

PASS/ING

Vincent Leow



Vincent Leow 09

E-Published specially for the exhibition
Passing I A Solo Exhibition by Vincent Leow
organised by iPRECATION

E-published, designed and edited by

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Front Cover Image: **Vincent Leow** - Salam, 2009, 100x80cm, Oil on Canvas

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Foreword

Helina Chan

Born in Singapore in 1961, Vincent received his Diploma in Fine Art, Sculpture from LASALLE, College of the Arts in 1987 and his Master of Fine Art from Maryland Institute College of Art, Baltimore, USA in 1991. In 2005, Vincent attained his Doctorate of Fine Art from the Royal Melbourne Institute of Technology, Melbourne, Australia. As an artist and art educator, Vincent has been teaching at the School of the Arts, Singapore since 2013.

Vincent practises across various media, including painting, drawings, sculpture, installation, printmaking, conceptual and performance art. Vincent's artistic career began when he was an early member of the alternative art group The Artist's Village (TAV), founded in 1988. In 1997, Vincent co-founded Plastique Kinetic Worms (PKW), an art collective promoting contemporary art in Singapore and the wider region.

This exhibition showcases Leow's works from 2007 to 2018, consisting of paintings, mixed media and a sculptural work. Over the course of Leow's artistic practice, his works show a sensitivity to the cultural and social issues around him. From 2008 to 2013, Leow moved and taught Painting at the University of

Sharjah, United Arab Emirates (UAE), and his works created during this period of time reveal many influences from the region.

Since Leow's return to Singapore in 2013, he has looked at issues closer to home, as seen in *MERDE-KA* and *The Last Battle* that reference the "Merdeka" battle cry used in Singapore and Malaysia in the 1950s calling for freedom, anti-colonialism and independence. At the same time, Leow continues to create works that express one's feeling of loss, such as *A Thousand and One Memories*, *Gaza's List*, *Raji's Letter* and *Andrew's Eulogy*. Leow's works reflect impermanence of life through the passage of time, and explores the sentiment of losing something or someone.

I have been paying attention and admiring the way that Vincent expresses his observations of the issues happening in the world around him through his artworks. Vincent makes the effort to practise and create new works amid his hectic teaching schedule. I am delighted to share Vincent's works at iPreciation.

Passing - Vincent Leow at a crossroad

by Peter Schoppert & Lee Chor Lin

Sometimes Vincent Leow will try and tell you that he isn't really a painter. He trained as a sculptor he explains, studying under Cheong Fah Cheong at St Patrick's Art Centre (the precursor to Lasalle College of Art), and working with Han Sai Por when he first started at Artists Village. And then there's his performance art of the early 1990s, which in Singapore context made him a bit notorious: *Lifestyles of the Rich & Famous: The Three-Legged Toad* and *Coffee Talk*. In recent years he's focused quite a bit on drawing, and he is a talented print and book art maker as well.

But Vincent Leow is a painter.

And his approach to painting is very direct, as concerned with materials and methods, with the painting as object, as it is with subject matter, themes, or images. He will tell you that he feels unconstrained as a painter, it's not 'his' medium. He can experiment, and make mistakes.

Ho Tzu Nyen, fellow artist, wrote about the 'fascinating difficulty' of looking at Vincent's paintings. Here he was writing about *Mock Ducks and*

Manicured Poodles, a 2004 exhibition that brought Vincent's characteristic multilayer works to a kind of a peak. While at art school in the US he started experimenting with juxtaposing images with repeating fields (like the dots in *Dumbo*, 1991), and this idea of different layers gradually developed and deepened in Vincent's work, up through the turn of the century. At first, it felt like elements were leaping out of the background and demanding their own parallel plane of imagery (see the clouds in *Bombs Away*, 1996). With his classic *Mountain Cloud Milk Factory* of 1998 it became apparent that this was part of a more systematic exploration of layering, repetition, simple forms as icons, and a disruption of the picture plane, of the mechanism in the viewer of reading images and making sense of them. It was an effort that moved across painting and sculpture as well.

One could think that—just as oil and acrylic painting is so much about layering of pigments— Vincent layers imagery in his work. Red over white is different than white over red and both are different than either red or white. If these effects are so central to the materiality and craft

of painting, what happens when we treat Expressionist images, visual fields, icons, landscapes, faces, in the same way? This seems like a kind of technical experiment, a painter's painter working through his medium, but is naturally seen by many others as a kind of exploration of the proliferation of imagery in the contemporary world: the ubiquity of images, icons, MTV jump cuts (remember MTV?), collage, juxtaposition, pastiche.

There is another sort of layering in Vincent's work as well, one very much on display in this exhibition. It is a layering in time. Vincent likes to go back to rework subjects and ideas from the past. He finds in them new meanings, even revelations. Milenko Prvacki describes Vincent's practice as a kind of constant chipping away at ideas and themes, a creative restlessness which is also a sign that 'he deeply enjoys his work.'

This exhibition presents works made almost ten years ago side by side with his latest paintings, and with Vincent, this sort of layering in time works very well. There is no single time-scale at work in his practice. There are various scales, various timelines of development, different parts of his greater project that he continues to chip away at.

Still, we can pick up some of these timelines and trends, relate them to his biography, to current affairs which Vincent is always sensitive to.

The layering of imagery remains an important element in works created in 2012, during his sojourn in Sharjah, teaching at the College of Fine Arts & Design in University of Sharjah (2008 – 2013). Works like *Cry Wolf* (Page 42), *Animal Farm* (Page 40), and *Helping Hand* (Page 44) bring together two distinct layers of images, one of dogs and other beasts painted in blue-green outline, the other Goya-inspired scenes of violence and distress, coloured in and sometimes modelled. But there is something different about the layering now. Gone is the cool distance maintained between the different visual planes in earlier works. Equally absent is the sumptuousness of *Mock Ducks and Manicured Poodles*, each field working across the full picture plane. Here the layers seem to wrap around each other, conflict, fluctuate, the negative and positive spaces of each plane bleeding into the other. The difficulties are as fascinating as ever, but they carry with them more of an emotional charge and a visceral pull.

Big Bad Wolf (Page 36) echoes older works with five or six planes in play, one layer of text, an almost-field of

brightly colour dots, animals in outline, the familiar big-eyed harlequin faces, a skyline, a colour-field background. Here Vincent puts the distinction and separation of layers at risk, a narrow escape from a pictorial train wreck. What Big Eyes You Have indeed!

To repeat: this is Vincent layering images like other artists layer pigments.

But of course there is another mode of layering, of repetition. Repeating the application of pigments over the same shapes works to simplify, even to obscure, more than to complicate. And this trend in Vincent's work — long present— seems to have taken hold and deepened further in the last ten years, since he went to Sharjah to teach in 2008.

Being and working in Sharjah certainly had a great impact on the artist. It was a new environment, demanding a drastically different approach to art and representation. It changed the way Vincent painted and compelled him to explore the limitations of iconoclasm. And he also found those limits liberating, in many ways. After all, it must be an odd thing: to be a talented maker of images teaching students for whom iconoclasm is doctrine. Vincent's iconic Andy figure — a dog with a human face — is hardly likely to

have been welcomed in the Emirates. So one response was to return to 'layering as simplification' in works like *White Cloud* (2009, Page 16)) or the blackout portraits of 2012 which feature heavily-layered outlines against plain backgrounds. Vincent will admit that these works responded to the censorship he observed in magazines circulated in the Gulf, images and words blacked out, by hand, with thick marker pen. One could even propose that they are a response to the intense visual effect a woman in a black burqa creates in an everyday scene, at least to the outsider — a dense negative presence, a disruption of the picture plane of life.

White Cloud is a response to iconoclasm – the response to what is forbidden and hidden under the veil, in this case the artist's hidden agenda. *White Cloud* is actually another image of Andy, Vincent's pet mongrel. The profile of Andy is a transference from the playful attitude seen in a 1996 work, Andy's Addiction. The process of erasing the existence of Andy is done with gradual application of oil pigments over Andy, all blended into the white, while filling in the background in deep hue of black. It is a beautiful requiem of shades and hues. When Andy is transformed into a cloud, we are reminded of the ephemeral and

inevitability of life. Vincent's approach to iconoclasm is not erasure but adding on. The image cannot be retracted (too late, the magazine is already printed), so it must be blocked from sight by additional attention, by layers of pigment, by heavy marking. The painting is also on the cover of the catalogue of 2010 exhibition held for Vincent by the Singapore Art Museum. In 2019, one should view it as an important milestone on one of the many timelines of Vincent's ongoing work. Opaque, dark, rich, labored and painterly in an old-fashioned way.

In the following year, Andy appears again in another black-dominant portrait, *Falling Bones* (Page 26). This time one is able to see the outline shape of Andy, all dog now, padding through the garden. Vincent signals to us this is a posthumous tribute to the actual dog by delineating its handsome figure with a chalky halo-like fuzz. There is also a second layer of picture plane, a network of falling bones, across half the image, one of the sets of repeating elements he started using (with dots and clouds) in the 1990s (as in *Falling Bones Hungry Chillies*, 1996).

This method of concealing, layering and revealing is most exquisite in four portraits of men in black, with the gravity of Jesuit priests, largely enshrouded

in a heavy opacity of black, only their hands exposed in formal attitudes. The usual markers of identity — facial features and particular clothing - are missing here, but we get some hints as to who they are (or Vincent will explain if you ask him). So we should know that they are an Arab man, Mark Rothko the minimalist artist, Georg Baselitz the German Neo-Expressionist (both artists Vincent much admires), and the Rooster Man (another man-animal hybrid likely the artist himself and his favourite pet rooster). The post-portraiture blackening is so energetic, paint spill-splashes onto the richly hued background in *Salam* (Page 24) and *Portrait with Cigarette* (Page 22), inadvertently creating and suggesting movements of the sitters. Rothko (*Portrait and Hand*, Page 20)) and Rooster Man (*Hawk Portrait*, Page 18), however, stand *con calma*, haloed by white light in the tranquility of abstracted landscapes reminiscent of the backgrounds in Italian Renaissance portraits of significant patrons. At once, the blackening out of boobs and missing words over which one agonises in magazines purchased in a Gulf State airport is, by Vincent's hand, an alluring TV-thriller-like darkness that beckons viewers to look deeper. Indeed, faced with the original works one can make out features the black paint has not completely obscured.

The animal portraits which Vincent made in 2012, while still in Sharjah, bring a different sort of opacity created through layering of colours. Here the palette is almost luxuriant. Sienna red and vermillion are the main ingredients creating the red tonality in two works: *Red Donkey* (Page 34) and *Red Bird* (Page 32). These are Vincent's commemorations of Arab Spring, a series of youth-led democratic protests that started in Tunisia in December 2010 and spread across the Arab world. The colours are rich, even perhaps celebratory, but they are rich by virtue of being set against a background of, yes, dense black.

Animals play many roles in Vincent's work, hardly just symbols of politics. They exist in a close and seamless relationship with human figures, and it is an aspect of Vincent's work that always seems gentle and generous of spirit, even if the human elements in the man-animal hybrids are sometimes more disturbing.

Vincent returned to Singapore in 2013, but it doesn't take too much imagination to see the effect of the experience lingering on as Vincent readjusted to a changed life in Singapore. Vincent has taken up a new theme in his work of this past decade. New, though as always with Vincent, traceable to his

previous expressions. The Letters or Text series is perhaps to date Vincent's most subtle and serene effort in image (or should we say non-image) making. To paint words on canvas and in oil, as in a picture, Vincent bought stencils from metal workshops, to 'typeset' the texts. He had first played with words in paintings while creating his national flag series, although this time he is minimizing the use of images and maximizing the use of words. Here emotionally-charged texts are planned out with the stencils before being transcribed onto the canvas in blockish earnestness of Helvetica all-capitals.

There are, in *A thousand and one memories* (Page 50), words written in pain by a grieving mother of a youthful son who tragically succumbed to cancer. This work records the sadness that overcame the artist when reading the obituary written by Permaisuri Johor Raja Zarith Sofiah Sultan Idris Shah of the final days of her fourth son, the late Tunku Laksamana Johor Tunku Abdul Jalil Sultan Ibrahim, and the little gestures they made to comfort each other: "...I have a thousand and one memories of you during your last days in this world...I remember all the text messages you sent me. When I wrote that I was praying for you, you wrote back that you had prayed too, but that you had asked Allah to let

you bear the burden of my worries." Shrouded in the same way Muslims are for their burial, the canvas is worked in a physical layering of beeswax, resin, rice paper and cotton over canvas, on which outlined letters are rendered (with stencils) in graphite, recalling the way graphic design students learned fonts before computers. The striations created by the rice paper over the words recall the muslin covering of corpses, abluted and blessed by the love of close kin. As if a process designed to help Vincent understand the devastating effect on mothers of their sons' death, painting the words letter by letter prolongs the suffering, allowing Vincent to reflect on and to appreciate the loss and pain, while struggling himself with the strenuous motion essential in painting in oil, and drawing on a an uneven cotton-wrapped surface with graphite. Perhaps a keepsake of the time he spent in the Gulf, this shrouded remembrance is one of the most expressive of Vincent's painterly gesture.

In the five years Vincent spent in the Gulf it is obvious that he grew more acutely aware of the part of the world where human conflicts played out on a phenomenal scale, exaggerated by the rawness and immediacy of social media. He was shown pictures of atrocities relayed on a Syrian

colleague's mobile phone – there presented were unthinkable and unimaginable brutalities, in images in the palms of their hands, fresh off the front lines. Here the loss of mothers threatens to be reduced to statistics, the chaos and shock allowing no one time to record their sorrow and pain in eulogies or personal letters, unlike Permaisuri Johor Raja. Perhaps the most powerful of this series, *Gaza's List* (Page 52) becomes Vincent's eulogy for the 296 children who perished in the short span of 26 days of Israeli offensives in Gaza in summer 2014. In this work, the names of the children are stencil-painted in white on a white muslin-like surface floating over a dark background. A Star of David is emblazoned in the heart of this field of names, reminding us where they died was a home they had never felt safe in.

Around the subject of untimely death, Vincent has recently been haunted by the issue of the cruelty involved in the execution of death sentences, and the psychological stress suffered by death row prisoners as well as their loved ones. In *The Executioner* (Page 54), a dark canvas carries words in black, culled from a text in point form on the procedure for execution by firing squad, which is still practised by the Indonesian justice system. Shady and formless figures lurk under the

words to conjure up the eerie nights on Nusa Kambangan Prison island when executions would take place, against international criticisms, mothers' appeals and frantic diplomatic negotiations.

Vincent also displays two works of sculpture here that deal directly with the same subject, entitled respectively *Andrew's Eulogy* (Page 46) and *Raji's Letter*. They draw inspirations directly from the execution by firing squad of Andrew Chan and Myuran Sukumaran, two of the infamous Bali Nine drug smugglers arrested in Bali in 2005. In the final days before his demise, after 10 years of imprisonment in Bali, Chan wedded his sweetheart and wrote his own eulogy declaring himself reformed. The mother of Sukumaran, Raji, wrote to Indonesian President Joko Widodo to ask for her son a second chance, imploring the President to imagine his own son in the shoes of hers. Poring over all internet and media coverage of the sensational event, his mind saturated with images and information, Vincent's final presentations are succinct : on stretchers his brother procured for him, Vincent places a gun (fabricated) and a femur bone (also fabricated). As if he has had enough with powerful and sorrowful words of resolution and dissolution, Vincent finds solace in direct images here to express the depth of his inarticulable

feelings and thoughts.

But there are texts of exhilaration and triumph too. Two Merdeka canvases mark historical high points in the modern history of Singapore and Malaysia, albeit with some undertones in its title. *MERDE-KA* takes the Wikipedia definition of the word and an old photo of balloons carrying off a Merdeka banner over Hong Lim Park in 1965 as the basic ingredients for a red-hued canvas. Unlike the other works of the series, white words in *MERDE-KA* fade and blend into the strawberry pavlova creaminess, while the banner seems happily taking off with the balloons. *The Last Battle* registers a recent high point in Malaysian politics when 93 year-old veteran former Prime Minister Dr Mahathir led his Pakatan Harapan coalition to win the 2018 May election. The newly (re-)anointed PM spoke with words of clarity, determination and strength, underlining the urgency for change desired by voters, who turned out in overwhelming numbers to cast their hope with their only choice, who is "not one who will keep quiet, folding my arms watching all these happenings by those who have no feeling of guilt." The word 'MERDEKA' is in white and made up of cut out letters layered on the canvas, standing out prominently on the white-washed field, like a resurrection.

Triumph against death is sweet as Vincent worked Muhammad Ali's Attica Rising poem in white against a magnificent crimson ground. Here letter by letter the words read clear, the rhythm of the poem palpable: "Better far from all I see, To die fighting to be free. What more fitting end could be... Better than by heart attack, Or some dose of drug I lack. Let me die by being Black." His battle cry "I am the Greatest" is etched in the poem as if it is the centre of the universe. The legendary poetry-sprouting anti-War boxer, who embodies the fighting spirit of the underdog, adored by millions,

is clearly a hero to Vincent. Though Ali is no longer with us, the painting causes us to remember again his spirit, and to marvel that a character of such sheer physical agility and great force also made his legend with the power of his convictions and of his words. For Vincent to make a tableau of the poem Ali recited for Irish TV in 1972, in response to the death by shooting of black inmates of Attica prison during a riot, seems to suggest a new revelation in Vincent's development as an artist – that, treated like a painting, words make powerful images, undiluted and pure.

Peter Schoppert is a publisher who writes from time to time on art and related subjects, with credits in publications like *Far Eastern Economic Review*, *The Straits Times*, *Art Asia Pacific*, and *Inter-Asian Cultural Studies*. Peter ran the innovative *PublicArt.SG* website for many years, and recently served a three-year term as Chair of Singapore's Public Art Appraisal Committee. He served on the Board of the Substation, Singapore's first independent arts centre, from 2006 to 2014. He was one of the editors of *Writing the Modern: Writing the Modern*, selected texts by T.K. Sabapathy, published in 2018 by the Singapore Art Museum.

Lee Chor Lin began her career in the museum world in 1985 at the National Museum of Singapore. As senior curator of the Asian Civilisations Museum between 1993 and 2002, Lee was responsible for the both Southeast Asian and Chinese galleries, as well as the museum's acquisition in both collections. She was Director of the National Museum between 2003 and 2013, during which she redeveloped the museum and revitalized its displays and programmes, which influenced radically the museum scene in Singapore. Lee was CEO of Arts House Limited (2013 – 2016), which ran the Singapore International Festival of Arts. She currently works independently and selectively, researching and writing on prewar Singapore Chinese artists, Indonesian Chinese diaspora in batik trade, and food writing as a cultural memoir in modern Chinese literature.

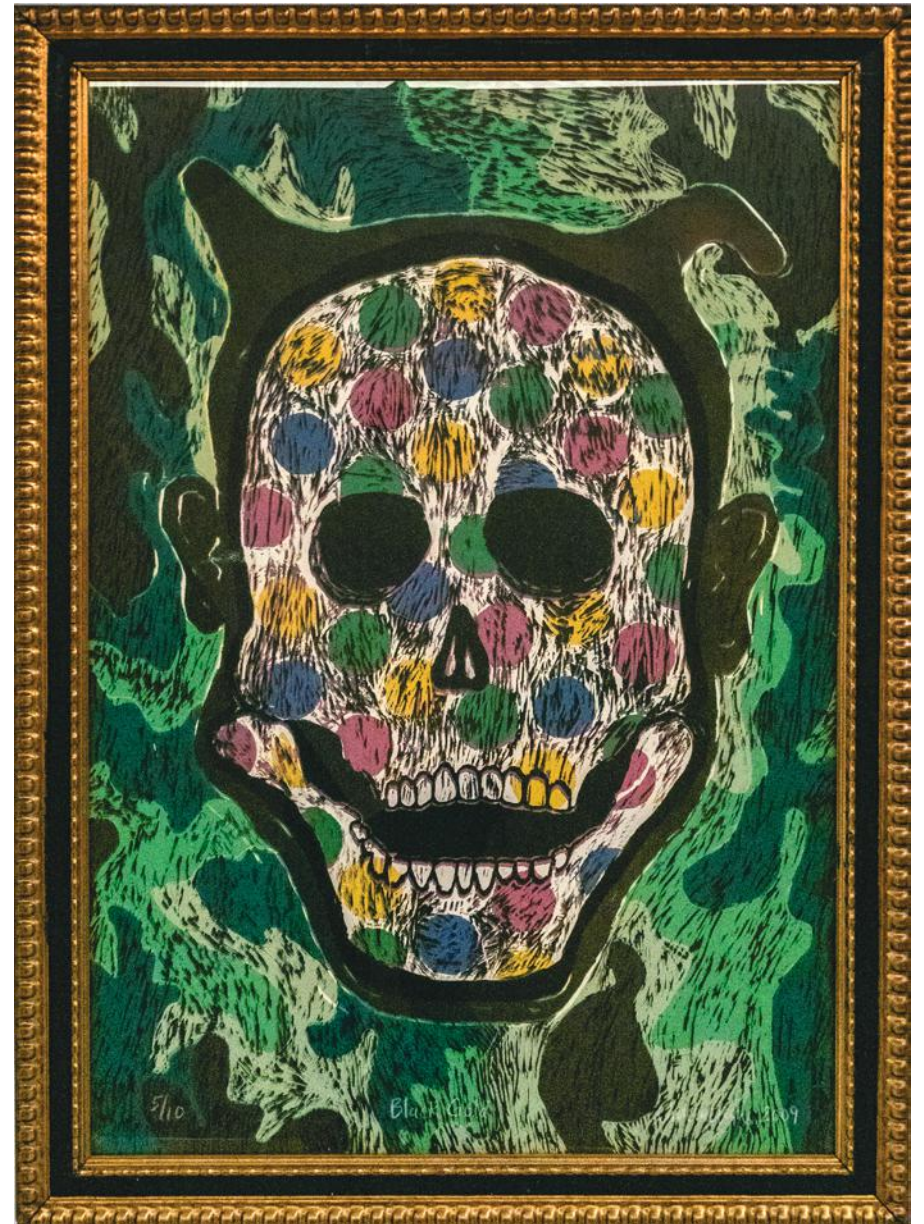
Black Gold

2009

125x90cm

Woodcut Print

Edition 5 of 10



White Cloud
2009
100x120cm
Oil on Canvas



Hawk Portrait

2009

100x80cm

Oil on Canvas



Portrait and Hand

2009

100x80cm

Oil on Canvas



Portrait with Cigarette

2009

100x80cm

Oil on Canvas



Salam
2009
100x80cm
Oil on Canvas



Falling Bones

2010
100x120cm
Oil on Canvas



Green Hare
2012
100x120cm
Oil on Canvas



Red Donkey

2012
100x120cm
Oil on Canvas



Grey Pig
2012
100x150cm
Oil on Canvas



Red Bird
2012
102x150cm
Oil on Canvas



Big Bad Wolf
2012
150x120cm
Oil on Canvas



White Dogs

2012

150x120cm

Oil on Canvas



Animal Farm

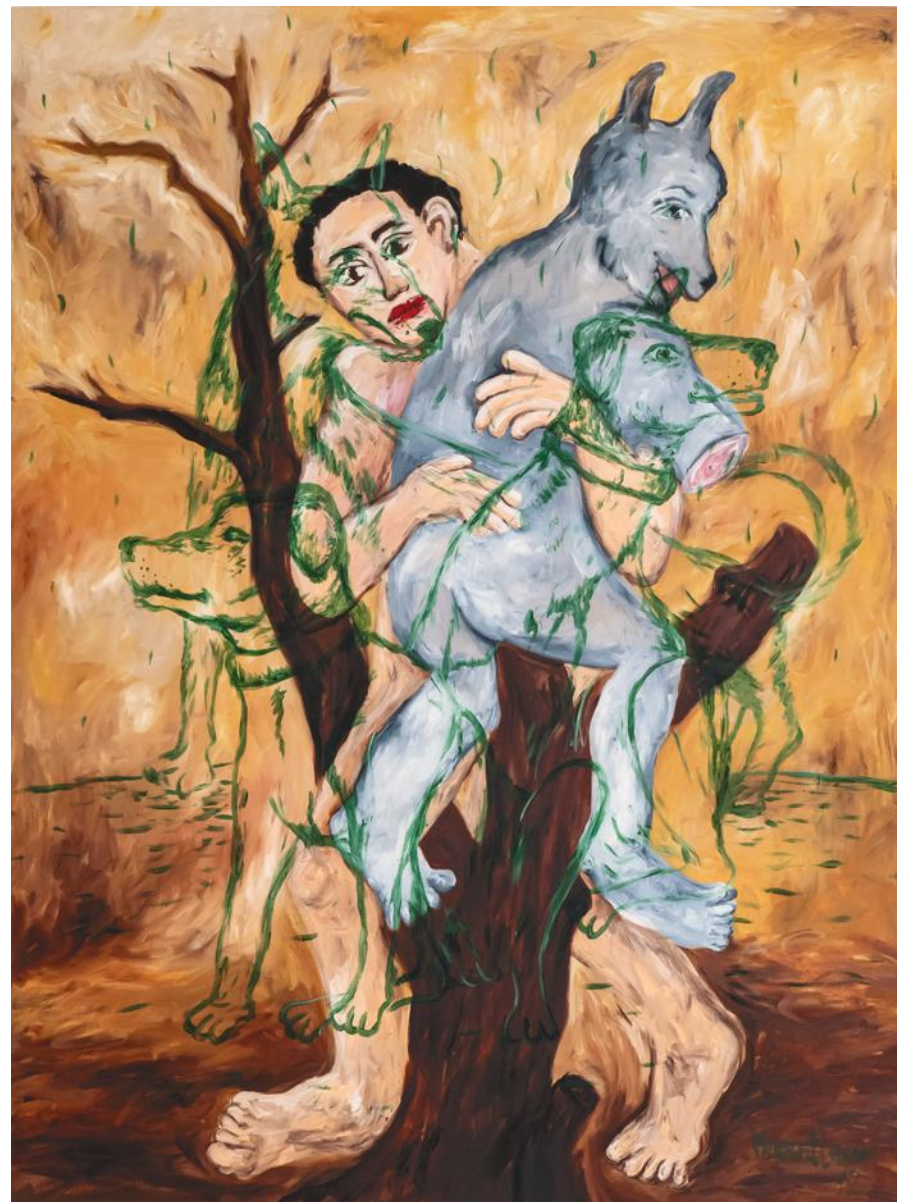
2012

150x200cm

Oil on Canvas



Cry Wolf
2012
150x200cm
Oil on Canvas



Helping Hand

2012

150x200cm

Oil on Canvas



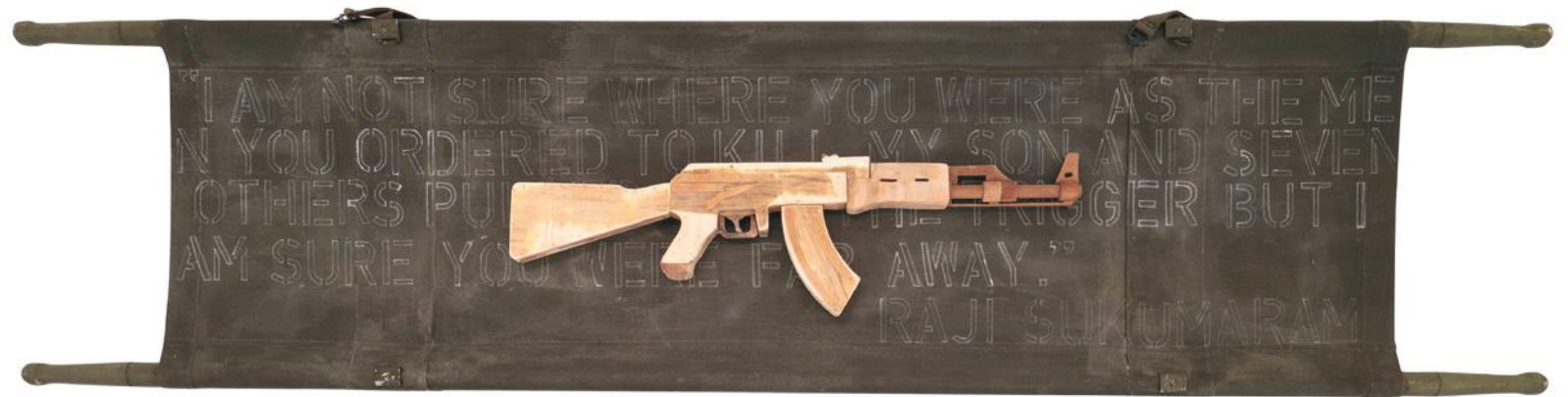


Andrew's Eulogy

2015

230x56x16cm

Chalk, Wood, Polyester Resin, Canvas, Aluminium

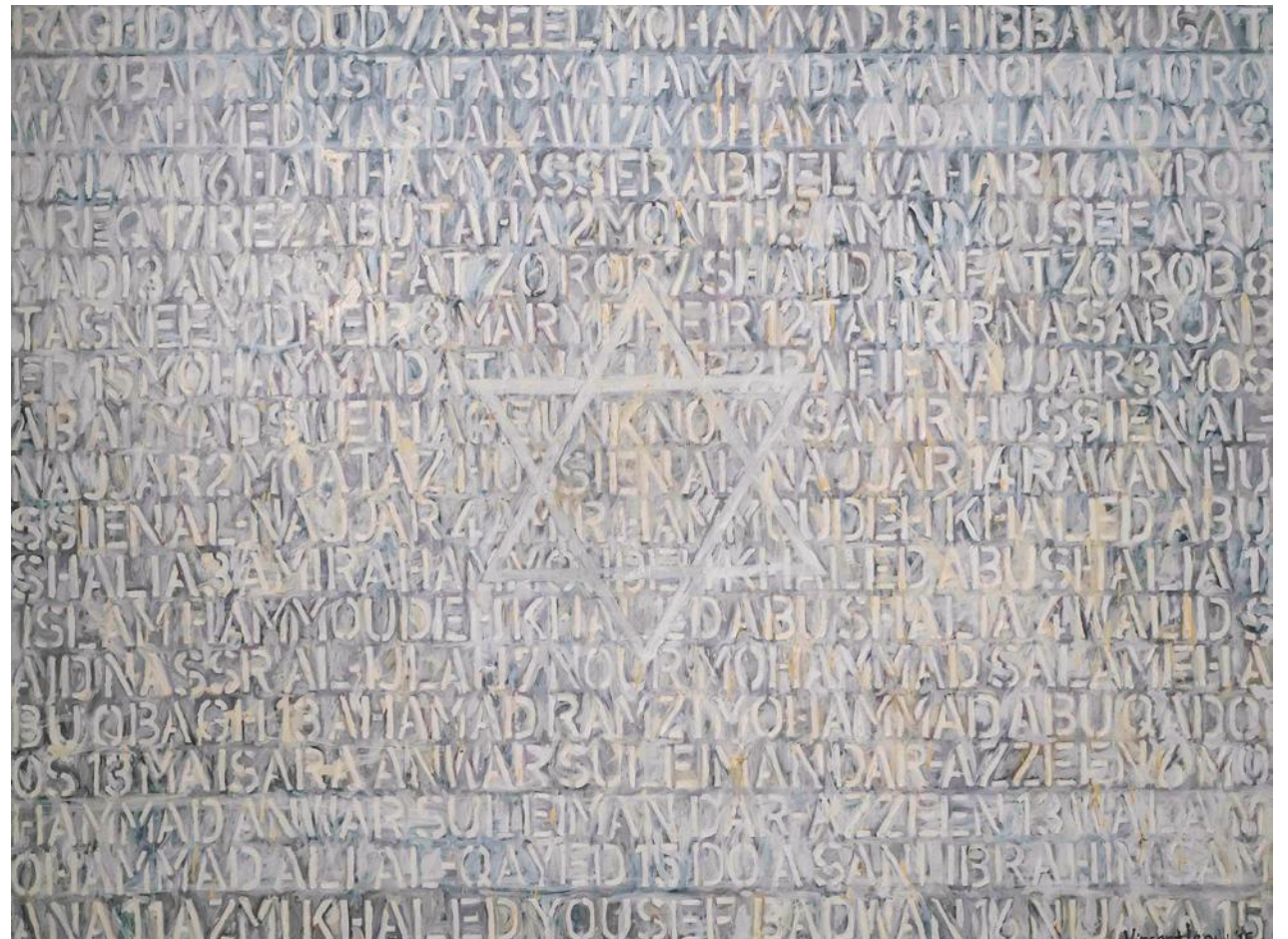


Raji's Letter

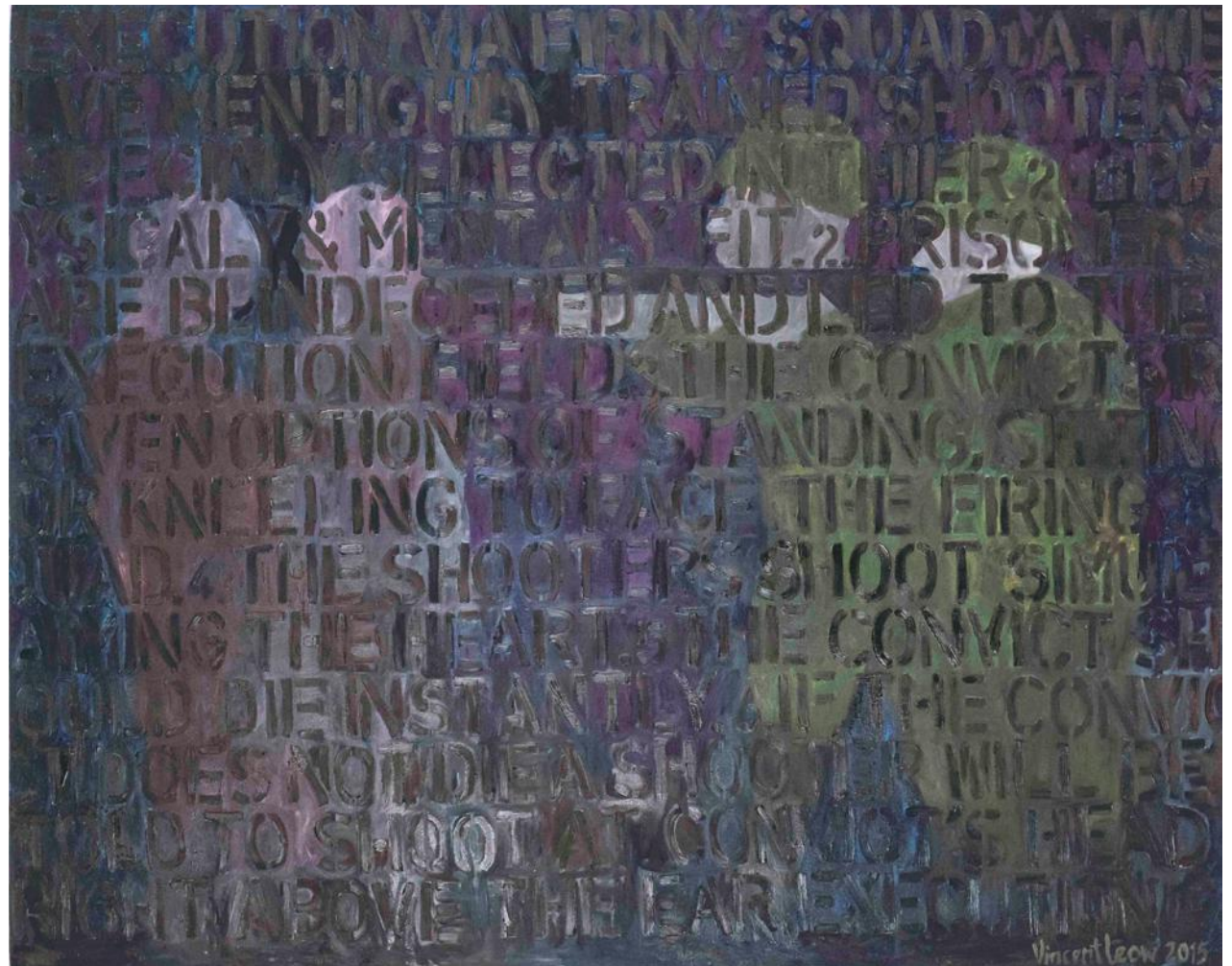
2015

230x56x16cm

Chalk, Wood, Polyester Resin, Canvas, Aluminium



Gaza's List
 2015
 150x200cm
 Oil on Canvas



The Executioner

2015
160x200cm
Oil on Canvas

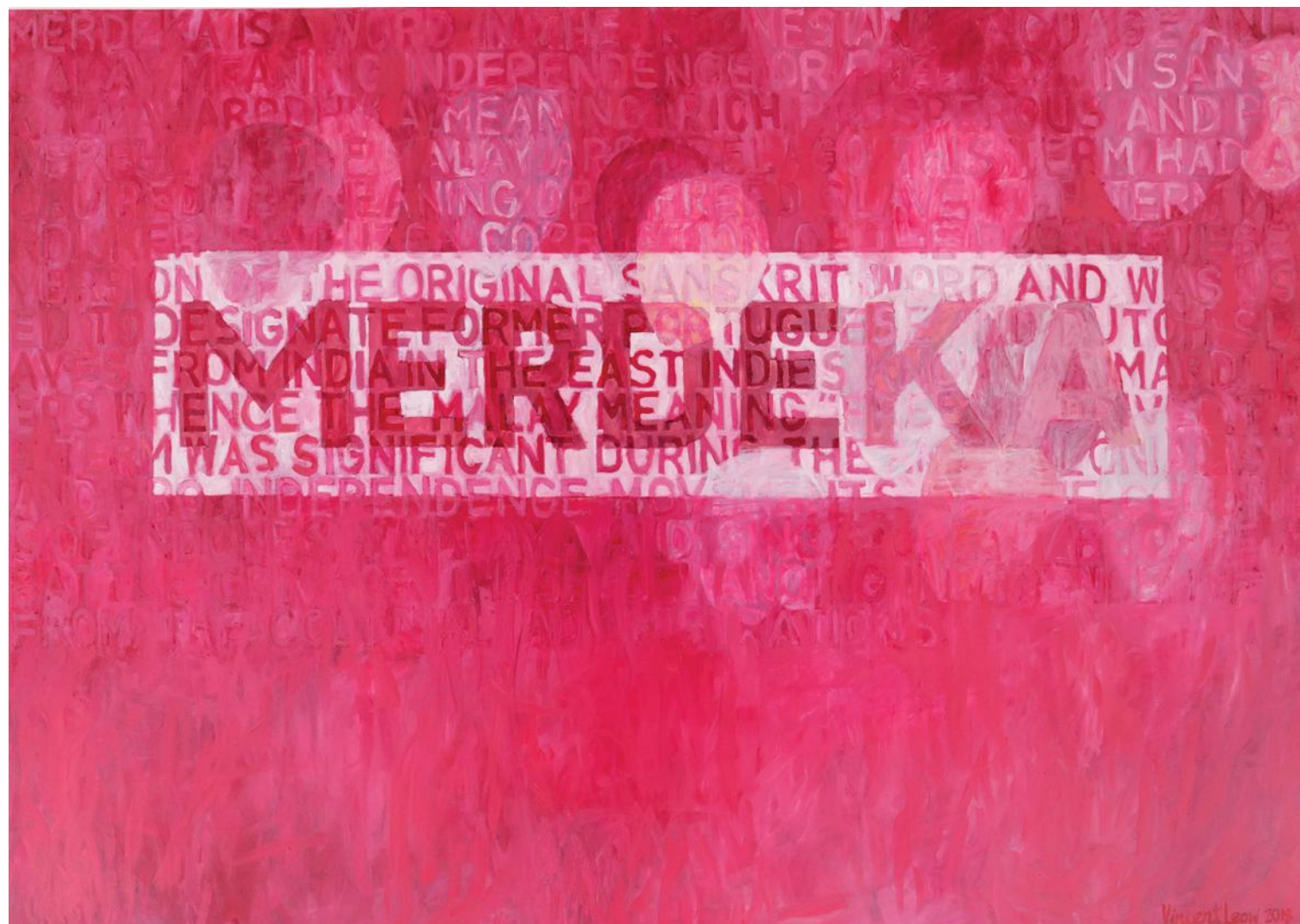
A Thousand and One Memories

2016

200x150cm

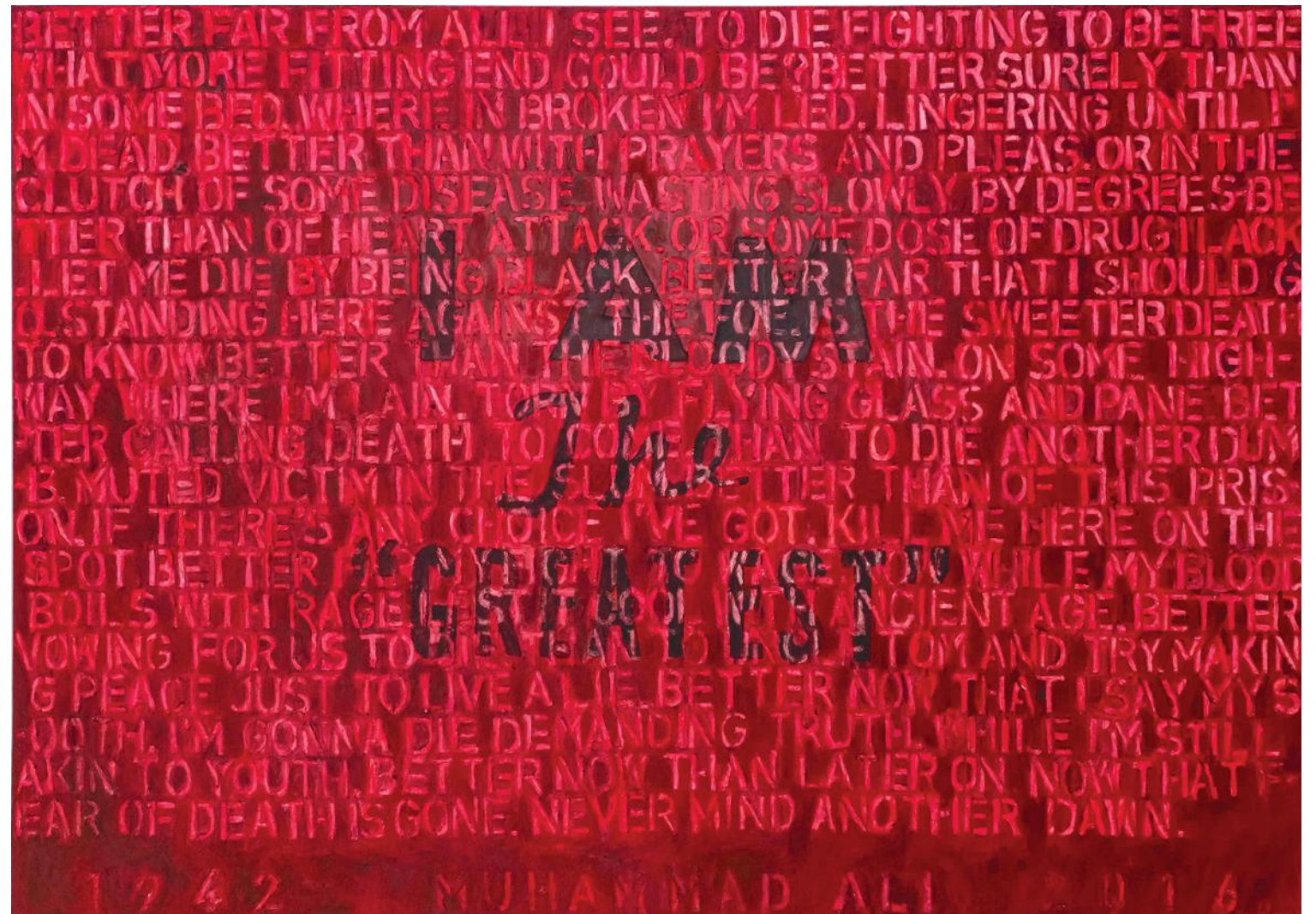
Wax, Resin, Cotton, Graphite and Varnish

DEAREST LIL, I HAVE A THOUSAND AND ONE MEMORIES OF YOU DURING YOUR LAST DAYS IN THIS WORLD. I REMEMBER, YOU CLASHED YOUR EYES AND TEARS FLOWED ONTO YOUR CHEEKS, AS YOU FOUGHT THE PAIN AND I HELD YOUR LEFT HAND AND I WEPT, TRYING HARD NOT TO MAKE ANY SOUNDS. I THOUGHT YOU COULD NOT SEE ME CRY BECAUSE YOUR EYES WERE CLOSED BUT YOU KNEW, AND YOU PUT YOUR RIGHT HAND OVER MINE AND YOU PATTED IT, AS IF YOU WERE, "DON'T CRY, I AM ALL RIGHT." WHEN I LOOKED AT YOUR GRAVE, MY HEART ACHED WITH PAIN, I WATCHED YOUR FATHER AND YOUR BROTHERS BURIED YOU WITH EARTH. THERE ARE FIVE OF YOU WHERE WAS MY FIFTH SON? AND THEN I REALIZED IT WAS YOU WAS MISSING AND I HELD UP MY HANDS AND WHISPERED "FROM YOU WE BELONG AND TO YOU WE RETURN. I RETURN TO YOU O ALLAH, MY SON." MAY YOU BE WITH THE RIGHTEOUS, MY SON.
A MOTHER'S LETTER TO HER SON, JAHN.



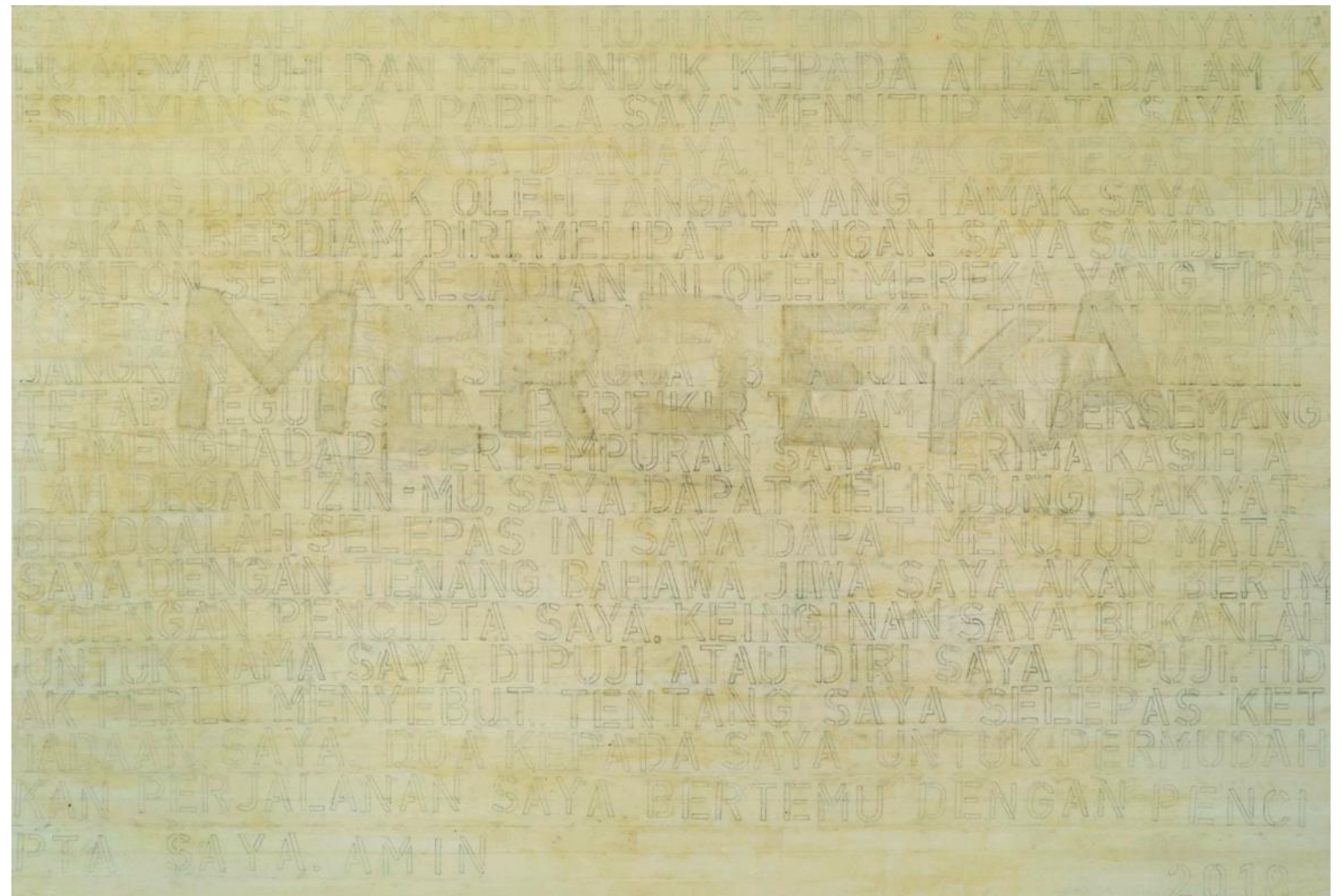
MERDE-KA

2018
170x240cm
Oil on Canvas



Muhammad Ali

2018
170x240cm
Oil on Canvas



The Last Battle

2018

170x240cm

Wax, Resin, Cotton, Graphite and Varnish



Twins
2007-18
90x70x220cm
Stainless Steel

Vincent Leow

1961 | Born in Singapore

Education

2005 | DFA, RMIT University, Melbourne, Australia **1991** | MFA, Maryland Institute, Baltimore, MA, USA **1987** | Diploma Fine Art, Sculpture (Merit), LASALLE, College of the Arts **1979** | NTC grade 3 Architectural Drafting, Punggol Vocational Institute

Selected Solo Exhibitions

2015 | VADA, Visual Art Development Assoc. of Singapore, Shophouse 5 "For Those Who Have Been Killed" **2012** | Chan Hampe Galleries, Singapore "Resembling Imaginary Creatures" **2010** | 8Q, Singapore Art Museum "Tags and Treats" / SooBin Art International Singapore "Rhapsody of Non-sense" **2009** | SooBin Art International Singapore "BLACK GOLD" woodblock prints **2007** | Xin Beijing Gallery, Beijing, China. "Andy's Punks and Swimming Lessons" **2004** | Jendela Gallery@Esplande, Singapore "Mock Ducks and Manicured Poodles" **2001** | TADU Art Space, Bangkok, Thailand "FOUR EYES, CLOUDY SKIES" **2000** | LIP Gallery, Yogyakarta, Indonesia "Caged Feet", Installation **1999** | Sculpture Square, Singapore "Provocative Things: A Three Dimensional Experience in Singapore" **1998** | TK Studios Gallery, Singapore "Mountain Cow Milk Factory", sculpture installation **1996** | Gallery Frank and Lee, Singapore "Falling Bones, Hungry Chillies" **1994** | Substation Gallery, Singapore "CHOP SUEY" **1992** | Shenn's Gallery, Singapore "Donkeys, Elephants & The Three-Legged Toad" **1991** | School 33 Art Centre, MD, USA "Vincent Leow: Recent Paintings"

Selected Group Exhibitions

2018 | "BLANK" Esplande community Space, Singapore / "Impressions of Chongqing", China Cultural Centre Singapore **2017** | Children Biennale,



National Gallery Singapore **2015** | "Re-Submission" SOTA Visual Art Faculty Showcase, SOTA Gallery / "Pull / Press / Print, Printmaking exhibition, LUDO Gallery / No Boundary: An Exhibition featuring Singaporean Artists, ShangART Gallery **2014** | "Modern love: LASALLE thirtieth anniversary exhibition" Institute of Contemporary Art Singapore **2013** | "The Realm in the Mirror, the Vision out of Image" Singapore Contemporary Art Exhibition, Suzhou Jinji Lake Art Museum, China / "Campaign City", National Library Building, Singapore **2012** | "Subject Shall Remain Anonymous", Give Art Space, Singapore / "Not Against Interpretation: Re-staging Jason Lim & Vincent Leow's A Flog of Birdies in the 21st Century", Singapore Art Museum **2011** | "New Pop New World" SBin Art Plus Gallery, Singapore / "Imagine Malaysia", Valentine Willie Gallery, Singapore / "Recent Prints" Chan Hampe Galleries, Singapore / "Negotiating Home, History and Nation: Two decades of contemporary art in Southeast Asia, 1991 – 2011", Singapore Art Museum / "Brief Histories", Sharjah, U.A.E **2007** | 52nd Venice Biennale of Contemporary Art, Singapore Pavilion, Italy / "Domesticity" Seoul Museum of Art, Seoul, Korea / 3rd GuiYang Biennale of Contemporary Art, Guiyang, China **2005** | "WORLD EXPO 2005 Singapore pavilion, Nagoya Japan / "Contemporary Self-Portraiture/Reassessing Identity, ICAS, Singapore **2004** | "11th Asian Art Biennale" Osmani Memorial Hall, Bangladesh **2003** | "RENGA Paintings" National Art Gallery, Kuala Lumpur Malaysia **2002** | "P.A.U.S.E" Gwanju Biennale 2002, Korea / "NOKIA Singapore Art" Singapore Art Museum, Singapore **2000** | "ParallelWorld" Project 304 Bangkok, Thailand / "Feast" group exhibition, Singapore Art Museum, Singapore **1999** | "Provocative Things" Sculpture Square, Singapore / "Art et Politique", Sarcelles, France **1998** | "Bangkok Art Project", Bangkok / "Second Nature: Cityscapes of Singapore", Central Plaza, Hong Kong / "Imagining Self", Singapore Art

Museum, Singapore **1997** | "9th Indian Triennale of contemporary art", New Dehli, India **1996** | "Shell Grand Discovery Art Exhibition", Singapore / "TOUR de ART LAH!" Singapore festival of the arts, Singapore **1995** | "Chiang Mai Social Installation", Chiang Mai, Thailand / "Fighting The Universal Spider", A & O Gallery, Berlin, Germany / "A FLOG OF BIRDIES" Black Box, TheatreWorks, Singapore **1994** | "Para Values" Site specific installation, Fort Canning Park, Singapore / "Window on Singapore Art" China & Hong Kong, Singapore **1993** | "International Sculpture & Painting Symposium", Gulbarga, India / "5th Fukui International Binale", Tawara, Fukui City, Japan / "1st Asia Pacific Triennial of Contemporary Art", Brisbane, Australia **1992** | "Performance Art Week", Gallery 21, Singapore / "HOPE" Visual Art Exhibition, 5th Passage Gallery, Singapore **1991** | "Many in One : Art From Singapore" Washington DC, USA / "Vincent Leow & Rudy Nadler", Maryland Institute, Baltimore, USA / "Urban Artists in Singapore" National Museum Art Gallery, Singapore **1990** | "ARTSCAPE 90" Decker Gallery, Baltimore, USA / "EYE 21" ART Base Gallery, Singapore **1989** | "The Drawing Show" Artists Village, Singapore / "QU ArtSupport II" QU Art Space, Hong Kong / "Contemporary Art In Singapore " Netherlands & Germany / "Two with a Cause", National Art Gallery, Singapore **1988** | "The Artists Village Show" open studio show, Artists Village, Singapore / "National Museum Centenary Exhibition", Singapore **1986** | "Australian Art Award for Young Artists" National Museum, Singapore / "3rd Sculpture Workshop & Exhibition" LaSalle, Singapore **1985** | "3rd ASEAN Young Painting Workshop & Exhibition" Indonesia / "2nd Sculpture Workshop & Exhibition" National Art Gallery, Singapore

Awards

2002 | Japanese Chamber of Commerce and Industry, Singapore, JCCI Culture Award **2000** | UNESCO-ASCHBERG, Artists in Residence, Yogyakarta, Indonesia **1991** | Maryland Institute, Baltimore, USA, Mount Royal Scholarship **1990** | Lee Foundation, Singapore, Overseas Scholarship Bursary / Singapore Cultural and Community Arts Grant (National Arts Council), Singapore, Overseas Education Bursary / Maryland Institute, Baltimore, USA, Mount Royal Scholarship **1989** | Lee Foundation, Singapore, Overseas Scholarship Bursary / Singapore Cultural and Community Arts Grant (NAC), Singapore, Overseas Education Bursary **1988** | Lee Foundation, Singapore, Exhibition Grant **1987** | Sentosa Sculpture Design Competition, Singapore, First prize award

Collections

National Gallery Singapore / NUS Museum, National University of Singapore / Singapore Art Museum / Deutsche Bank Singapore / National Arts Council, Singapore / National Institute of Education, Singapore / Fukuoka Art Museum / Private Collections

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