Asian Art Options, Singapore 2005 | ARTSingapore, Singapore 2005 | 500 & Below Show, PKW Gallery, Singapore 2004 | ASEAN Art Awards 2004 Exhibition, National Art Gallery, Bangkok, Thailand 2004 | Work in Progress, Earl Lu Gallery, Singapore 2003 | Philip Morris ASEAN Award, MITA Building Atrium, Singapore 2003 | Concerted Spaces, Studio 106, Singapore 2003 | The Big Small Show, Art Seasons Gallery, Singapore 2003 | Box II, Plastic Kinetic Worms, Singapore 2003 | Work in Progress, Earl Lu Gallery II, Singapore 2002 | Fable of the Pelican, Art motion Gallery, Singapore 2002 | Round the World in Eight Ways (Charity Auction), Hilton Hotel, Singapore 2001 | Nokia Singapore Art 2001, Sculpture Square, Singapore 2001 | 20th UOB Painting of the Year, UOB Building, Singapore 1999 | Suria III Group Show, Caldwell House Gallery, CHIJMES, Singapore 1998 | All Must Go!, Group Exhibition, Substation Gallery, Singapore 1998 | Ao Tu, Group

戴璋利 (生於b.1974年, 新加坡)

教育背景

2004 | 皇家墨爾本理工大學美術碩士 1998 | 皇家墨爾本理工大學美術學士 1994 | 新加坡拉薩爾藝術學院繪畫文憑

個展

2014 | 「無知」, 赤道藝術計畫, 新加坡 2005 | 「靜止」, PKW畫廊, 新加坡 2005 | 「內在對話」, 成都繪畫學院, 中國 2005 | 「內在對話」, 坦克閣樓藝術中心, 重慶, 中國 2005 | 「近期作品」, 亞洲藝術選擇, 新加坡 2004 | 風景+, 斯民艺范, 新加坡

精選群展

2025 | 新加坡藝術博覽會, 新加坡 2025 | Refrain, 誰先覺, 新加坡 2023 | 印象文化藝術節, 文江藝術區, 成都, 中國 2017 | 時間關係, TYC工作室畫廊, 成都, 中國 2013 | 你相信天使嗎?, 赤道藝術計畫, 新加坡 & Mo_Space, 馬尼拉, 菲律賓 2013 | 新加坡繪畫, 赤道藝術計畫, 新加坡 2012 | 鏡中之境, 象外之象, 新加坡當代藝術展, 金雞湖美術館, 蘇州, 中國 2011 | OH開放日/OH展覽後, 邪惡帝國畫廊, 新加坡 2007 | 短暫, PKW畫廊, 新加坡 2007 | 白色時刻, 奧沙SOHO畫廊, 香港 2007 | 儘管也要繪畫... 專案空間, 新加坡 2007 | 第三屆貴陽雙年展, 貴州, 中國 2007 | 白色時刻, 奧沙畫廊, 新加坡 2006 | 新加坡藝術中心, 新加坡 2005 | ...和梨樹上的鷓鴣, 亞洲藝術選擇, 新加坡 2005 | 新加坡藝術中心, 新加坡 2005 | “500 及以下” 展覽, PKW 畫廊, 新加坡 2004 | 東協藝術獎展覽, 國家美術館, 曼谷, 泰國 2004 | “進行中的作品”, Earl Lu 畫廊, 新加坡 2003 | 菲利普莫里斯東協獎, MITA 大樓中庭, 新加坡 2003 | 協作空間, 106工作室, 新加坡 2003 | 大小型展覽, 藝術季畫廊, 新加坡 2003 | 盒子II, 塑膠動力蠕蟲, 新加坡 2003 | 進行中, Earl Lu 畫廊II, 新加坡 2002 | 鵝鵝寓言, 藝術運動畫廊, 新加坡 2002 | 八種環遊世界 (慈善拍賣), 希爾頓飯店, 新加坡 2001 | 諾基亞新加坡藝術展2001, 雕塑廣場, 新加坡 2001 | 第20屆大華銀行年度繪畫獎, 大華銀行大廈, 新加坡 1999 | 蘇利亞III 群展, 考德威爾畫廊, 讚美廣場, 新加坡 1998 | 全部清倉! 群展, 變電站畫廊, 新加坡 1998 | 奧圖, 群展, Earl Lu畫廊, 新加坡 1997 | 月亮與星星展, 烏托邦畫廊, 新加坡 1996 |

Exhibition, Earl Lu Gallery, Singapore 1997 | Moon and Star Show, Utopia Gallery, Singapore 1996 | Singapore Red Ribbon Award, Suntec City Mall, Bugis Junction, Substation Gallery, Singapore 1996 | Philip Morris ASEAN Art Awards, Takashimaya Gallery, Singapore 1994 | Eclectic Group Exhibition, LaSalle Gallery, Singapore 1994 | Defense Art Exhibition, Marina Square Shopping Mall, Singapore

Teaching

2000-2001 | Multi Media Department (Digital Imaging), LaSalle SIA College of the Arts

Performace

2005 | "Replenish", Dance choreography by Mattew Hawkin(UK), Tankloft Art Center

Articles and Reviews

2007 | "A Matter of Time", by Cyril Wong 2005 | "Lost Myth", by Zhang Xiao Zhong, Lian He Zao Bao 2005 | "Lost and reshaped myth", by Zhai Yong Ming, An inward dialogue 2004 | "Artist and Exhibition", by KK Goh, Lian He Zao Bao 2004 | "Turning Walls into Art", by Sujin Thomas, Streets 2003 | "Art of peeking pays off", by Clarissa Oon, The Straits Times 2002 | "Pictures in Another Time", by Ian Woo, Vehicle Contemporary Visual Arts, Issue 08 2002 | "Fable of the Pelican", by Milenko Prvacki, Exhibition Catalogue 2001 | "Nokia Singapore Art", by Suhaila Sulaiman, The Straits Times 1996 | "Alumni group seeks directions in Chinese drama", by Wong Chee Meng The Straits Times 1996 | "Transitional Times", by Rachel Farnay, Vogue Singapore

Awards

2003 | Philip Morris ASEAN Art Award, Jurors Choice 2001 20th UOB Painting of the Year, Highly commended 2001 | 20th UOB Painting of the Year, Highly commended 1998 | Singapore Urban Art Competition, Commendation 1996 | Singapore Red Ribbon Award 'Art Against Aids' Merit Prize 1996 | Philip Morris ASEAN Art Awards, Honorable Mention 1994 | 1994 Defense Art Competition. Merit Award

Private Collections

Westin Hotel, Xiamen, China | Singapore Art Museum | DBS Bank, Singapore | National Art Gallery, Bangkok, Thailand | Dr Brian Howard | Professor Howard Hunter | Dr Woffles Wu | Mr Ong Kim Huat | Mr Ernst Chin

新加坡紅絲帶獎, 新達城購物中心, 武吉士樞紐, 變電站畫廊, 新加坡 1996 | 菲利普莫里斯東協藝術獎, 高島屋畫廊, 新加坡 1994 | 多元化群展, 拉薩爾畫廊, 新加坡 1994 | 國防藝術展, 濱海廣場購物中心, 新加坡

教學經歷

2000-2001 | 拉薩爾藝術學院多媒體系 (數位影像)

表演藝術

2005 | "補充", 馬修·霍金 (英國) 編舞, 坦克閣樓藝術中心

文章及評論

2007 | "時間問題", 作者: 黃益民 2005 | "失落的神話", 作者: Zhang Xiao Zhong, 聯合早報 2005 | "失落與重塑的神話", 作者: 翟永明, 內在對話 2004 | "藝術家與展覽", 作者: KK Goh, 聯合早報 2004 | "將牆壁變成藝術", 作者: Sujin Thomas, Streets 2003 | "窺視的藝術終有回報", 作者: 溫佳緣, 海峽時報 2002 | "另一個時代的影像", 作者: 胡耀光, vehicle 當代視覺藝術, 第 08 期 2002 | "鵜鶘寓言", 作者: Milenko Prvacki, 展覽圖錄 2001 | "諾基亞新加坡藝術", 作者: Suhaila Sulaiman, 海峽時報 1996 | "校友團體尋求中國戲劇發展方向", 作者: Wong Chee Meng 海峽時報 1996 | "過渡時期", 作者: Rachel Farnay, 《Vogue》新加坡版

獎項

2003 | 菲利普莫里斯東協藝術獎, 評審團選獎 2001 | 第20屆大華銀行年度繪畫獎, 高度讚揚 1998 | 新加坡城市藝術大賽, 表彰獎 1996 | 新加坡紅絲帶獎「藝術對抗愛滋病」優秀獎 1996 | 菲利普莫里斯東協藝術獎, 榮譽提名獎 1994 | 1994年國防藝術比賽, 優秀獎

私人收藏

中國廈門威斯汀酒店 | 新加坡美術館 | 新加坡星展銀行 | 泰國曼谷國家美術館 | Brian Howard博士 | Howard Hunter教授 | 吳志良醫生 | 王金髮先生 | Ernst Chin先生