

A collage of various fabric textures and patterns. In the top left, there are vertical black and white stripes. To the right of that is a rainbow-colored fabric strip. Further right is a blue and white checkered pattern. The background is a dark brown, marbled or mottled fabric. In the bottom left corner, there is a floral pattern with pink and yellow flowers on a dark blue background. A piece of bright pink fabric is visible at the very bottom center. A black, textured fabric, possibly a jacket or bag, is draped across the lower right portion of the image.

A DECADE APART / TOGETHER



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Genevieve Chua's artwork images are courtesy of the artist.
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Exhibition Text by Euginia Tan.

Ian Tee is represented by Yavuz Gallery, Singapore.
Genevieve Chua is represented by STPI Gallery, Singapore.

A digital catalogue for "A DECADE APART / TOGETHER", a group exhibition featuring works by Genevieve Chua, Hu Qiren, Ian Tee, Melissa Tan, Mengju Lin & Odelia Tang

at Richard Koh Fine Art, Blk 47 Malan Road, #01-26 Gillman Barracks, Singapore 109444
from 28 August - 19 September 2020.

Cover page:
Detail of *Fire Blanket 07* (2019) by Ian Tee

A DECADE APART / TOGETHER

Featuring works by

Genevieve Chua

Hu Qiren

Ian Tee

Melissa Tan

Mengju Lin

Odelia Tang

What We Make of Time

by Euginia Tan



Details of *Dancing Bones* (2020) by Mengju Lin

We have always attempted to record the ravine of time. We pride ourselves as being a meticulous species in garnering accuracy in archival, almost to a fault. As our artistic sensitivities expand and become more self-aware, this notion of time - its access, its infinite assumption in things that can be made final, its pall-bearing qualities of inevitable growth and deterioration - can be rediscovered in varying ways responding to our attempts. This ravine runs deep, what wedges it as a gorge is each artist's version of their truth. This essay focuses on a featured group of artists spanning a decade apart in their respective birth years, and how their interpretations of time and truth have potentially influenced their practice. After going through their practices, I would also try to bring to light some points on time and creative production, with regards to our artists.

Mengju Lin, Odelia Tang & Ian Tee

Our first group of artists comprises of Mengju Lin, Odelia Tang and Ian Tee.

Mengju Lin's work draws attention to the visceral positioning of text and words. Lin astutely describes how "text on posters and packaging boxes are often recurring words but present themselves dressed very differently, depending on how the marketing person designed them to advertise their products." In her candid investigation of the select way certain words are strung around her, Lin notes that her experience of time in her immediate environment depends on observational agency. In Lin's words, "I have been living in Singapore for the better half of my sentient years, and what struck me was that Singapore is a place designed to serve human people, some more than others. Along with social issues that have been articulated since the beginning of time, my relationship with text - and recognising them as overlooked "people" with agency too - has made me look at the elements in my environment more gently and apprehensively."¹ Lin's paintings offer a textual cosmos, ordered in the artist's lingual curiosities, strewn almost directorially on canvas. The painted text keeps afloat quite innocuously, but also retains a stark buoyancy in the artist's choice of colour and word count.

For Odelia Tang, pain negotiation is her chosen focal point. Tang describes pain negotiation as "an act of articulating what (she) considers pains trapped within the mind or body". With hair as a primary motif in her sculptural installations, Tang's works are swathed with miscellaneous materials of choice which enable an illusion of inflicting a certain emotional and physical response. Her series alludes to our human responses to pain and its subsequent thumbprint on our subconscious level. "I think the significant difference for myself is that the reaction is the initial aspect of the decision, and the negotiation is the execution of the work. Something has happened, but as to what it is, and how it fully registers, that would then be the negotiation process." Tang's

experience of time is synonymous with hair and gradual growth, in the same manner that pain might intangibly mutate and be projected within our psyche. "That's where hair came in... because it is deeply associated with women and femininity, but also ghosts, hysteria and longing. It's so multi-dimensional, yet it represents one singular thing."² Her acknowledgement of the versatility of hair in critical and artistic rendering provides a crucial leeway into Tang's ongoing inquiry of pain negotiation.

Ian Tee conjures a series probing into the dichotomy of vulnerability versus a larger implication of social history. Tee's process involves "deal(ing) with meanings that emerge from gathering the fragments. Materials and appropriated imagery embedded in the work invite viewers to project their own experiences and create points of connection. I am interested in what is suggested in excess or in silence." His deft manoeuvring of material, placement and concept unleashes a liberated, albeit calculated final collage. Tee is also careful and delicate in balancing the saturation of personal and social history in his works, without it bordering too indulgently on either spectrum. "Visual analysis and historiography are two pillars in my approach, in how I think about objects and aesthetics as markers of specific moments. Equally important are the ways these things and styles have been embedded with certain meanings and ideologies, which may change over time."³

These three artists take on a cerebral stance in challenging their chosen aspects. To sum up their approaches and desired outcomes in their practices, artist Shubigi Rao's archival project *Pulp (Volume II of V)* supplements this in her elaboration of documenting trauma. "At the core... is the identification of what survives the violence inherent in so much human behaviour. It is in this mapping that the argument can be made for survival and deliverance through literature and art... Making paracosms and rich, intense inner worlds, secret and infrangible, for instance, are acts of future-building."⁴ Lin, Tang and Tee's nudging of their respective curiosities attempt to decipher potential areas of anxiety. They further deconstruct this attention to emotional detail, and finally showcase their inner implosion to offer realms of each personal universe.

Genevieve Chua, Hu Qiren & Melissa Tan

We shall now examine a second group of artists. They are Genevieve Chua, Hu Qiren and Melissa Tan.

Genevieve Chua presents her paintings as "a way to navigate ideas about the diagram, the edge, surface tension and limits, syntax, and glitch, through modalities of painting... As the series builds up indefinitely, shaped stretchers reveal the evolution or apparent deterioration of a form. A play on words and phrases may also instigate an improvisation of a shape." Chua references breeze blocks in architecture, which are defined as cinder blocks stacked

and designed to create a mosaic or other pattern. These blocks are primarily used to allow a "breeze" into a home while maintaining a degree of privacy for the homeowner.⁵ The paintings are grouped visually during production, whereupon these groupings are open to tacit analysis by the viewer. Chua's decisive take on colour, form and dimension culminate from her commitment to source material. Says Chua, "It's a conscious choice to only use black, white and present the colour of raw linen when the opportunity arises - to remain true to material." Her wielding of painting and time is focused on a present moment, a haiku to the fleeting precision the process of painting offers. "For me, painting should be as dextrous and quick as throwing a skipping stone over water. If not the act of painting itself, then the way it should be viewed. There is no one way though."⁶

Hu Qiren's contributing photographs feature a triptych of an annual solar eclipse. This was painstakingly captured using a home-made viewing apparatus and his vintage Polaroid camera. The resulting set of Polaroid films were then digitally scanned and enlarged via large-format printing. Hu's works mark his return to Singapore after considerable time abroad under the tutelage of the artist Hiroshi Sugimoto. As a pensive study of natural phenomenon, Hu's series contemplates marked stages of his medium's pace in recording nature. As Hu observes, "Photography is about drawing with light, and this series of the annular solar eclipse accentuates that process of nature's choreography and photography's intrinsic relationship to nature." Hu refers to the passing of time as a dialogue, his work serves as a commentary on how time is emboldened with the way we consume, receive and transmit information. "It is evident we are living in a period in which our experience of time (and space) is radically shifting and changing at an exponential pace. The ways we consume and circulate images and information with the aid of technological advancements and innovations affect how we experience time... Therefore, locating oneself in the dialogue of time is incredibly complex right now but I think photography can engage and address the nuances of such complexities."⁷

Melissa Tan continues her foray into goddesses and mythology, specifically emphasizing feminine empowerment. Delving into symbolism and the legacy of mythic origin and story-telling, Tan employs the meshing of metaphorical shapes and forms with her prior research on asteroids and science for the blueprint of her metal sculptures. "I think for these works, I am thinking more about simplified forms that we encounter in everyday life. When I look at the hieroglyph Akhet, it represents the sun rising over the mountain, it is translated as horizon. The word is beautiful to me, the circle between two hills makes me think of how the Egyptians experienced sunrise or sunset (in the past). It made me recall my interest in the landscape, how we name things the way we experience them, or even including ourselves within the landscape and vice versa."⁸ Her works orbit around the freefall of time, they convey various fictions. Their resulting intricacy stems less from the idea that this was made exclusively by the artist. Rather, events and stories appear to mutually anchor Tan's processes, occurring in the otherworldly pull of her sculptures.

These three artists have a certain poetic rhetoric in the way they approach their art making, in addition to their persistence in honing in on technique. To expand on their condensing of medium, process and execution, artist Daniel Kok (alias diskodanny) gleans from philosopher J. Ranciere's reading of unpacking the criticality of art. "Works of art that offer critique do not necessarily have criticality. To my mind, a lot of art... tends to proffer political critique without first unpacking the assumptions of its own means and aesthetics... art's criticality comes not from what it wants to say, but the aesthetic ways by which it ruptures our shared meaning-making processes."⁹ Chua, Hu and Tan have conditioned their artistic sensitivities to allow breathing room for both artist and viewer. Their adherence to various traits of their selected mediums reflect a comfort and suggestion of a broader means to an end.

The Scaffolding of Time

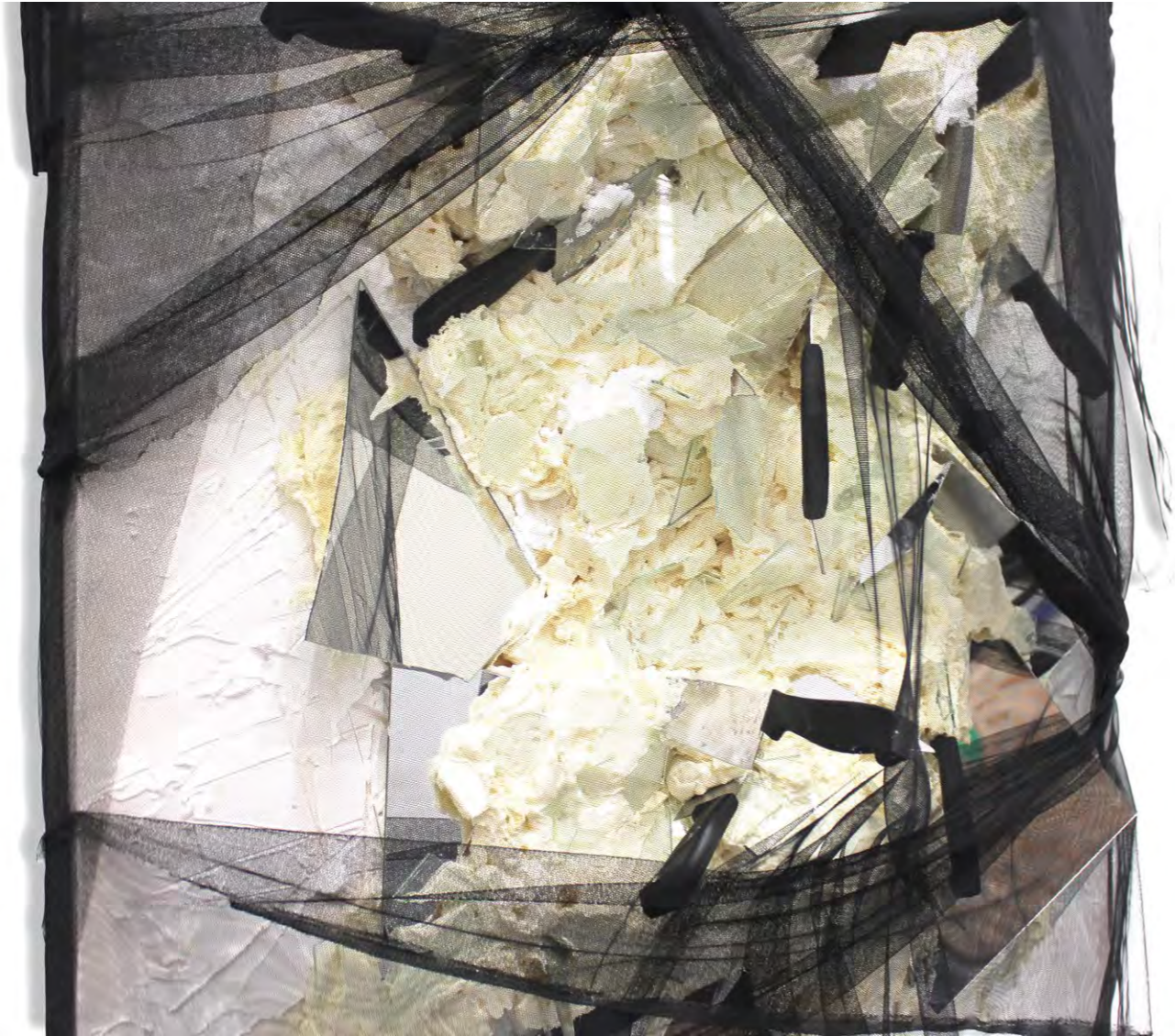
Now that we have a brief idea of each artist's works, we may have some inkling of their respective choices on process and final execution. From this point, due to the exhibition's crux of time as centre stage, I will offer some observations on the way we expect time of our artists as a whole. This section onwards would draw references from critic Lee Weng Choy's essay regarding representation in the Singapore arts scene.

At the time of this essay, Singapore is experiencing tight measures and regulation due to the COVID-19 pandemic. Many artists were (and still currently are) unable to enter the studio for work. Some of them have talked about opening conversations on how we can experience contemporary art in other ways, some have mentioned questions with regards to the infrastructure of supporting art. Some have observed that the pandemic's inaccessibility forms certain distinctions on those who are more versed with technology. As a whole, we can study the pandemic phase as a framework of a common time, a time of emergency that has heightened urgency and the way artists create.

However, in spite of the pandemic, the way we have considered our artists' time in their practices seem to follow a set of rules for cultural production. Lee cites a metaphor, using scaffolding in the city as an example of these rules, and how we are affected by this as a state. "Imagine an artist in Singapore doing an installation piece that is scaffolding. Or simply attaching a label to a piece of scaffolding and thereby appropriating it as art. How might one interpret the piece? What kind of statement might the artist be making? And where should one exhibit the "work"?...Scaffolding is doubly apt as an image of modernity and contemporary culture in Singapore... As an art piece, hypothetical or otherwise, scaffolding is loaded with questions concerning the representation and appropriation of communities to serve aesthetic and/or political agendas."¹⁰ Outside of our physical scaffolding, we erect the same



Details of *Seek and Destroy* (2019 - 2020) by Ian Tee



Details of *AUGUST* (2020) by Odelia Tang

type of scaffolding in the way time is measured for our artists – the months before a seasonal period where art momentarily becomes a hub, the pressure on their works to age well, the list goes on.

This is where the exhibition has tried to pry that apart: In recognizing the other ways our artists track their time and respecting their affiliation to how they want to gauge that (in accordance to what they feel is relevant to their work at a given period), it is still possible to cohesively foster an artistic environment where the rules of production do not always have to take precedence. “In terms of the arts, “infrastructure” seems to mean something quite literal – it is the actual physical infrastructure of an arts industry... There are, of course, other forms of cultural empowerment: empowerment of individuals or communities to have greater autonomy... All these issues intersect and overlap...”¹¹ The confinement brought about by the pandemic has served to remind us that no one really holds the reins on time. Deadlines and schedules are not infallible to pause, this pause is no longer ascertained by people. Therein, what we now make of time is literally in what and how we choose to make.

To conclude, Lee elaborates on the challenges of framing an exhibition, “My own experience as the curator for... *New Criteria V* visual arts exhibit illustrates some of the complexities of framing. During a discussion, I was asked if I appropriated the voices of the artists – did I intend the whole show as “my” work?... But between a curator and artists, and likewise between a theatre group and the communities it frames, the questions of voice, ownership and appropriation are far more difficult to answer.”¹² These challenges cannot cease, there will always be ongoing hurdles because such answers are not necessarily effective nor ultimate. Empathy revolving around our artists’ time seems to be a murky swamp to wade in, given that so many parties on their own demands of time may prioritize this without considering what an artist facilitates. The rigour of an artist’s practice is encompassed by numerous mandates, perhaps what we can afford them is their right to assert time.

Endnotes

- 1 Text (Whatsapp) interview with the artist, dated 10 June 2020.
- 2 Text (Whatsapp) interview with the artist, dated 8 June 2020.
- 3 Email interview with the artist, dated 8 June 2020.
- 4 Rao, Shubigi. (2018) *Pulp: A short biography of the banished book (Volume II of V)*, Rock Paper Fire, Singapore.
- 5 Evans, Heather. (2017) *What are Breeze Blocks and How Can You Use Them in Home Design?* Retrieved from <https://nimvo.com/breeze-blocks/>
- 6 Email interview with the artist, dated 24 June 2020.
- 7 Email interview with the artist, dated 8 June 2020.
- 8 Email interview with the artist, dated 5 June 2020.
- 9 Kok, Daniel / diskodanny. (2015) *The Substation and The Danger Museum: Field Notes on Criticality and Commuality*, excerpt from *25 Years of the Substation: Reflections on Singapore's First Independent Art Centre*, pages 54 – 58. The Substation and Ethos Books, Singapore.
- 10 Lee, Weng Choy (1997) *Imaginary Front: The Necessary Stage and the Problems of Representation*, pages 212 to 224. Excerpt from *9 Lives: 10 Years of Singapore Theatre*, The Necessary Stage Limited, Singapore.
- 11 Ibid.
- 12 Ibid.



Mengju Lin *Cebu Blue*, 2020, Acrylic and gesso on canvas, 50 x 60 cm



Mengju Lin *Dancing Bones*, 2020, Acrylic on canvas, 61 x 91 cm



Mengju Lin *Love Sound Fortissimo*, 2020, Acrylic on canvas, 61 x 91 cm





Odelia Tang

AUGUST, 2020, Woodboard, polyurethane, foam putty, knife, untempered glass, mirror shards, acrylic paint and tulle fabric, 120 x 90 cm



Odelia Tang

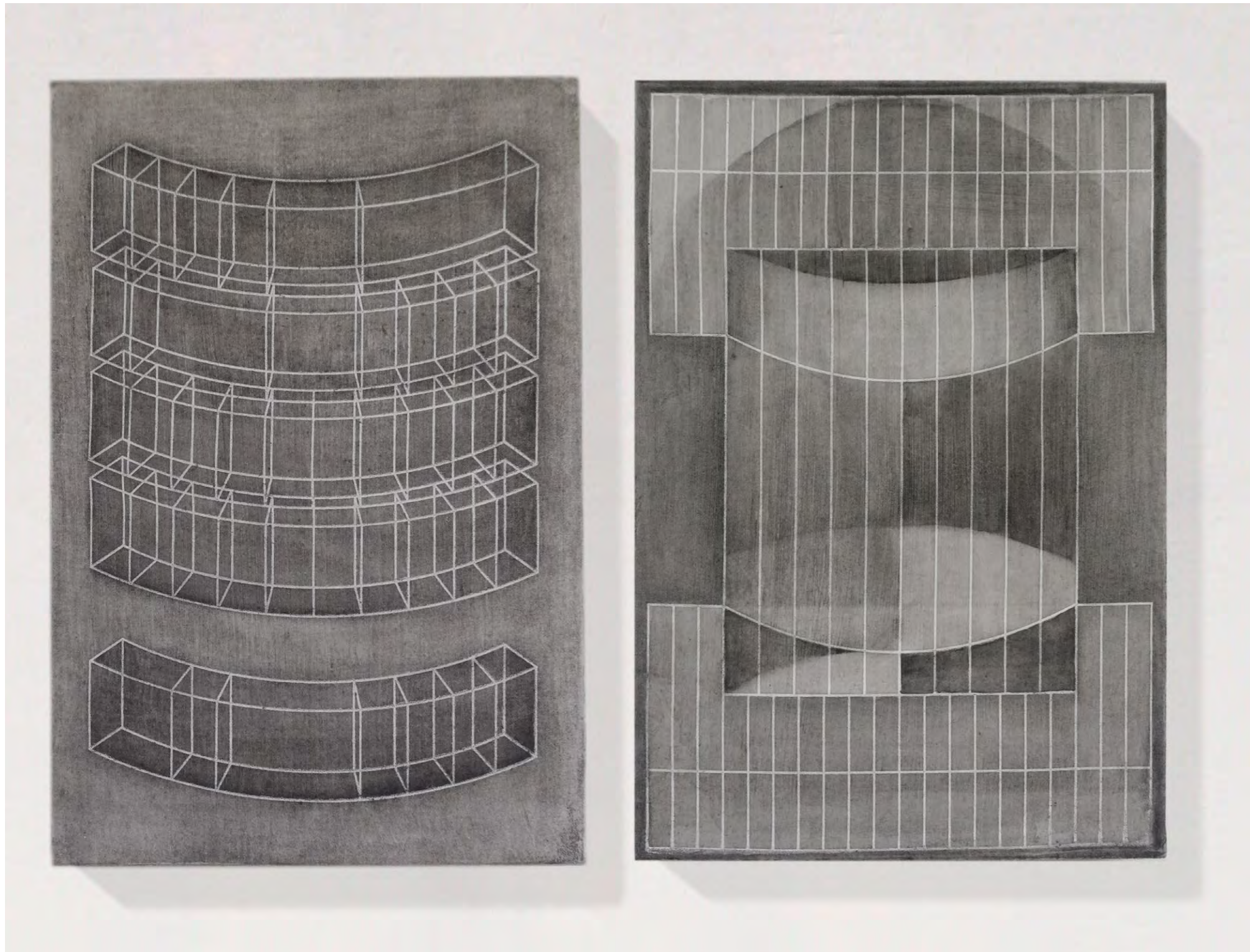
COILING, 2020, Metal spring, wire, rubber and georgette fabric, Dimensions Variable

Ian Tee

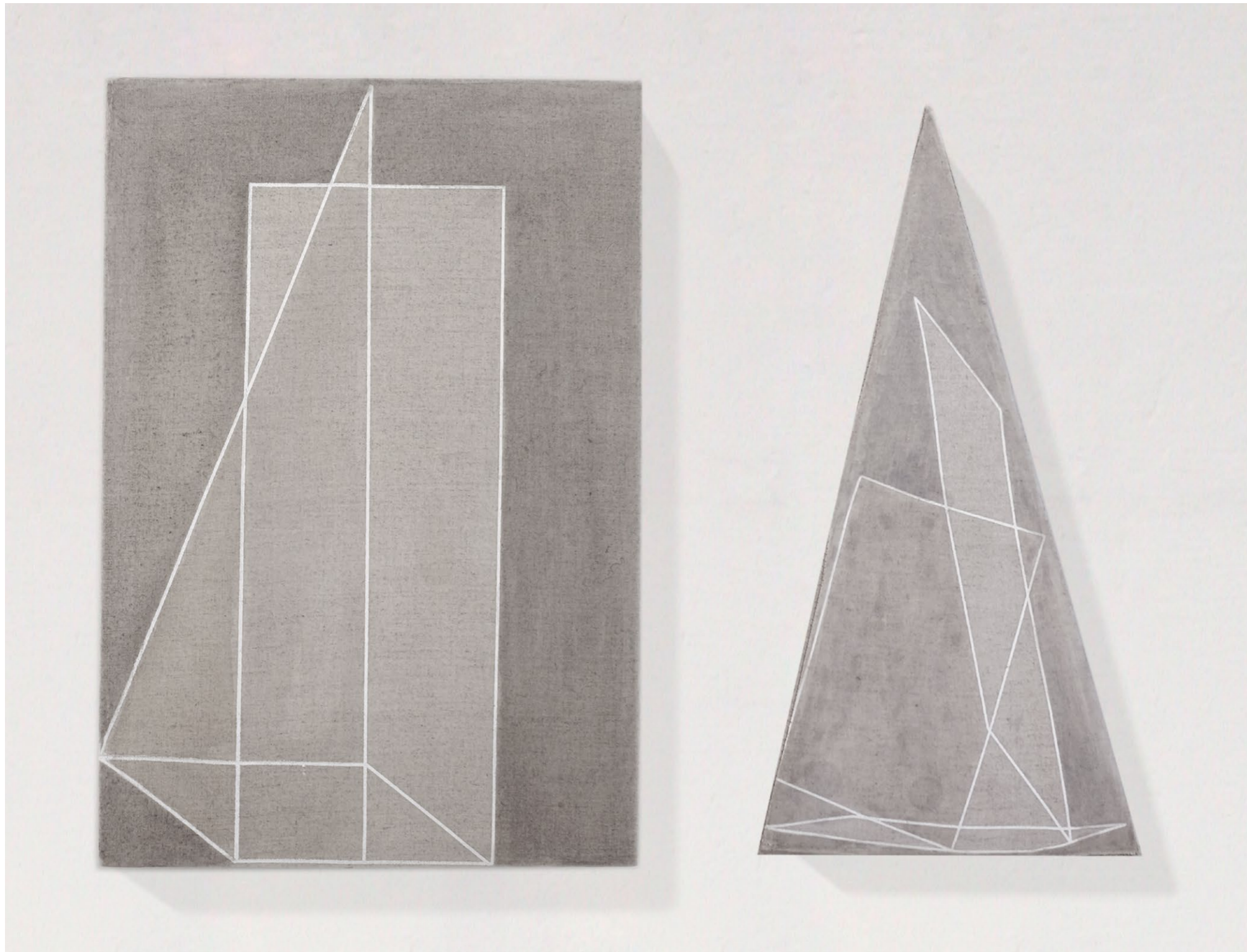
Fire Blanket 07, 2019, Fibre-glass fire blanket, bleach, old clothes, reflective strips, elastic and safety straps, 190 x 183 cm







Genevieve Chua *Breeze Block 7 and 8*, 2020, Acrylic on linen, 28 x 19 cm each



Genevieve Chua *Breeze Block 9 and 10*, 2020, Acrylic on linen, 28 x 19 cm; 28 x 13.6 cm

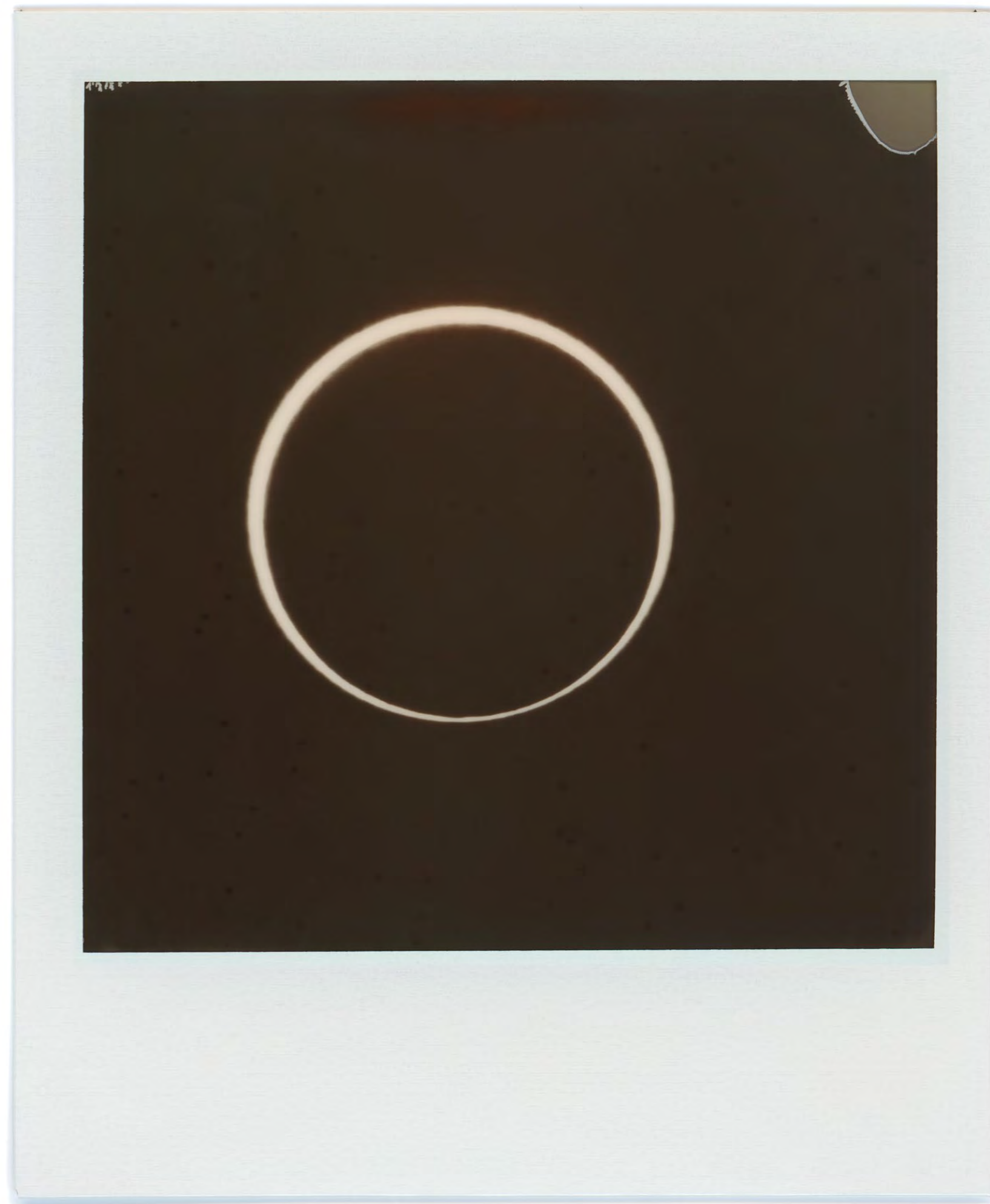


Genevieve Chua *Breeze Block 11*, 2020, Acrylic on linen, 28 x 21 cm



Hu Qiren *Ensō #007*, 2019, Archival pigment print, 129.5 x 106.7 cm, Edition of 3





Melissa Tan

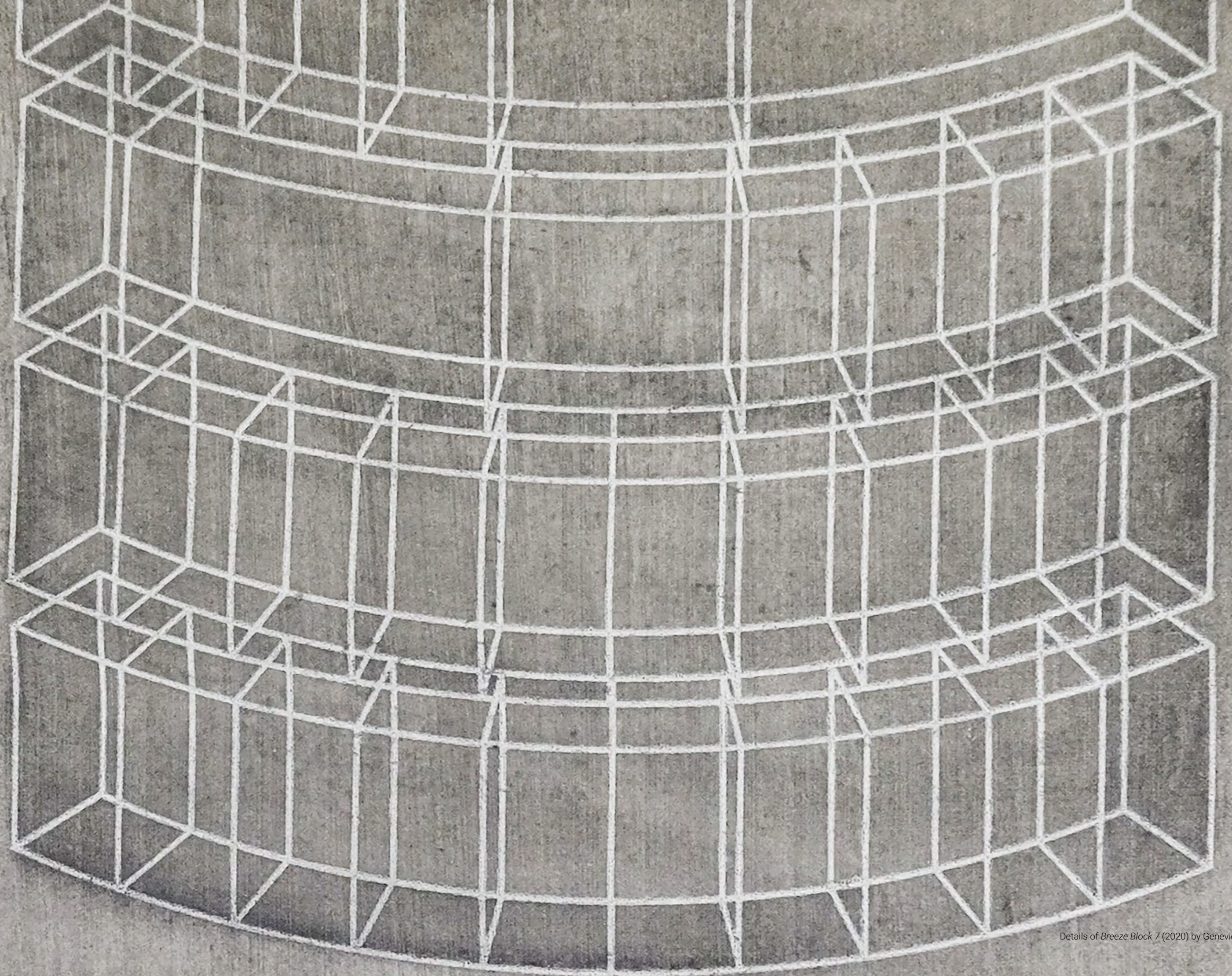
Kaali, 2020, Mirror finish stainless steel,
epoxy resin and pigment, 88 x 62 x 12 cm



Melissa Tan

Nephtys, 2020, Mirror finish stainless steel,
epoxy resin and pigment, 136 x 128.5 x 19 cm





Mengju Lin

Mengju Lin's (b.1996, Taiwan) artistic practice revolves around the agency of non-human things — especially images, sound, text and objects — and how they protest. Her current research involves punk ideology and guerilla metaphysics. She is a co-conspirator of *radioriotgrrrl*, a *riot grrrl* chapter, and she plays in a band called *Terrapin*.

Mengju was born in Taipei, Taiwan and is currently based in Singapore.

Education

2017 - BA (Hons) Fine Arts (1st), McNally School of Fine Arts
2020 Arts LASALLE College of the Arts, Singapore

Selected Group Exhibitions

2020 A DECADE APART / TOGETHER, Richard Koh Fine Art, Gillman Barracks, Singapore

Fluidity: BA(Hons) Fine Arts work-in-progress exhibition, Praxis Space and Project Space, Institute of Contemporary Arts Singapore, Singapore

2019 *One Night Only*, Winstedt campus, LASALLE College of the Arts, Singapore

Minimalism/Maximalism, Praxis Space and Project Space, Institute of Contemporary, Arts Singapore, Singapore

Tracking Status: Expedited | A work-in-progress show, Alliance Française de Singapour

2018 *One Night Only*, Winstedt campus, LASALLE College of the Arts, Singapore

Activities / Work Experiences

2020 Contributing artist-musician for artist Yeyoon Avis Ann's residency project, *R@pt*, Hothouse, Aliwal Arts Centre, Singapore

Livestream moderator/contributor, *Experimental Encounters: Bakes with Chand and Mengju*

Artist assistant, Jeremy Sharma Studio (2020 - current)

Co-conspirator and organiser of *riot grrrl* chapters

with Nadhirah Khalid, *@radioriotgrrrl* (2020 - current)

2019 Artist-musician, performing with Lai Yu Tong and Jeremy Sharma, *TAAC: Live*, Telok Ayer Arts Club, Singapore

Project manager for Jeremy Sharma, *Say Ocean*, Esplanade Tunnel, Esplanade Theatres on the Bay Singapore

Student artist for *Whispers* by Pamela Cevallos, *Lost and found: imagining new worlds*, Gallery 1, Institute of Contemporary Arts Singapore

2018 Artist assistant and performer for Tang Da Wu, *Letters to Theo*, Outdoor Theatre, Esplanade Theatres on the Bay Singapore

Contributing artist for The Artists Company, *Got Your Name Or Not?*, The Artists Village (TAV), Your Mother Gallery, Singapore

2017 Performer, *Hak Tai's Bow, Brother's Pool and Our Children: Tang Da Wu*, The Ngee Ann Kongsi Galleries 1 & 2, NAFA Campus 1, Singapore

2016 Children's art instructor and core team member, Artify Studio (2016 - current)

Intern, Artify Studio

Guest percussionist and ad-hoc graphic designer, AudioImage Wind Ensemble (2016 - current)

2016 - 2017 Graphic Designer, Freelance

2014 Percussionist, Philharmonic Youth Winds (2014 - current)

Odelia Tang

Odelia Tang (b. 1993, Singapore) is a visual artist. Tang's art practice negotiates a variety of thematic concerns including pain negotiation, the unconscious, identity, and the abyss through installation, painting and drawing. Tang considers pain a universal language that haunts the mind and body long after the disappearance of wounds, and seeks to articulate concepts of it into material forms in order to liberate herself and the viewer of them.

Tang's works have been exhibited at Art Seasons, Mulan Gallery, The Private Museum Singapore, Gillman Barracks, Coda Culture, Stanford Art Centre, Art Museum of Nanjing University of the Arts, Asia Now Paris and the IMPART Collector's Show. She has also been featured on local and international media including The Tatler Singapore, The Straits Times, Channel News Asia, Telegraph Uk, Plural Art Mag, Arts Equator and ArtandMarket. Her works can be found in private collections from South East Asia, USA and Europe.

Solo Exhibitions

- 2018 *When Something is Nothing*, Coda Culture, Singapore
1/1 (one) Odelia Tang x The World's Loneliest Bookstore, Booksactually, Gillman Barracks, Singapore

Group Exhibitions

- 2020 *A DECADE APART / TOGETHER*, Richard Koh Fine Art, Gillman Barracks, Singapore
GRIEF, The Summer Show, Cuturi Gallery, Singapore
Time Is A Weight I Carry Material Agendas, IMPART Collector's Show, School Of The Arts, Singapore
- 2019 *With Nothing A & B A.Void*, Your Mother Gallery (Nanjing), Art Museum of Nanjing University of the Arts, Nanjing, China
Portrait Series, Grief & Control Asia Now Paris, Art Fair, Art Seasons Gallery, Paris
Time Is A Weight I Carry, B-SIDE, Curated Group Exhibition, Coda Culture, Singapore
Xiao Hua, Xiao Lan Art Staged, Stamford Arts Centre, Singapore
- 2018 *Xiao Ming Coda Annual Show*, Coda Culture, Singapore

To Give Birth To A Dancing Star, The Lasalle Show, Lasalle Institute of Contemporary Arts (ICA), Singapore

To Give Birth To A Dancing Star Series, Lasalle Winstedt Showcase, Lasalle Winstedt Campus, Singapore

- 2017 *Bright Future Lasalle WIP show*, Praxis Space, Singapore

The Paroxysms of a Girl (series) LINES, The Private Museum, Singapore

The Remains Contemporary Printmaking festival, Capitol Piazza, Singapore

Alter 1 & 2 As Above So Below, Kult Gallery, Singapore

- 2016 *xxx / (non-compulsive) Future Imperfect Young Printmaker's League*, Mulan Gallery, Singapore

Entity The Art of Reading, Mulan Gallery, Singapore

- 2015 *Persona Transmission - PHUNK apprenticeship*, Art Seasons, Singapore

Paradigm NOISE TAP

- 2014 *Olfacere Transmission - PHUNK apprenticeship*

Projects

- 2020 *Bloom, Streets of Hope*, NAC Singapore

As You Are, OurHeartLands, PluralartMag, 100 artists project

Ian Tee

Ian Tee (b. 1994, Singapore) is an artist working across a variety of media – destroyed metal paintings, bleached and dyed textiles, and collage. His practice is an exploration of youth, in relation to the themes of rebellion, vulnerability and identity. Conflating the history of painting with the energy of subcultures, he is interested in how aesthetic narratives can be reworked and recontextualised. The attitude carried is a statement about power, defiance and possibility.

His works have been presented in Singapore, Tianjin, Jakarta and Sydney. Selected exhibitions include *SWEET DREAMS* (2019, Yavuz Gallery, Singapore), *The Direction I Rub One Matters* (2018, Grey Projects, Singapore), *SPACES* (2018, Ota Fine Arts, Singapore) and *DRIVE Public Art Festival* (2015). Ian was a recipient of the Ngee Ann Kongsi scholarship and winner of the 2017 Cliftons Art Prize for Singapore.

Education

2015 - BA(Hons) Fine Arts, LASALLE College of the Arts
2018

Solo Exhibition

2019 *SWEET DREAMS*, Yavuz Gallery, Singapore

Selected Group Exhibitions

2020 *A DECADE APART / TOGETHER*, Richard Koh Fine Art, Gillman Barracks, Singapore

Coda Culture Opening Party Show, Coda Culture, 67 Aliwal Street, Singapore

Emerging: Collecting Singapore Contemporary – Selections from the DUO Collection, The Private Museum, Singapore

2019 *Sydney Contemporary*, Yavuz Gallery, Carriageworks, Sydney, Australia

Art Jakarta, Yavuz Gallery, JCC Senayan, Jakarta, Indonesia

Art Fair Philippines, Yavuz Gallery, Makati, Philippines

2018 *SPACES*, Ota Fine Arts, Singapore

The Direction I Rub One Matters, Grey Projects, Singapore

To leave home is only half the journey, Brother Joseph McNally Gallery, LASALLE Institute of Contemporary Arts, Singapore

2017 Cliftons Art Prize Exhibition, CLIFTONS, Singapore

Tomorrow Is An Island by Jason Wee, NTU CCA Residency Studios, Gillman Barracks, Singapore

2016 *Group Exhibition of ASEAN-China Academies of Fine Arts*, Art Gallery of Tianjin Academy of Fine Arts, Tianjin, China

Angelico Art Award Exhibition (Finalist), Triple.Two Artspace, Singapore

2015 *DRIVE Public Art Festival*, Gillman Barracks, Singapore

2014 *NOISE Singapore Festival*, Ion Orchard, Singapore

2012 *REDRESS: Stop the Traffic Art Exhibition and Auction*, Ion Art, Singapore

2010 *Is That A Temple?*, Evil Empire Gallery, Singapore

Awards

2018 LASALLE Award for Academic Excellence

2017 Cliftons Art Prize (Singapore)

Ngee Ann Kongsi Scholarship

2016 LASALLE Scholarship

Talks / Activities

2020 Moderator, 'How will artists approach their practices?', panel discussion organised as part of the online conference 'PIVOT | The Southeast Asian Art World Beyond Covid-19', on 17 June 2020

2019 Panellist, 'Batik and Textile Medium in Contemporary Practice', organised in conjunction with the exhibition 'Of Wax, Dyes and Labour' on 20 January 2019, at Malay Heritage Centre, Singapore

2018 Artist talk, 'The Direction I Rub One Matters' on 7 August 2018, at Grey Projects, Singapore.

Exhibition tour, 'To leave home is already half the journey' on 20 February 2018, at the Institute of Contemporary Arts, Singapore

Publications

2020 Tsui, Denise, ed. et al, *Collected Writings by Artists on Artists*, 2020. Hong Kong: Cobo Social, 2020. Essay 'In Memory of My Feelings, on Jasper Johns' on pp 94-99.

The Private Museum. *Emerging: Collecting Singapore Contemporary – Selections from the DUO Collection*. Singapore: The Private Museum, 2020. Exhibition catalogue with essay by Andrea Fam

2019 Grey Projects. *The Direction I Rub One Matters*. Singapore: Grey Projects, 2019. Exhibition catalogue with text by Jason Wee and artist talk transcript

Massot, Gilles, ed. *To leave home is already half the journey*. Singapore: McNally School of Fine Arts, LASALLE College of the Arts, 2019. E-book.

2016 Tianjin Academy of Fine Art. *Shared Glory with Diversified Splendour: Group Exhibition of ASEAN-China Academies of Fine Arts*. 2016. Exhibition catalogue

Genevieve Chua

Genevieve Chua (b. 1984, Singapore) is a painter who works primarily through abstraction. Chua employs a method of working that unfurls and reveals the painter's process through diagram, palimpsest, syntax and the glitch. While notions of nature and wilderness persist across several works, the form taken by her exhibitions – image, text or object – is disrupted through painting.

Chua's selected solo exhibitions include *Twofold*, STPI Gallery (2020); *Closed During Opening Hours*, LASALLE's Institute of Contemporary Arts Singapore (2019); *Vestigial and Halves*, Project 7 1/2, Seoul (2017); *Rehearsals for the Wilful*, Silverlens, Manila (2016); and *Parabola*, Tomio Koyama Gallery, Singapore (2014). She is the winner of the 2020 IMPART Award (artist category), and was conferred the Young Artist Award (2012) by the National Arts Council, Singapore.

Educations

- 2016 - MA Painting, Royal College of Art, UK
- 2018
- 2001 - Diploma Painting, Lasalle College of the Arts,
- 2004 Singapore

Selected Solo Exhibitions

- 2020 *Twofold*, STPI – Creative Workshop & Gallery, Singapore
- 2019 *Closed during Opening Hours*, Institute of Contemporary Arts, Singapore
- 2017 *Vestigial and Halves*, 7 1/2, Seoul, South Korea
- 2016 *Rehearsals for the Wilful*, Silverlens Galleries, Manila
- 2015 *Moths*, Gallery EXIT, Hong Kong
- 2014 *Parabola*, Tomio Koyama Gallery, Singapore
- Cicadas Cicadas*, Gusford Gallery, Los Angeles, USA
- 2012 *Birthing Ground Not a Sound*, Valentine Willie Fine Art, Singapore
- 2011 *Another Place*, CCC Shizuoka, Japan
- 2009 *Full Moon & Foxes*, National Museum of Singapore, Singapore
- 2007 *As Brutal As*, La Libreria, Singapore

Selected Group Exhibitions

- 2020 *A DECADE APART / TOGETHER*, Richard Koh Fine Art, Gillman Barracks, Singapore
- 2018 *Choruses 副歌*, Edouard Malingue, Hong Kong
- 2017 *Shared Coordinates*, The Arts House, Singapore
- Translacion*, Silverlens, Manila
- 2015 *My Sisters and Other Ghosts*, The Cross Arts Projects, Sydney
- I went to the forest to live deliberately*, Art Informal, Manila
- 2014 *Afterimage*, 8Q SAM, Singapore
- Unearth/ed*, Singapore Art Museum, Singapore
- 2013 *Side-Glance*, ICA, Singapore
- Anthropos*, Numthong Gallery, Bangkok, Thailand

Encountering the Unknown, Fukuoka Asian Art Museum, Japan

Disappearing Moon, Asia House Gallery, London

Disappearing Moon, ICA, Singapore

2012 Encounter, Experience, Environment, Gillman Barracks, Singapore

Marcel Duchamp in South-east Asia, Equator Art Projects, Singapore

Microcosmos, Goodman Arts Centre Gallery, Singapore

DiverseCities, 8Q, Singapore Art Museum, Singapore

Poskad Pameran, Viridian Art House, Galerie Utama, Singapore

New Strange Faces, Valentine Willie Fine Art, Singapore

In the Arms of the Void, Pink Gallery, Seoul, South Korea

Future Proof, 8Q Singapore Art Museum, Singapore

2011 BMW Young Asian Artist Series, Singapore Tyler Print Institute, Singapore

The Art Incubator, Praxis Space, Singapore

Shadow in the Dark, EXIT Gallery, Central, Hong Kong

Art Project Ideas, Hiroshima MOCA, Japan

Abject Systems, Studio Bibliotheque, Singapore

Cross-scape, Kumho Museum of Art, Seoul, Korea

Cross-scape, Jeonbuk Museum of Art, Jeonju, Korea

Cross-scape, Goeun Museum of Art, Busan, Korea

Imagine Malaysia, Valentine Willie Fine Art, Singapore

House of Incest, Post Museum, Singapore

Selamatan Digital, Langgeng Art Foundation, Yogyakarta, Indonesia

Singapore Biennale, Old Kallang Airport, Singapore

2010 Floating Worlds, ChanHampe Galleries, Singapore

Together in Electric Dreams, Giveart, Singapore

Singapore Survey 2010: Beyond LKY, Valentine Willie Fine Art, Singapore

No Conical Hats - Southeast Asian works on paper, Giveart, Singapore

Cabinet of Curiosities, HT Contemporary Space, Singapore

Next Wave Time Lapse, Big Screen at Federation Square, Melbourne, Australia

2009 Lost in the City: Full Moon & Foxes, National Museum of Singapore, Singapore

Works on Paper: History Lessons, VWFA, KL

CUT 09 Figure: New Photography from Southeast Asia, VWFA, KL

Drawing Out Conversations, Studio Bibliotheque, Hong Kong

Awards / Mentions

2020 Genevieve Chua: A league of her own, Business Times Singapore

Winning Artist, IMPART Awards, Art Outreach Singapore

2018 1 of 10 stars for 2018, Future Greats, ArtReview Asia

2017 NAC Postgraduate Scholarship

2014 Top Nine Trending Artists Under 40, PULSE Miami

2012 Young Artist Award, National Arts Council Singapore

2003 - 2004 NAC Georgette Chen Scholarship

Residencies

2019 Visiting Artists Programme Residency, STPI – Creative Workshop & Gallery, Singapore

2012 AIRx Residency, Royal College of Art, London

2011 GCC Creative Residency Programme, Gyeonggi Creation Centre, Gyeonggi-do, Korea

The Art Incubator, National Art Council Singapore, CCC Shizouka, Japan

2010 BMW Young Asian Artist Series, Singapore Tyler Print Institute (STPI), Singapore

Late Fall Residency, The Banff Centre, Calgary, Canada

Hu Qiren

Qiren Hu (b. 1983) is an artist whose practice explores the myriad forms of image making, incorporating a wide range of media, including photography, video, installation and performance. Expressing a vibrant visual vocabulary inspired by his own identity and tradition, Qiren synthesizes cultural binaries, while incessantly challenging notions of authenticity, belief and value systems.

Qiren completed his MFA in Photography and Related Media at Parsons The New School for Design under the Provost scholarship in 2015 and has showcased his works at the One World Trade Center, Queens Museum, Aperture Foundation and Photoville in New York, Louvre Museum in Paris, Singapore International Photography Festival, Pingyao International Photography Festival in China, Auckland Festival of Photography in New Zealand and at the Theory of Clouds Gallery & Community Worldwide in Kobe, Japan. In 2016, Qiren was the grand winner of the Harper's BAZAAR Art Prize.

Educations

- 2015 MFA in Photography, Parsons The New School for Design, New York City (Provost Scholarship)
- 2012 BFA in Photography and Digital Imaging, School of Art, Design and Media, Nanyang Technological University of Singapore
- 2003 Diploma in Interior Architecture and Design, School of Design, Temasek Polytechnic, Singapore

Selected Group Exhibitions

- 2020 A DECADE APART / TOGETHER, Richard Koh Fine Art, Gillman Barracks, Singapore
- 2019 Dunman Higher, DECK, Singapore
See | me + ChaShaMa, One World Trade Center, New York
- 2018 *Queens International*, Queens Museum, New York
- 2016 *Nospace*, Recess Gallery, New York
Moscow International Foto Awards, Moscow
Harper's BAZAAR Art Prize, Robinsons The Heeren, Singapore
- 2015 PUSH PULL, Sheila C. Johnson Design Center, Parsons MFA Photography Thesis Exhibition, New York
The Body Collection, Exposure Award, Louvre Museum, Paris
Hyphen, Tyler School of Art, Temple University, Philadelphia
Future Projections, Studio One, Auckland Festival of Photography, Silo Park, New Zealand
- 2014 PHOTOFEAST, University Center Lobby, Parsons New School of Design, New York
The New Academy, WAH Williamsburg Art & Historical Center, New York
Photoville 2014, Brooklyn Bridge Park, New York

First Summer Open, curated by Chris Boot, Executive Director, Aperture Foundation, New York

Made in China, Brooklyn Fire Proof, New York

- 2013 *Photoville 2013*, Brooklyn Bridge Park, New York
- 13th Pingyao International Photography Festival, Shanxi Province, China

Conversations with the Everyday, Centre for Contemporary Art, Gillman Barracks, Singapore

PORTRAITS - ポートレイトの新しい息吹, Theory of Clouds Gallery & Community Worldwide, Kobe, Japan

- 2012 3rd Singapore International Photography Festival, Singapore

12th Pingyao International Photography Festival, Shanxi Province, China

ADM Show 2012 : A Reflective Dialogue, 2902 Gallery, Singapore

- 2011 Kuala Lumpur International Photoawards, MAP KL White Box Gallery, Malaysia

Incandescent : Shedding light on the Cultures and Caves of Yunan, 2902 Gallery, Singapore

- 2010 Asian Mosaics, 2nd Singapore International Photography Festival, City Square Mall, Singapore

International Orange Photo Festival, Changsha City, Orange Island, China

The Crowbar Awards, Shangri-La Hotel, Singapore

5TH Ngee Ann Photography Exhibition, Ngee Ann Cultural Centre, Singapore

Variegated Realities, Alliance Francaise de Singapour SOCIETE GENERALE Private Banking Gallery, Singapore

- 2008 Singapore Young Photographer Award, The National Museum of Singapore, Singapore

Awards

- 2016 Honorable Mention, Moscow International Foto Awards
Grand Prize Winner, Harper's BAZAAR Art Prize
- 2013 The Provost Scholarship, Parsons The New School For Design
- 2012 2nd Prize, Kwek Leng Joo Prize of Excellence in Still Photography
- 2011 Silver, The Crowbar Awards, Still Life, Nature and Landscape Photography Category
Winer, People's Choice Kuala Lumpur International Photoawards
- 2010 Winner, Project Shutter, United Nations Association of Singapore
Bronze, The Crowbar Awards, Still Life, Nature and Landscape Photography Category
- 2009 Winner, Scene By Scene, an Asia Pacific Screen Awards production in association with CNN
- 2008 Merit, Singapore Young Photographer Award, Architecture Category

Activities / Community Involvement

- 2016 Judge panel, 6th CDL Singapore Young Photographer Award (SYPA), Singapore
- 2015 PHOTOFEAST, University Center Parsons The New School for Design, New York
- 2014 Parsons the New School for Design (Teaching

Assistant for Justine Kurland, Core Studio: Thesis 1.C.Fa14)

Artist Talk, Anglo-Chinese School (International), Singapore

Artist Talk, National Library, Singapore

- 2013 Artist Talk, Academy of Arts & Design, Tsinghua University, Beijing, China

Artist Talk, 13th Pingyao International Photography Festival, Shanxi Province, China

Gallery Assistant for Gallery Koyanagi (Hiroshi Sugimoto), Art Stage 2013, Marina Bay Sands, Singapore

Artist Assistant for Ishu Patel, STATES OF CHANGE: Works by ADM Faculty, School of Art, Design & Media, Nanyang Technological University of Singapore

- 2012 Photographer for short documentary "Empowering Lives", a film by United Nations Association of Singapore (Youth Council) Creative Team

3rd Singapore International Photography Festival (Youth Programme Manager and Instructor for House of Photography)

Artist Talk, 3rd Singapore International Photography Festival, National Museum of Singapore

Guest Speaker for Student Education Program "Conversation with the Black Box", Maris Stella High School, part of the, 3rd Singapore International Photography Festival, Singapore

Artist Talk, China Central Academy of Fine Arts (CAFA), Beijing, China

Artist Talk, 12th Pingyao International Photography Festival, Shanxi Province, China

Artist Talk, ADM Graduation show 2012, 2902 Gallery, Singapore

ADM Graduation show 2012, Major Representative for Photography and Digital Imaging cohort, Singapore

Artist Assistant for Professor Vibeke Sorensen, Chair of School of Art, Design & Media, NTU, Singapore

Artist Assistant for Ishu Patel, Unmediated Moments Unchanging Asia, Photography Exhibition, Leica Gallery, Singapore

Artist Assistant for Shinji Ohmaki, Moment And Eternity, presented by The Fondation d'entreprise Hermès, Singapore

- 2011 Artist Assistant for Michael Lee, Singapore Biennale 2011

Guest Speaker for "I Am Talented", as part of Project Inspire organized by United Nations Association of Singapore

- 2010 Artist Assistant for Shannon Castleman, Jalan Jati Project, Indonesia

Photographer for Sustainable Borneo, A United Nations Association of Singapore-Rotary Initiative

Melissa Tan

Melissa Tan (b. 1989, Singapore) is a visual artist based in Singapore and received her BA (Fine Arts) from Lasalle College of the Arts in 2011. Her works are based on nature, themes of transience and beauty of the ephemeral. Her recent projects revolve around landscapes and the process of formation. Interested in geography and textures of rocks, she explores to translate the visual language through different mediums. Employing processes such as paper cutting, painting and silk-screen techniques, she is interested in materiality and how the medium supports the work. Though trained as a painter, she also works with video, sound and objects.

She was included in The Singapore Show: Future Proof, Singapore Art Museum at 8Q in 2012 and An Atlas of Mirrors, Singapore Biennale 2016, Singapore in 2016. She also participated in the National Art Council and Dena Foundation Artist Residency program (Paris, France) in 2013. Public collections include Singapore Art Museum (SAM), Marina Bay Sands (Singapore), Government of Singapore Investment Corporation (GIC) New York, Facebook (Singapore), CapitaLand (Singapore). Solo exhibitions include *Under the Arched Sky* (2019) Richard Koh Fine Art, Singapore; *Back to where we've never been* (2018), Richard Koh Fine Art, Kuala Lumpur; *Arc of Uncertainties* (2016), Richard Koh Fine Art, Singapore; and *the Darkest Hour is Just Before Dawn* (2014), Richard Koh Fine Art, Singapore.

Education

2011 Lasalle BA Degree With Second Class Honours (1st Division) Fine Arts, Singapore

Selected Solo Exhibitions

2019 *Under the Arched Sky*, Richard Koh Fine Art, Singapore

2018 *Back to where we've never been*, Richard Koh Fine Art, Kuala Lumpur

2016 *Arc of Uncertainties*, Richard Koh Fine Art, Singapore

2014 *and the Darkest Hour is Just Before Dawn*, Richard Koh Fine Art, Singapore

Selected Group Exhibitions

2020 A DECADE APART / TOGETHER, Richard Koh Fine Art, Gillman Barracks, Singapore

Emerging: Collecting Singapore Contemporary - Selections from the DUO Collection, The Private Museum, Singapore

2019 H.E.R, Presentation by ISA Art Advisory, Art Jakarta (Booth C7), Jakarta Convention Center, Jakarta, Indonesia

Reinventing Eve, 1Park Avenue, Jakarta, Indonesia

Adaptations, Supernormal, Singapore

2017 *Super / Natural*, Gajah Gallery, Yogyakarta, Indonesia

Art Stage Singapore, Richard Koh Fine Art, Singapore

2016 *An Atlas of Mirrors*, Singapore Biennale 2016, Singapore Art Museum, Singapore

Petrichor, SHOPHOUSE 5, Singapore

2015 *Synthesis*, The Art Center, Chulalongkorn University, Bangkok, Thailand

Night of Desirable Objects, Grey Projects, Singapore

Art Stage 2015, Singapore

2014 *Modern Love*, Lasalle College of the Arts, Singapore

2013 *Primavera 2*, CNEAI, Chatou, Ile des impressionnistes, Paris, France

Strarta Art Fair, Saatchi Gallery, London, UK

Looking for Time, The Private Museum, Singapore

Discovering New Endeavors, Richard Koh Fine Art, Singapore

2012 *Looking for Space*, 71 Sultan Gate, Singapore

Expression, Dahlia Gallery, Singapore

Okto Channel: Watch This Space Season 2, Singapore

The Singapore Show: Future Proof, Singapore Art Museum at 8Q, Singapore Art Museum, Singapore

2011 SPORE, Art Salon 8, Singapore

Human Activities, Roshni Rao, Melissa Tan and Jodi Tan, Kartestudio, Orchard Central, Singapore

National Geographic, VivoCity, *Chaos.Peace.love. This is Harmony*, i-AM 2011, Project Xingmu, Valerie Yang, Melissa Tan and Peenut Lee, Singapore

2010 *Edgeworthia Gardneri*, Lasalle College of the Arts, Singapore

Artist assistant (Andreas Schlegel), Interactive mural, Youth Olympic Village, NTU, Singapore

Kariyaworks, Lasalle College of the Arts, Singapore

Untitled film, Film festival, Artist assistant (Alfred Patrick Storey), Singapore

2009 *Tape it up*, Lasalle College of the Arts, Singapore

Almost Accidental, Lasalle College of the Arts, Singapore

Artist assistant (Betty Susiarjo), *Someday we will know*, Lasalle College of the Arts, Singapore

2008 *Fujitsu New Year New Hopes*, Singapore

Man-made This, Lasalle College of the Arts, Singapore

Residencies

2018 Facebook AIR Program, Facebook, Singapore

2013 National Art Council and Dena Foundation Artist Residency program (Paris, France)

Public Collections

Singapore Art Museum, Singapore

Marina Bay Sands, Singapore

Government of Singapore Investment Corporation (GIC), New York

Facebook, Singapore

CapitaLand, Singapore



Eugenia Tan

Eugenia Tan is a Singaporean writer who writes poetry, creative non-fiction and plays. She enjoys cross-pollinating art into multidisciplinary platforms and reviving stories. Contact her at eugtan@hotmail.com



Founded in 2005, with spaces in Kuala Lumpur, Bangkok and Singapore, Richard Koh Fine Art is committed to the promotion of Southeast Asian contemporary art on regional and international platforms. Centred around a core belief in developing an artist's career, the gallery looks to identify understated, albeit promising practices, and providing it opportunities to flourish. Through its regular exhibition cycles, print & digital publications and cross-border gallery collaborations, Richard Koh Fine Art engages the art community with the aim of developing regional and intercultural dialogue.



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