





Michael Lee, *God's Villa* (2011)

# Search and Discover

THE JOY OF COLLECTING

SELECTIONS FROM THE  
YEAP LAM YANG COLLECTION

The joy of collecting becomes  
more meaningful and significant  
when one is able to share this joy.

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“The real voyage of discovery consists not in seeking new landscapes,  
but in having new eyes.”

Marcel Proust, *In Search of Lost Time* (1913–1927)

*Search and Discover: The Joy of Collecting* offers a glimpse into an individual’s extensive journey of collecting art. A glimpse as it may be, the exhibition nonetheless attempts to delve deeper into better understanding the man behind the collection, his collecting process and his ways of seeing. The joy of collecting, as the exhibition title hints—comes not exclusively from the ownership of artworks, but also from the anticipation of searching for new visual connections, the excitement of discovering art and the lasting friendships made along the way.

I first met the collector Mr Yeap Lam Yang while organising a private dinner for our exhibition, *Optimism is Ridiculous: The Altarpieces* by Thai artist Natee Utarit during Singapore Art Week in January 2018. Later that year, Mr Yeap staged an exhibition with his friend and mentee, collector Dr John Chia at the Institute of Contemporary Arts Singapore. In my work of curating private collections and making exhibitions at The Private Museum (TPM), it was especially exhilarating when about one and a half years ago, Mr Yeap accepted our invitation to hold an exhibition as part of The Private Museum’s 10th anniversary programming in 2020.

At the preliminary stages of our discussion, Beverly Yong of RogueArt was warmly introduced to me by Mr Yeap. Beverly, who co-curated and staged the exhibition *Thinking of Landscape* in 2013, became my co-curator for this exhibition. In continuing Mr Yeap’s history

of exhibition-making, we considered the various possibilities in approaching Mr Yeap’s collection, assessed more than a hundred works and held many fervent exchanges on them. From digging through old archives to contacting artists new and familiar, our process was filled with past anecdotes and precious memories with artists and galleries. These were shared spontaneously by Mr Yeap over WhatsApp or during our many visits to his residence. As our search deepened, we discovered new findings in places unthought of—tucked away in an old invoice, an email, or a note.

The COVID-19 pandemic hit the world unannounced—causing global lockdowns and unprecedented disruptions to our lives. Held hostage by the uncertainties happening around the world, our programmes’ timelines and curatorial process underwent abrupt adjustments. The exhibition was originally planned for an August launch in line with Singapore’s 55th National Day. Beverly was stuck under Malaysia’s Movement Control Order and us in Singapore’s Circuit Breaker. Like many, we adapted to “new norms” and continued our work predominantly on virtual platforms like Zoom and Skype. With Beverly’s familiarity and my fresh eyes in navigating the collection, our selection and hanging process weaved a fascinating balance of curatorial decisions, one informed by past connections and new perspectives. The placements of each work in their respective groupings and walls were

considered and purposeful. Beyond aesthetic commonalities and juxtapositions, embedded deeply within them were stories and threads connecting larger narratives in Mr Yeap’s comprehensive collection.

The exhibition presents a carefully selected list of 65 artworks by 35 artists from the Asia-Pacific region. Marking his fourth collector’s exhibition, the curatorial theme shines spotlight on small works from the Yeap Lam Yang collection. The selected artworks range from early small paintings and sculptural works by artists Mr Yeap has followed since the 1980s and 1990s, to his recent discoveries of contemporary works by younger artists. In trying to dispel the biased perception of “bigger is better”, the thematic decision to present a body of small works aims to create new conversations on small works. This encourages viewers to discover the “magic” in art appreciation not by the grandeur of size, but by the spirit of art that exists in works of all sizes.

The quotation at the start is a popular paraphrase of Marcel Proust’s lengthy musings on art. It captures, I believe, the essence of our thinking in the development of this exhibition. In his more than three-decade journey of collecting art, Mr Yeap’s relentless search for new art and artists has been unwavering. Over the last decade, the collector discovered many young contemporary artists and began unreservedly collecting contemporary art. Mr Yeap’s exploration is not limited to new and old “landscapes”; it is led by ever curious and ever evolving eyes. *Search and Discover: The Joy of Collecting* encapsulates converging timelines from decades past to recent times—inspiring others to embark on their own “search and discover” journey.

Sharing a belief in the importance of the arts and supporting its ecologies with the founders of The Private Museum, Mr Daniel Teo and Ms Rachel Teo, he continues to build

his collection, investing his time in making exhibitions and sharing his collection. It is encouraging to hear Mr Yeap referring to The Private Museum as an “alternative” institution for art collectors in Singapore, with her bustling art landscape of state museums, commercial and non-commercial arts organisations as well as artist-run spaces. This exhibition with Mr Yeap completes our 10th anniversary programming as we revisit our core vision of providing a dedicated platform for private collectors and their collections.

On behalf of Mr Daniel Teo, Ms Rachel Teo and our board of directors, I would like to express our sincere appreciation to Mr Yeap Lam Yang for his dedication towards the arts and his generosity in sharing his collection at The Private Museum. We would also like to extend our warmest thanks to all the artists and their representative galleries for their kind support in providing us with the necessary details for this publication.

On a personal note, I thank Tessa Sam, TPM colleagues and our team of exhibition contractors for their great teamwork and respective contributions towards this project. Importantly, I send my special thanks to my co-curator Beverly Yong for her keen insight in our many curatorial exchanges as well as for her wonderful writing contributions. Most of all, I convey my heartfelt gratitude to Mr Yeap Lam Yang for his trust placed in us and the friendships forged in the making of this exhibition.

Aaron Teo  
The Private Museum, Singapore

## FOREWORD

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I am an art hunter. The works in this exhibition were gathered over a lifelong journey searching for art, discovering artists, acquiring works, and building a collection close to my heart. It is a journey filled with passion, intensity, and many a time, nervous excitement.

My collecting journey started with the artists of Singapore and Malaysia, in the 1980s. But over the past 15 to 20 years, the art landscape and hunting grounds have shifted somewhat. With travels to overseas museums and galleries, art fairs, the Internet, art books and magazines, Ocula and other online channels, my interest and geography expanded to cover many countries in Asia, and Australia.

Even as my tastes broadened, the works of those early artists continue to remain precious. My friendships with some of these artists are special, warm, and lifelong. Where opportunities arise, I continue to collect their works.

One and a half years ago, I accepted the kind invitation from The Private Museum Singapore to stage an exhibition. The curators, Aaron Teo and Beverly Yong, explored and considered two possibilities. The first was for an exhibition based on my collection of works on paper, the second was to show a collection of small artworks. We decided on the latter as Aaron and Beverly knew that, from my early days of collecting, I had a strong affinity for small works, and had built a sizeable collection. It also worked well with the intimate space of The Private Museum.

Personally, what I hope to achieve with this exhibition is to show the possibilities of collecting. I am proud to say that 35 artists across different age groups and genders are featured, and with a range and diversity of works. It is not an exhibition about “the best of”, though

there are some favourites. The curators and I gave ourselves an additional challenge: no works that had been previously shown in an exhibition I put up would be included. All must be “fresh” works.

We also worked on an arbitrary definition of size: works would not measure more than 60 x 60 cm, or a total surface size of 3,600 cm<sup>2</sup>. We exercised discipline and excluded many slightly larger works under consideration. The only work in this exhibition that does not conform is Michael Lee’s *God’s Villa*—I argued with the curators that, as a monster, Godzilla needed to be a little bit bigger than the rest!

Today, many art collectors are fascinated with size and scale. Even museums suffer this obsession. But I have always enjoyed collecting small works: my yardstick has always been quality of execution above all else. Collecting art is more than just using money to acquire trophy works and proven names; there is good art everywhere waiting to be uncovered.

Some of the works in this exhibition are by young or mid-career artists. I have always supported young artists. When I first bought the works of Chang Fee Ming, Chen KeZhan, Guo Hongwei, Ni Youyu and Yunizar, they were in their 20s. Today, they are established, successful artists. Sadly, the art world today is dominated by art investors, more interested in what is fashionable at auction houses. I hope this exhibition in its modest way can bring about greater interest in young and mid-career artists. They need and deserve our support, more so in these painful and challenging times.

For making this exhibition possible, I wish to thank Daniel Teo and Rachel Teo, for generously offering The Private Museum as venue. The availability of exhibition space in

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Singapore is scarce and it is a great privilege to have this opportunity. I hope this exhibition will be worthy of their generosity. My heartiest congratulations to them on the occasion of The Private Museum’s 10th Anniversary. I am certain that to help create a vibrant art scene in Singapore, more of such endeavours, creating spaces for exhibition and sharing, are essential.

I am also grateful to and appreciative of curators Aaron Teo and Beverly Yong for coming up with ideas I never thought of. They have helped crystallise a collecting journey, and have given logic to what can sometimes appear to be impulsive purchases. They also taught me to look at my collection with a different eye. Thank you also to Tessa Sam for tirelessly working to support us, making the changes that I habitually imposed. I also thank all artists and galleries for their support and friendship, allowing for all these exhibited works to be a part of my collection: it is my honour.

The final work selected for the exhibition was *Tabula Rasa* (2020) by Alvin Ong. We put in this work even though the selection closed two weeks earlier. I had just purchased the painting from Yavuz Gallery.

*Tabula Rasa* proposes this question: Had I any pre-conceived ideas when I started to build my collection? I do not have an answer, but perhaps this is less important than the exhilarating journey of “search and discover”, the experience of art, and the joy of collecting.

**Yeap Lam Yang**  
6 September 2020

# ALWAYS SOMETHING DIFFERENT TO LOOK FORWARD TO: COLLECTING AS SMALL ACTS OF DISCOVERY

By Beverly Yong

An ink painting of exuberant red lotus flowers rising from slender green stalks begins the narrative of this exhibition, speaking of celebration, generosity.

This is a work by Chen KeZhan, whose ink and colour works have formed a part of Yeap Lam Yang’s collection since it first began. He had acquired his first work by Chen KeZhan in 1987, *Golden Lotus*, from pioneering gallerist and collector Marjorie Chu, and first saw the image of *Red Lotus* (early 1980s) on a greeting card she had sent to him, the work belonging in her own collection. After some years, he summoned up the courage to ask if he could acquire it from her, and to his surprise, she agreed. Yeap Lam Yang says, “This was my first lesson in art sharing”.<sup>1</sup>

Three decades later, this exhibition is another gesture of sharing, an attempt to relay the joy of the collector’s search and his many acts of discovery. Working with Yeap Lam Yang to select and organise 65 small-sized artworks from his collection for this show has been itself a process of discovery for Aaron Teo and myself as curators, while for the collector it has perhaps

been one of reflection. The works, intimate, unassuming in scale, open secret doorways into a truly rich and diverse array of artistic practices that cuts across borders and generations. In bringing them together, we also unfold certain themes and dynamics that have coloured Yeap Lam Yang’s collecting adventure over the years.

Yeap Lam Yang has previously commented that “I tend to collect artists who do things a bit differently from artists of the past”,<sup>2</sup> a characteristic that continues to underscore his approach. It might be said that he himself shares in this tendency, with each exhibition he has mounted revealing very different facets of his collecting interests and process.<sup>3</sup>

Among the collection here are some favourite paintings and objects; sketches and drawings that speak of the depth of a collector’s interest in certain artists, and also friendship; small works seized upon as fresh discoveries by artists unfamiliar to him; while others simply fit into the scale of an artist’s practice or series of work. Most of these works inhabit the collector’s everyday. Being easy to hand-

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carry, they might have been picked up on visits to artists, or from art fairs all over the world. At home, they would be simple to hang, and rehang in different configurations as other works enter the collection or new thoughts surface on how works might relate. Here and there in the exhibition, we have recreated some of the “pairings” we found in Yeap Lam Yang’s home, elsewhere proposing visual or thematic affinities between certain works, or drawing out the contrasts at play.

## Laying Down Anchors

Four modest-sized but powerful paintings introduce us to some fundamental principles of Yeap Lam Yang’s collection. On the far left and far right respectively, are *Dalaman VI (Interior VI*, 1991) by Latiff Mohidin and an untitled painting of a girl by Shi Hu (1998). Since 1989/90, when he began collecting seriously, Yeap Lam Yang has built up substantial and important collections of these two artists’ works, forming a kind of anchor to the overall collection: “They both are, in my eyes, great artists”.<sup>4</sup> For a long period, they were strong points of focus in the collector’s “search”. He delved into their practices, following their work closely, and travelling to visit them regularly.

Their two works here represent highly individual approaches emerging from different traditions of painting, Latiff Mohidin forges a

visual poetry for the tumultuous spirit of the local landscape with the language of modern abstract painting, while Shi Hu develops inventive modes of working with the human figure in Chinese ink, brush and colour. Yeap Lam Yang relates the story of the process behind Shi Hu’s untitled painting:

“He was in Zhuhai, and there were no proper canvases on hand. But Shi Hu was inspired, so they gathered strips of wood to make the stretcher, and some cloth for a makeshift canvas. Then, with the twine you see glued somewhat randomly on the cloth, Shi Hu instinctively painted, reacting to the collage, like he usually does with ink, splashing or brushing on paper with a broomstick or raw, rough brush.”

He goes on to speak of Shi Hu as “the most instinctive, spontaneous artist in my collecting journey”.

Set between Latiff Mohidin and Shi Hu’s paintings are two recent acquisitions. Both made in 2019, *Heartbeat* by Anju Dodiya and *Crimson Cave* by her husband Atul Dodiya appear to share a certain mood. Coming from a later generation, their practices are reflexive, critical, drawing on a breadth of art historical and cultural references. Yeap Lam Yang says that the strong composition and colours drew him to *Heartbeat* as, “in my style of collecting, the

<sup>1</sup> All quotations from Yeap Lam Yang are from WhatsApp or online conversations exchanged over the process of working on this exhibition between June 2020 and September 2020, unless otherwise noted.

<sup>2</sup> ‘In Conversation with Yeap Lam Yang’, in Adeline Ooi and Beverly Yong (eds), *Thinking of Landscape: Paintings from the Yeap Lam Yang Collection* (Singapore: Yeap Lam Yang, 2014), p. 171.

<sup>3</sup> Previous exhibitions include *Latiff Mohidin: The Journey to Wetlands and Beyond* at Singapore Art Museum in 2009, featuring a donation of 120 paintings and works on paper by the artist; *Thinking of Landscape: Paintings from the Yeap Lam Yang Collection* and *Two Houses: Politics and Histories in the Contemporary Art Collections of John Chia and Yeap Lam Yang*, at the Institute of Contemporary Arts Singapore in 2014 and 2018 respectively.

<sup>4</sup> ‘In Conversation with Yeap Lam Yang’, p. 174.

visual connection is more important than the intellectual.” Yet, these characteristics build into the drama and emotional force of a powerful autobiographical narrative, which poses a very interesting contrast to, or even challenges, the way the female figure is employed in Shi Hu’s painting next to it. Having long sought out a work by Atul Dodiya, the collector went on to acquire *Crimson Cave* from an exhibition that included landscape paintings as well as shrine-like assemblages using photographs and miniature versions of the shutters which have become a kind of signature in Atul Dodiya’s practice. It is telling that Yeap Lam Yang chose a landscape painting, the outcome of a new experiment in a completely different mode of working for the artist.<sup>5</sup>

We see from this configuration of four paintings a “style” of collecting that privileges visual connections and a critical eye for the treatment of composition, colour and line. We also see the criteria of inventiveness and originality in the artist’s process, an impulse to draw out contrasts, and an abiding interest in interpretations of landscape and the figure as subject and form that allow for so much invention.

Apart from Latiff Mohidin and Shi Hu, another artist whose work Yeap Lam Yang began to collect seriously in the late 1980s is watercolourist Chang Fee Ming. With this artist, he has developed a true and lasting

friendship, the story of which is interwoven into his collection of the artist’s works, ranging across borders.

For this exhibition, he selected a special small painting made in Bali in 1993:<sup>6</sup>

“I was a young collector then. I remember my feeling at the time when I first saw *Lever de Rideau*. It was like an affirmation that Fee Ming has arrived. To me, *Lever de Rideau* is a perfect watercolour, one of the most delicate Fee Ming has executed: the complexity of the different textures and shades of colours is achieved in just one layer of paint.”

Chang Fee Ming uses his work as a form of research, documentation and storytelling about life and culture, from his hometown in Terengganu to the reaches of the upper Mekong to the Banda archipelago. In his drawings, he shares his findings and his inspiration. The artist recalls that he met Yeap Lam Yang in 1988, and that,

“He was always curious about my subjects, especially the activities of the fishing folk in my sketches. Because I’m not really good at expressing myself in writing, I would once in a while send him my mail art (drawings on stamped envelopes) to share the living environment in my home town.”<sup>7</sup>

<sup>5</sup> Rosalyn D’Mello, ‘Atul Dodiya: Shades of Memoirist’, *Open*, 7 February 2020. <https://open.themagazine.com/art-culture/atul-dodiya-shades-of-memoirist/>.

<sup>6</sup> In 1990, Chang Fee Ming was invited as a resident artist by Bamboo Gallery in Bali, and thereafter made yearly visits to Bali. E-mail from Chang Fee Ming, 8 September 2020.

<sup>7</sup> Ibid.

*Ikan Parang* (1998) was one of these envelopes sent, and the artist would use the sketch to make a watercolour work of the same title, which was later acquired for the collection. *Novice Monks*, (*Mandalay, Myanmar*) meanwhile, was made during a research trip to Myanmar in 1994.

In 2000, Yeap Lam Yang wrote in an e-mail to the artist: “I continue to be fascinated by your new creations. There is always a new subject, a fresh colour, a new vibrancy, always something different to look forward to.”<sup>8</sup>

**Affinities, Continuities, Expansions**

Dang Xuan Hoa and Yunizar are two artists whose works Yeap Lam Yang began to pursue quite aggressively in the 2000s, each having developed a strong, distinctive character to their figurative painting language. Three of Dang Xuan Hoa’s versatile and evocative self-portraits (from 1999) are included here. Yeap Lam Yang also enjoys the raw immediacy and intuitiveness of Yunizar’s painting, which has produced such a particular expression in *Senyum Perak* (2003). In between, the blurred and deconstructed faces of Alvin Ong’s *Tabula Rasa* and *Ambition* (both 2020) present a stark contrast, resulting from experiments with painterly vocabularies to explore distance, displacement and detachment, particularly in light of the current pandemic.<sup>9</sup> Aaron points out that the spontaneous inclusion

<sup>8</sup> Yeap Lam Yang, e-mail to Chang Fee Ming, 2 October 2000.

<sup>9</sup> "Boundaries are blurring. Planes are shifting. I’m playing with vocabulary. It’s almost as though I’m continually learning and re-learning my own language." Alvin Ong, quoted in Sasha Bogojev, ‘He’s Going the “Long Distance”’: Alvin Ong@ Gallery Yavuz, Sydney’, *Juxtapoz*, 26 May 2020. <https://www.juxtapoz.com/news/painting/he-s-going-the-long-distance-alvin-ong-yavuz-gallery-sydney/>.

of these works, “something fresh, and aligning with how Yeap Lam Yang talks about visual connection”, purchased in the midst of making this exhibition, “really captures the essence of discovering and connecting”.

In comparing earlier works in the collection with recent acquisitions, there has been a discernible shift, or expansion, in the collector’s approach in recent years. This comes perhaps naturally for a collector always on the lookout for artists who “do things differently”, with the expansion in contemporary art practices and growing access to these practices, both through online coverage and with the proliferation of art fairs in Asia over the past decade. When we were exploring the landscape theme in the collection for the 2014 project *Thinking of Landscape*, the “visual connection” he seeks had already begun to embrace wider elements of artistic form and process, with one particular interest being artists’ treatment of different materials and another being in the way artists apply concepts.<sup>10</sup>

From his early collecting days Yeap Lam Yang has enjoyed Chen KeZhan’s innovative treatment of Chinese ink and mineral colours, represented here by a small, luminous untitled work from the early 1990s. Today, he is fascinated by Guo Hongwei’s “exceptional technique across various mediums”. *Bubble Rainbow* (2015), selected for this exhibition, is an unusual painting exploring a technique using varnish, picked out during a visit to the artist’s studio in

<sup>10</sup> “My initial philosophy of art and collecting was that the artist had to be a good painter. Application of concepts appealed less to me than the ability to paint well. But now that mental barrier has been overcome.” ‘In Conversation with Yeap Lam Yang’, p. 175. (I co-curated and co-edited the exhibition and publication *Thinking of Landscape* with Adeline Ooi as part of RogueArt). By 2018, we find Yeap Lam Yang saying, “I find myself interested in how artists execute their ideas, paying closer attention to the technical skills that underpin the ideas.” Bala Starr and Melanie Pocock, ‘Interview with John Chia and Yeap Lam Yang’, in *Two Houses: Politics and Histories in the Contemporary Art Collections of John Chia and Yeap Lam Yang* (Singapore: Institute of Contemporary Arts Singapore, 2018), p. 17.

Beijing in 2017. His first acquisition was from an early solo exhibition, when the artist was just 26, of monochromatic paintings based on childhood photographs, using the building and blurring of layers of paint mixed with turpentine to mimic the erosion of memories.<sup>11</sup>

Interestingly, time and erasure are also integral to the “golden water washing” painting technique developed by Ni Youyu, where the artist carefully washes away layers of the painted image to create the false impression of age. Gold is then applied over the painting and frame as art object, creating another illusion—that of preciousness. *Anniversary* / 纪念日 (2018), marking the date of Van Gogh’s suicide on a reproduced detail from *Haystacks in Provence* (1888), forms part of an imaginary museum exhibition, where we are made to question how we see and value painting.<sup>12</sup>

Since 2010, Yeap Lam Yang has nurtured a growing interest in Ni Youyu’s work, ambitious in its conceptual vision, adept in its use of material and executed with remarkable precision. Yeap Lam Yang acknowledges that his relationship with Aike Dellarco (now Aike) gallery, which introduced him to Ni Youyu and several other artists, has greatly shaped his interest in collecting Chinese contemporary art, and contemporary art in general.

While painting and painterly processes remain the mainstay of Yeap Lam Yang’s interest, he has always recognised the potential of art to

speak forcefully on social issues and the human condition, collaborating with fellow collector John Chia on an exhibition on “politics and histories” in their collections.<sup>13</sup> At the same time, his collection has also in the past decade made some room for photographic and more multidisciplinary practices.

Arpita Singh is the most senior artist in the exhibition yet her painting seems so present, even urgent, and the spontaneity of her approach surely appeals to Yeap Lam Yang. Learning that she often works in watercolour, he was keen to add a work of hers to his strong and unique collection of watercolour works. *The Room and the Street* was made and acquired in 2019, the same year as the artist’s museum retrospective in New Delhi. Against the light wash of the background map of “roads”, “corridors”, “sidewalks”, building into a dense cluster of “rooms”, the figures, who appear to be the same character, are powerless, despondent, evidently trapped in some way in the city. Their uniform clothing dark and heavy, we may imagine them to be workers or refugees far from home.<sup>14</sup> On a visual level, the crouching figures and the angular contours of the landscape immediately recalled to me Wong Hoy Cheong’s charcoal sketch *Study for Chronicles of Crime: The Magnificent Three* (2006) in the collection. Here, the figures proudly straddle the ground they stand on. They are the three infamous criminals “starring” in a series of photographs which

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attempts a kind of critique on our fascination with violent crime.<sup>15</sup> The charcoal sketch sets up the lighting, props, and postures for the photographic work of the same name. A painter to begin with, Wong Hoy Cheong’s practice had by the 1990s expanded across different media including video, performance, and installation, consistently addressing difficult themes dogging Malaysia’s history, society, and politics.<sup>16</sup>

Two very personal series of works by Roslisham Ismail@Ise and Lee Wen are represented here as a humble tribute to the artists, who both passed away in 2019, and also as drawings by non-painters who forged very individual paths in their art-making.

Ise’s practice was about making art with people, sharing and exchanging stories, whether he was out shopping with Singaporean families and displaying the contents of their fridges for the Singapore Biennale, or researching heirloom recipes in war-torn Pattani. Part of a personal journal titled *Till Kingdom Come* (2011),<sup>17</sup> the drawings here come from a darker, inner place, showing a boy caught between and faced by fiery-headed and long-tongued demons. For all the cartoonish directness of the images, what they seem to say about heroism, alienation, and the work of an artist is not so straightforward.

Aaron first saw Lee Wen’s drawings of blue birds on the artist’s Facebook page being sold to raise funds in his last months suffering from Parkinson’s disease: “Before Lee Wen’s passing, he

uploaded on Facebook many drawings, sketches, videos of him singing and playing the blues, seemingly as I observed, it could be his way of sharing his inner contemplations with the world by revisiting his roots.” The drawings of birds, as an extension of his performance practice, have come to emblematised the freedom Lee Wen fought so hard to uphold in his work, but also perhaps, a hope for peace.

Putting together the works of Michael Lee and Robert Zhao Renhui sparks a number of connections for Aaron: “It is a rare opportunity to see works by Michael and Robert coming together like this, yet I sense an immediate connection between the two artists, their practices, and their thinking, which aptly reflects Mr Yeap’s appreciation towards their practices. To me, the pairing in our exhibition is an attempt to trace the commonalities of Singapore artists in contemporary times—how they employ playful approaches to comment on heavy subjects and make larger points. These public housing floor plans, in Michael’s practice, are simple yet powerful visual representations of the homes of many Singaporeans. The visual connections across both artists’ works are strikingly obvious to me—the play between the cut-out creatures, landscape and floor plan.”

For Yeap Lam Yang, Michael Lee’s *God’s Villa* (2011) “is so different to any work I have in my collection. Adding breadth to the range of works I have is always something I aim for”

<sup>11</sup> “In painting, abstraction and realism are just two extremes that we define based on our knowledge and experiences. As an artist, I navigate between these two extremes in my artistic pursuit.” Guo Hongwei, in Megan Connolly, ‘Guo Hongwei: Art is for Everyone’, *Collecteurs Magazine*. <https://www.collecteurs.com/article/guo-hongwei-art-is-for-everyone>.

<sup>12</sup> Video interview with the artist. <https://www.niyouyu.com/golden-wash>.

<sup>13</sup> *Two Houses: Politics and Histories in the Contemporary Art Collections of John Chia and Yeap Lam Yang*, curated by Melanie Pocock and Bala Starr at the Institute of Contemporary Arts Singapore, 21 July 2018 to 10 October 2018.

<sup>14</sup> The work was acquired from a selection of several watercolour works shown by Vadehra Art Gallery at Frieze Art Fair 2019, some of which seem to share this framework of human figures trapped or lost in a cityscape. <https://www.vadehraart.com/frieze-art-fair-2019>.

<sup>15</sup> The photographic series, *Chronicles of Crime*, was first shown together with related charcoal sketches in *Bound for Glory* at Valentine Willie Fine Art, Kuala Lumpur, in 2006.

<sup>16</sup> For *Two Houses*, Yeap Lam Yang included Wong Hoy Cheong’s early gunnysack painting *Detention Oct 1987 (Tahanan ISA)* (1989), a response to the detention without trial of opposition politicians, activists, artists and intellectuals under the Internal Security Act during Operasi Lalang carried out by the Malaysian Government in 1987.

<sup>17</sup> The full series of drawings, created during the artist’s residency at Seoul Art Space Hongseon, was shown as part of a two-artist preview presentation, *Kadang Kadang Dekat Dekat Akan Datang No. 5*, at A+ Works of Art, Kuala Lumpur in April 2019.

Originally part of a “retrospective exhibition” of architectural designs by fictional architect K.S. Wong, *God’s Villa* is a scale model for a Malaysia Pavilion at the 1964 World’s Fair in New York.<sup>18</sup> As small works in the exhibition, *God’s Villa* is a grand-scale imagining while *5-Room JTC Flat (Point Block End)*, built late 1960s / early 1970s (2012), from *Dwelling*, an ongoing series of paintings of unmarked architectural plans, fits precisely into a personal experience of one’s inhabited space.

Robert Zhao Renhui was the first photography-based artist Yeap Lam Yang began to collect seriously. The two works here from 2007–2008 are part of a body of photographs taken at a zoo empty of animals, which would lead into the fictive investigations of the Institute of Critical Zoologists,<sup>19</sup> established by the artist that same year with a mission to “develop a critical approach to the zoological gaze, or how humans view animals”.<sup>20</sup> The inclusion of Robert Zhao Renhui’s practice helps to create a different register for appreciating Yeap Lam Yang’s diverse collection of works on the animal subject.

A Collector’s Museum

Within the exhibition, we decided to create a “white room” in what Aaron refers to as the “alcove space” of The Private Museum, at first mainly as a quiet environment in which to set the ceramic works in the collection. It

<sup>18</sup> The exhibition *Office Architect* was commissioned for the 3rd Singapore Biennale (2011).

<sup>19</sup> These works were acquired from Animal Talk, an exhibition curated by Tamares Goh at Jendela Gallery at the Esplanade, in 2011. Yeap Lam Yang’s first acquisition was a triptych from Robert Zhao Renhui’s *The Great Pretenders* (2009), which proposes a mimicry competition between leaf insects, and an early project by the Institute of Critical Zoologists; this was exhibited in *Two Houses*.

would soon become apparent, however, that this small white room of small works, in all its lightness, carries within it long histories and wide geographies, becoming almost a compact museum.

Aaron has placed Sarah Lai’s *Tracing the misty eye* (2017) facing the opening of the room to draw us into this inner space:

“As the saying goes, the eyes are the window to one’s soul. In art, we often talk about the eye as a metaphorical instrument in creating one’s taste and appreciation. I want the viewer to be greeted and gazed upon by Sarah Lai’s work as they enter the white room.”

It is part of a small series of paintings borrowing close-up images from 1980s and 1990s advertisements, probing the aesthetics of femininity and the changing ways in which we are conditioned to look at images. The painting is encased in an acrylic box, with an additional layer of laminate creating the soft-focus, fuzzy warm effect of how we may remember seeing before High Definition.<sup>21</sup>

Also encased in acrylic at the entrance to this room is *18* (2017) by Aditya Novali. It is a 52 x 64 cm panel painted across with white lines, appearing almost like a Venetian blind in subtle grades of changing light. Its quiet, precise minimalism, however, is the result of a complex

<sup>20</sup> <https://www.criticalzoologists.org/mission/mission.html>.

<sup>21</sup> <https://blindspotgallery.com/artist/sarah-lai/>.

set of procedures. It is one of a body of paintings whose dimensions and elements are decided based on the roll of dice and an algorithm, using data from photographs, recordings, stories and souvenirs from the artist’s travels to Tibet-Everest, Iceland, the Democratic People’s Republic of Korea, Flores, Hong Kong, and Tokyo. *18* is based on three photographs from each of these six places, using the common element of white light from the 18 images. With its geographical breadth and its theme of chance, it makes for a perfect introduction to the rest of the white room.

Our experience of the exhibition, and the collection, changes on the encounter with the ceramic works. I still remember, on my own first visit to Yeap Lam Yang’s collection in the early 2000s, overwhelmed by paintings hung on and stacked against every wall, Chinese scrolls in chests, and unframed drawings in folders, being surprised by and finding refuge in a small array of cups on a counter-top, or it may have even been a coffee table. I was thus introduced to his small collection of works by Gwyn Hanssen Pigott, which had begun in the late 1990s.

At home, ceramic works are habitualised, the most consistent part of the collector’s everyday. Unlike the changing traffic of hung artworks, they always seem at hand, casually within reach, asking to be touched (although not meant to be handled!). For Yeap Lam Yang, “ceramics are all about form and texture”

<sup>22</sup> <https://www.chanhori.com/to-dance-is-to-be-everywhere>.

However, as part of the “collector’s museum” display, Gwyn Hanssen Pigott’s *Three Cups* (2002), together with Kirsten Coelho’s *Tall Bottle & Oil Can (Prospect #12)* (2012) and *Cobalt Canister* (2017) in porcelain, also carry histories of art that encompass Song Dynasty ware to Giorgio Morandi’s still life paintings, as well as their own lineage of British and Australian modern and contemporary ceramic practices. In reinterpreting everyday kitchenware and tableware, Coelho talks of bringing together the precious and the commonplace: “form and texture” here are precisely an expression of human aesthetic connections with objects used and made.

Dusadee Huntrakul’s ceramic objects and installations also investigate the form of human-made vessels, in an archaeological framework, for what they may express about human societies and civilisations. *The Ashes Keeper, the Spirit*, and *Another Possible Monument* (2017) was originally exhibited together with other small ceramic sculptures and drawings of objects borrowed from ancient, modern and contemporary art.<sup>22</sup> At Yeap Lam Yang’s home, as in this display, it stands next to Han Sai Por’s *Black Seedpod* (2017), whose dark, pockmarked, organic form creates a very different kind of presence.

Aaron, who had previously worked with Han Sai Por, speaks of how the artist is “always fascinated by nature—I feel, in some sense, Han Sai Por is at times attempting to subvert nature.

A bold observation and comment, I know ... she often tries to go beyond what nature presents, capturing in sculptural form not what she sees but how nature makes her feel.” Seeds and seedpods, and leaf forms recur in both her large-scale marble and smaller clay works, but “where larger public commissions in marble realise broad concepts and aesthetic possibilities, I’ve always thought her ceramic work to be more personal”. Fitting into the palm of a human hand, *Curved Leaf* (2008) and *Circular Leaf* (2016) invite a quiet and private meditation on our aesthetic relationship with natural forms.

In turn, Hu Yun’s *The Golden Leaf* (2016) employs a “leaf” form to quite a different effect; its modest, ambiguous silhouette painted in gold. The artist indicated to Yeap Lam Yang that this work relates to research on the story of Saint Francis Xavier and a wooden statue of Christ on the Cross. Framed in an antique gilt frame like Ni Youyu’s *Anniversary / 纪念日*. *The Golden Leaf* surreptitiously complicates our responses to fine art, natural history, and the missionary’s gaze.

Like Hu Yun, Ni Youyu and Dusadee Huntrakul, Chou Yu-Cheng plays on relationships between art, object and spatial display as an integral part of his works. When Yeap Lam Yang first enthused about how his painting by this artist had been made with a dishwashing sponge, I had yet to discover that *Refresh*, *Sacrifice*, *New Hygiene*, *Home*, *Washing*, *Chou Yu-Cheng*, *Acrylic*, *Rag*, *Scouring Pad*,

*Canvas*, *Image*, *Album #14* (2018) was part of a larger body of works that included giant-sized fiberglass sculptures of crockery and Dyson fans, performance, and recital, exploring the evolution of hygiene and how we have come to understand it as part of modern life.<sup>23</sup> The introduction of this painting and *The Golden Leaf*, as well as Sarah Lai and Aditya Novali’s works into the collection marks how Yeap Lam Yang has expanded his appreciation of artists’ inventiveness with material, embracing painterly processes that embody quite precise concepts.

Art and currency provide the base form and material for both Ni Youyu’s miniature brush paintings and inscriptions on coins and Wilson Shieh’s portraits of famous artists on “Bank of Art” notes. Aaron particularly likes the way the coins relate to the theme of search and discovery: “Ni is always playing with perspective—what is big can be small”. Where Ni Youyu has painstakingly painted traditional-themed Chinese landscape compositions (the coin inscriptions read “Flying Cascade Bridge” and “Whirling Flower, Splashing Jade”), Wilson Shieh’s *Leonardo da Vinci* (1000 dollars), *Jackson Pollock* (20 dollars) and *Takashi Murakami* (1 dollar) (2015), bought from a postcard exhibition, poke fun at the global art market. More broadly, they demonstrate how currency speaks of perceived and shifting values across culture, time, and place.

Facing Aditya Novali’s 18 at the other end of the narrow length of the room is a work from Ni Youyu’s “Pinball” series,<sup>24</sup> bringing us back to the element of chance. Placed like a small “holy shrine” alone on the wall, *Mortal & Myth* (2015) draws the viewer in to seek “the magic in the details—you have to step in and take a closer look” (Aaron). What we find is oblique references to Greek classical myth and art—plaster heads and broken torsos, the names of Zeus and his family poorly scrawled in Greek, constructed around the pins and numbers of the machine; part of a ruler; all clues to some kind of commentary on Neoclassicism and the foundations of Western civilisation.

In his Foreword to this publication, Yeap Lam Yang calls himself a hunter. But in this room, as in the exhibition as a whole, we find the prizes of an inveterate explorer. Like the broad range of artists whose works he collects, we see him seeking out new languages, meanings and ways of seeing the world.

## A Collector’s “Salon”

From the outset in planning this exhibition, Yeap Lam Yang was keen to include a kind of “salon-style” hang somewhere in the show, bringing together disparate kinds of works from the collection. Aaron also envisaged this configuration as an entry point to different aspects of the collector’s journey. The play

of works on the central “salon” wall of the exhibition underlines remarkable contrasts and shifts within the collection, at the same time inviting viewers to see what might “catch their eye”.

The possibilities of painting push in different directions in this grouping. Two earlier acquisitions, Yunizar’s *Mad Dog* (2005) and Ryo Naruse’s *Composition 1* (2007) represent two sets of extremes—on the one hand, Yunizar’s painting that is raw, immediate, spontaneous, from an artist collected deeply over time; on the other, a painting by a young, unknown artist that caught his eye at ART Singapore in 2007, a perfect imperfect image, delicately executed and carefully balanced, exuding a feeling between comfort and mystery. Both paintings capture their subjects in a powerful visual manner, with a clear sense of character or narrative. The paintings of Gan Siong King, a more recent interest for Yeap Lam Yang, however, deliberately elude characterisation in this way. Wong Hoy Cheong has written that “his paintings and what he chooses to paint are ensconced within a feedback loop of knowledge and meaning-making”.<sup>25</sup> Making use of images sourced digitally, often connected to personal ideas and research on scientific and historical subjects, his paintings challenge the viewer to make their own connections with and draw knowledge from and around them. Lin Yen Wei’s series *Just Like the Way You Are* are realistic

<sup>23</sup> <https://edouardmalingue.com/artists/chou-yu-cheng/>.

<sup>24</sup> This series of works using the form of old pinball machines is documented in the publication *Relic*, accompanying the exhibition of the same name at Contemporary Fine Arts, Berlin in 2018.

<sup>25</sup> Wong Hoy Cheong, ‘Painting in the Age of Post-Digital Reproduction’ (2014). <https://www.gansiongking.com/painting-in-the-age-of-post-digital>.

paintings of photographs he has taken of animal statues in playgrounds, schools and amusement parks, again paintings “at one remove,” playing on the form and concept of portrait painting to stimulate reflections on how we see animals and ourselves in the context of urban contemporary life.<sup>26</sup>

Never having ventured into more conventional photographic art practices, Yeap Lam Yang has taken a strong interest in photographic collaborative Birdhead, latter-day flâneurs with an anarchic, analogue bent, who spend their days constantly taking snapshots of themselves and their experience of Shanghai, which are then specially mounted and/or configured into collages, photographic matrices, and installations. The three 2017-2018 works from *Passions Bloom Ambitions* included here incorporate torn photographs and other elements mounted in specific ways, elliptical, playful and, of course, inventive.

We come back ultimately to Yeap Lam Yang’s critical eye for the visual qualities in picture-making, that which has always helped to steer him on his journey, over the years honing his appreciation for the ways different artists use line and space, and make marks.

Yeap Lam Yang has been collecting the works of Noel McKenna since the early 2000s, and within the collection, they are a steady presence, a certain reassurance lying in the simplicity of line and the pause of spaces in

between. I sometimes think that, if he did not have to accommodate so much art in his home, Yeap Lam Yang might be quite comfortable living in one of Noel McKenna’s compositions. The artist often works in small scale, and in this grouping is a lithograph, *Horse* (2011), a watercolour portrait of a face seen in a newspaper that the artist made while in the bath, and an oil painting of a French Bulldog on a lead—none of them with any pretensions to be more or less or other than what they are.

Richard Lewer’s two drawings share this kind of directness, but here fine mark-making builds up into images with a more sinister edge—*General Douglas MacArthur* and *Kokoda Sketch* (2018) respond to the Kokoda Track Campaign in the Pacific War during WW2.<sup>27</sup>

The drawings and paintings of Mella Jaarsma, Kuo Yu-Ping and Ni Jui Hung form part of the multidisciplinary practices of these three very different artists. Mella Jaarsma’s sketches tend to feature a play of visual symbols on flat planes, and they are often studies for or reinterpretations of the three-dimensional forms of her “body shelters”. *Rakus 6* (2018) relates to a 2018 performance about greed and deceit in Indonesian political culture. Here, a naked model transforms into a Rangda-like figure, behind the bright orange wash of an apron and strange-tongued mask, wearing cutlery in her “breast” pockets.

Kuo Yu-Ping’s dark, visceral paintings are sometimes incorporated into unsettling

installations that speak of things that haunt her and the society she is part of. Her two paintings here are part of a “secret diary” made during her time wandering through and exhibiting in South America, where “each work is simultaneously a self-portrait as well as the development of a symptom. Kuo Yu-Ping wrote down each entry expressing self-identification, desire, fear, and pain, struggling between a sense of shame and courage”.<sup>28</sup> Her mark-making is emotionally-charged and deliberate: in *Girl with Perfect Score* (2017) each apple (“ping guo”) is unique in its form and markings; in *The 87th Time of Heartbreak*, fingerprints of paint form petals of flowers which in turn shape a heart, oozing with a sense of longing and regret.

In contrast to the introverted nature of Kuo Yu-Ping’s works, Yeap Lam Yang describes Ni Jui Hung as an extrovert. He first encountered her work in 2018, adding to his collection *Singapore dreamin* (2018), attracted no doubt to its clear graphic qualities, terrifically bold combination of colours and a strong narrative composition fitting onto the shape of an unfolded box of biscuits. The strident, no-mincing-words quality of her work goes hand in hand with a subversive sense of comedy. There is a disapproving frown under her playfulness, as we might intuit from the louche stance of the blonde-haired hotel guest towards the neatly upright kimono-clad hostess in this picture.

This Chinese New Year, Yeap Lam Yang sent out a greeting card featuring a new artwork by Ni Jui Hung. I was slightly surprised to receive via text message this image of a green-haired catgirl standing akimbo in a black bra top and red jeans holding a humble, even sweet-looking rat on a leash. But then surely surprise was the collector’s intention, together with a desire to introduce the work of a promising young artist to his circle of friends and fellow collectors. The sentiments behind this kind and honest rat are at least as positive and generous as those blooming in those earlier stalks of red lotuses, and I thank Yeap Lam Yang once again for his greeting, and for the invitation to join him on a second, eye-opening expedition through his collection, from which, I am sure, there is still much more to discover.

**Beverly Yong, RogueArt**

Beverly Yong is an editor, writer and curator based in Kuala Lumpur. Previously also a gallerist, she is a co-founder and Director of RogueArt, a partnership working on art projects, exhibitions, publications and collections in Southeast Asia.

<sup>26</sup> <https://ocula.com/artists/lin-yen-wei/>.

<sup>27</sup> [http://www.randian-online.com/np\\_event/richard-lewer-kokoda-the-adventure-of-a-lifetime-sullivanstrumpf-sydney/](http://www.randian-online.com/np_event/richard-lewer-kokoda-the-adventure-of-a-lifetime-sullivanstrumpf-sydney/).

<sup>28</sup> <http://www.kuoyuping.com/my-little-black-book/>.

# Search and Discover

- Birdhead
- Chang Fee Ming
- Chen KeZhan
- Chou Yu-Cheng
- Kirsten Coelho
- Dang Xuan Hoa
- Anju Dodiya
- Atul Dodiya
- Gan Siong King
- Guo Hongwei
- Han Sai Por
- Dusadee Huntrakul
- Hu Yun
- Roslisham Ismail@Ise
- Mella Jaarsma
- Kuo Yu-Ping
- Sarah Lai
- Michael Lee
- Lee Wen
- Richard Lewer
- Lin Yen Wei
- Noel McKenna
- Latiff Mohidin
- Ryo Naruse
- Ni Jui Hung
- Ni Youyu
- Aditya Novali
- Alvin Ong
- Gwyn Hanssen Pigott
- Shi Hu
- Wilson Shieh
- Arpita Singh
- Wong Hoy Cheong
- Yunizar
- Robert Zhao Renhui

# Search and Discover

THE JOY OF COLLECTING  
SELECTIONS FROM THE YEAP LAM YANG COLLECTION  
22 Oct 2020 — 23 Dec 2020

The Private Museum (TPM) Singapore is pleased to present Search and Discover: The Joy of Collecting – Selections from the Yeap Lam Yang Collection. TPM revisits its foundation of bridging the private and the public in this year's first and largest exhibition that forms part of the museum's 10th anniversary programming, featuring an array of private collections in Singapore.

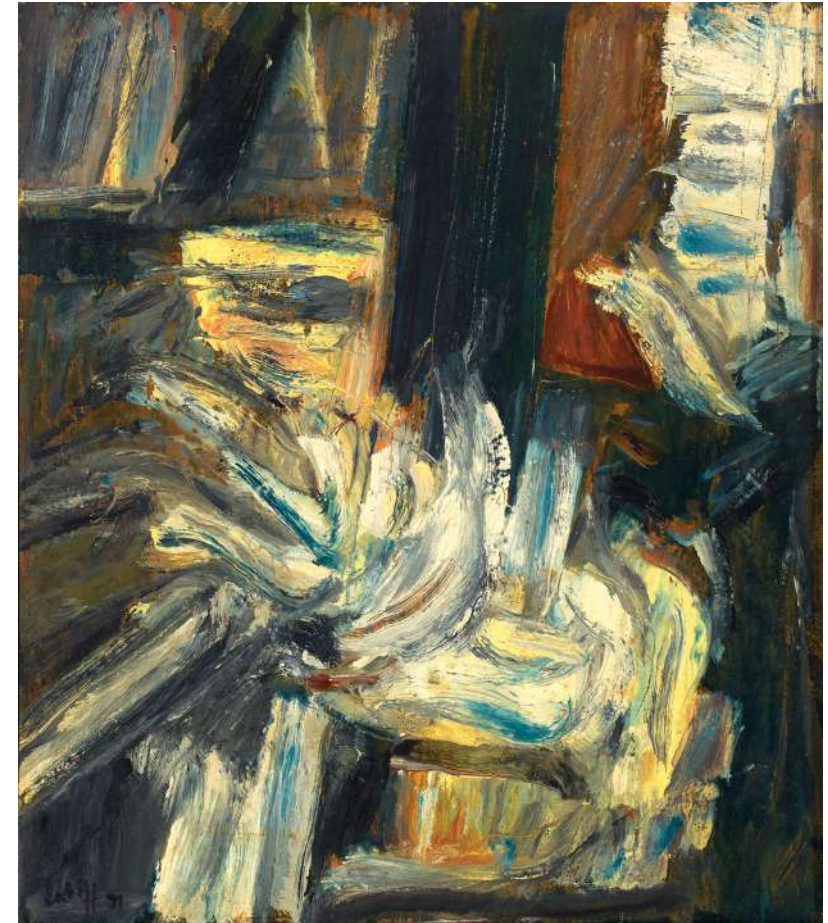
Co-curated by Aaron Teo and Beverly Yong, the exhibition features 65 carefully-selected works by 35 artists from the Asia-Pacific region. While the works are categorically small – the exhibition's curatorial theme intentionally limits the size of each work to 60 by 60 cm – there is nary a 'smallness' in their significance. Each work is precious and treasured, each a symbolic step into the collector's foray into the art world as a patron and supporter of the arts.

Search and Discover: The Joy of Collecting unravels the process of exhibition-making and reveals the joy of art-collecting – the discovering and revealing of artists and their works; and embodies a rekindling of old relationships and the forging of new ones. Yeap's apt reminder that "there is good art everywhere waiting to be uncovered" is an invitation to all viewers to chart their individual, personal journeys in search and discovery of art and artists, young or old.



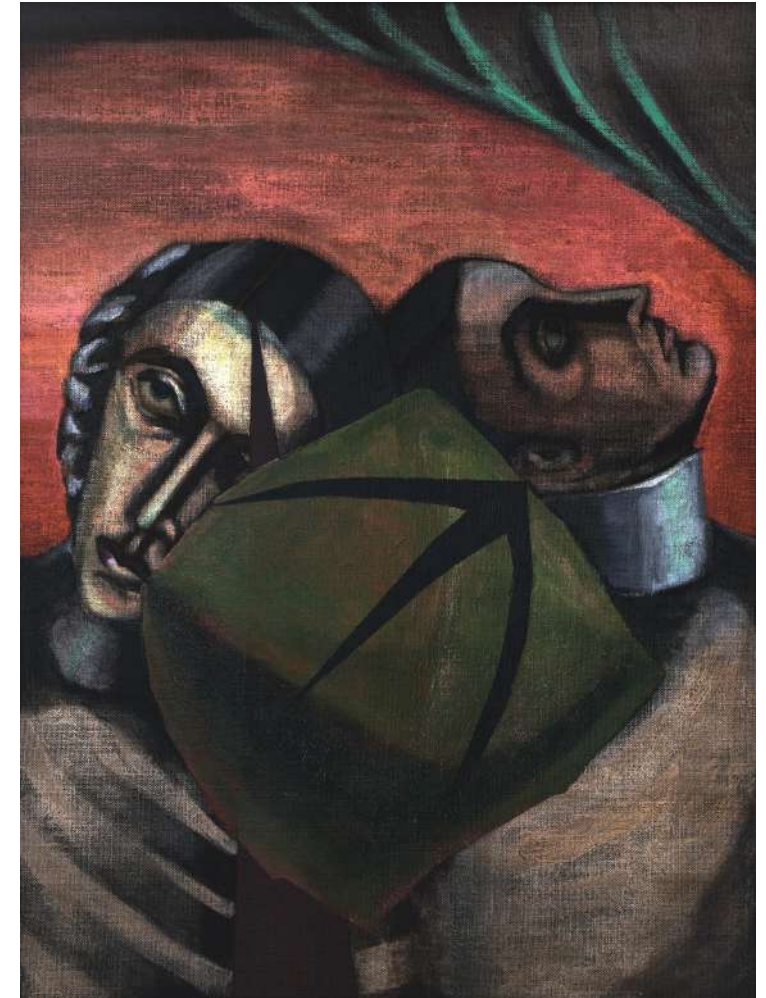
Exhibition view of *Search and Discover: The Joy of Collecting – Selections from the Yeap Lam Yang Collection*, The Private Museum, Singapore.







This image explores a close connection between two persons, almost as if they hear the same heartbeat, under a red sky. The small-sized work becomes a tight paradox of two demarcated heads bound forever in a timeless zone of attentive listening and silent gazes.



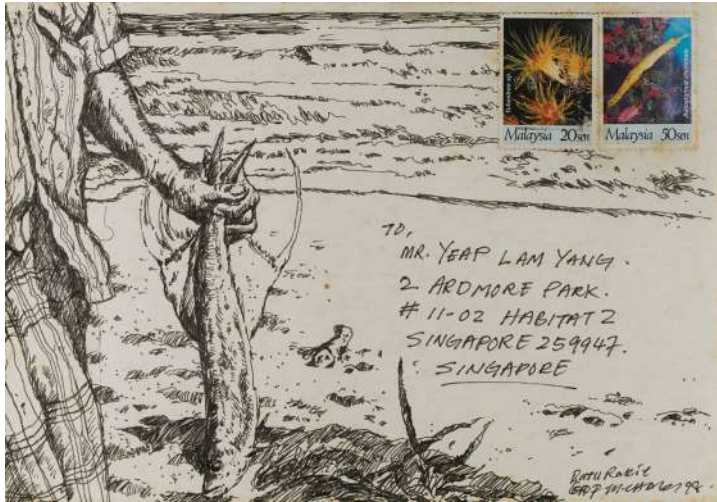




Exhibition view of *Search and Discover: The Joy of Collecting – Selections from the Yeap Lam Yang Collection*, The Private Museum, Singapore.

In 1990, I was invited as a resident artist by Bamboo Gallery in Ubud. The gallery provided me a beautiful green villa for living and painting, built at the edge of a valley with a river flowing through it, surrounded by exotic plants and flowers. I was in a dreamland, painting with the fragrance of flowers in the air, hearing the rhythm of flowing water and birds singing all day! The room had huge glass windows, and every morning when I raised up the curtain I would be greeted by the view of the lush vegetation being caressed by the morning sun. You could see the sun go through layer by layer, reflecting different colours of leaves and flowers. I am happy that I managed to bring Mr Yeap Lam Yang to visit the villa where I stayed after he collected *Lever De Rideau*, to see what it felt like to be in that special scene.





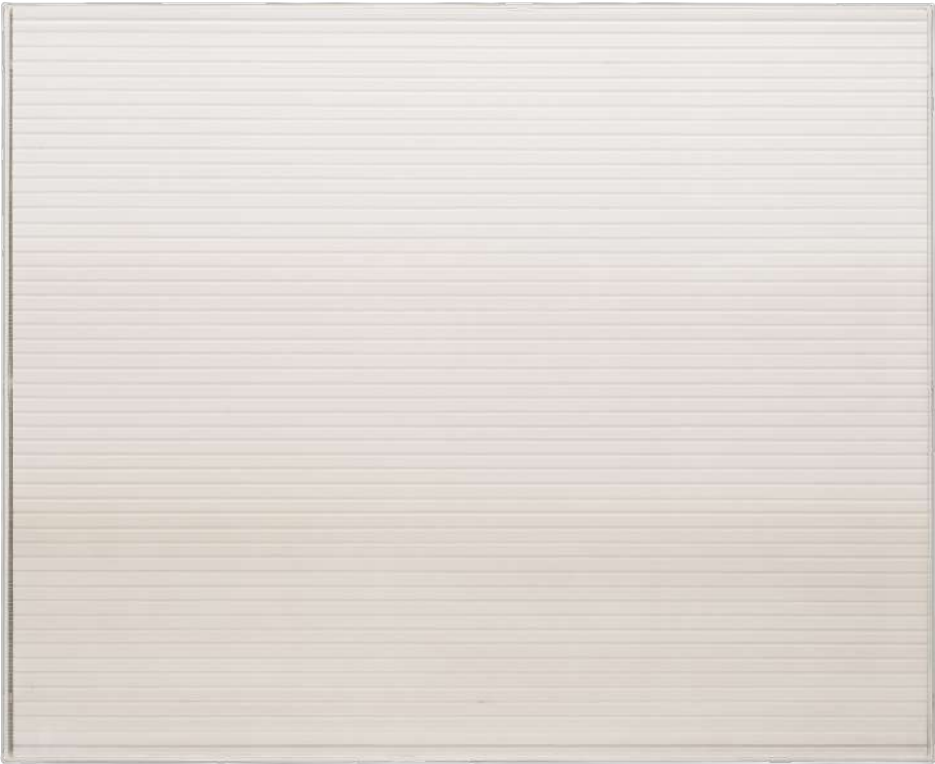
(Left)  
*Ikan Parang* (1998)  
Ink on stamped envelope, 13.5 x 19.5 cm

(Right)  
*Novice Monks (Mandalay, Myanmar)* (1994)  
Ink on stamped envelope, 11 x 23.5 cm



Exhibition view of *Search and Discover: The Joy of Collecting – Selections from the Yeap Lam Yang Collection*, The Private Museum, Singapore.







CHOU YU-CHENG

*Refresh, Sacrifice, New Hygiene, Home, Washing, Chou Yu-Cheng,  
Acrylic, Rag, Scouring Pad, Canvas, Image, Album #14 (2018)  
Acrylic on canvas, 60 x 50 cm*



(Left)  
*Circular Leaf* (2016)  
Ceramic, 4 x 16 x 12 cm



(Right)  
*Curved Leaf* (2008)  
Ceramic, 17 x 21.5 x 11.5 cm





DUSADEE HUNTRAKUL

*The Ashes Keeper, the Spirit, and  
Another Possible Monument (2017)*  
Ceramic, 30.5 x 17 x 12.5 cm



Exhibition view of *Search and Discover: The Joy of Collecting – Selections from the Yeap Lam Yang Collection*, The Private Museum, Singapore.

My ceramics practice focuses on the exploration and reinterpretation of utilitarian ceramics, glass and metal wares. Many pieces are made in white porcelain, some with an added iron rim—suggesting an everyday metal object whilst being made in a material like porcelain that has such a wide ranging history and associations of desire and commodity. This can create a juxtaposition between the precious and the commonplace.



(Left)

*Tall Bottle & Oil Can (Prospect #12) (2012)*

Porcelain, matt glaze grey/white, banded iron oxide

Tall Bottle: 28 x 9 x 9 cm, Oil Can: 26.5 x 8.5 x 8.5 cm



(Right)

*Cobalt Canister (2017)*

Porcelain, cobalt blue glaze, 14.5 x 7.6 x 7.6 cm, Lid: 2 cm

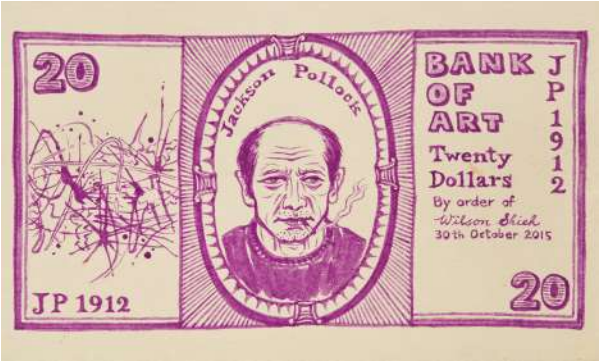
KIRSTEN COELHO



*Three Cups* (2002)  
Limoges porcelain  
7.7 x 11.5 x 9 cm; 9.3 x 10.3 x 8 cm; 7.2 x 10.7 x 9 cm

GWYN HANSSEN PIGOTT





(Top)  
*Leonardo da Vinci (1000 Dollars)* (2015)  
Acryla gouache on paper, 12 x 20 cm

(Middle)  
*Jackson Pollock (20 Dollars)* (2015)  
Acryla gouache on paper, 12 x 20 cm

(Bottom)  
*Takashi Murakami (1 Dollar)* (2015)  
Acryla gouache on paper, 12 x 20 cm



(Left)

*Whirling Flower, Splashing Jade, Chinese Album, Galaxy Project* (Since 2008)

Mixed media on metal, 21.5 x 32 cm (mounted size)

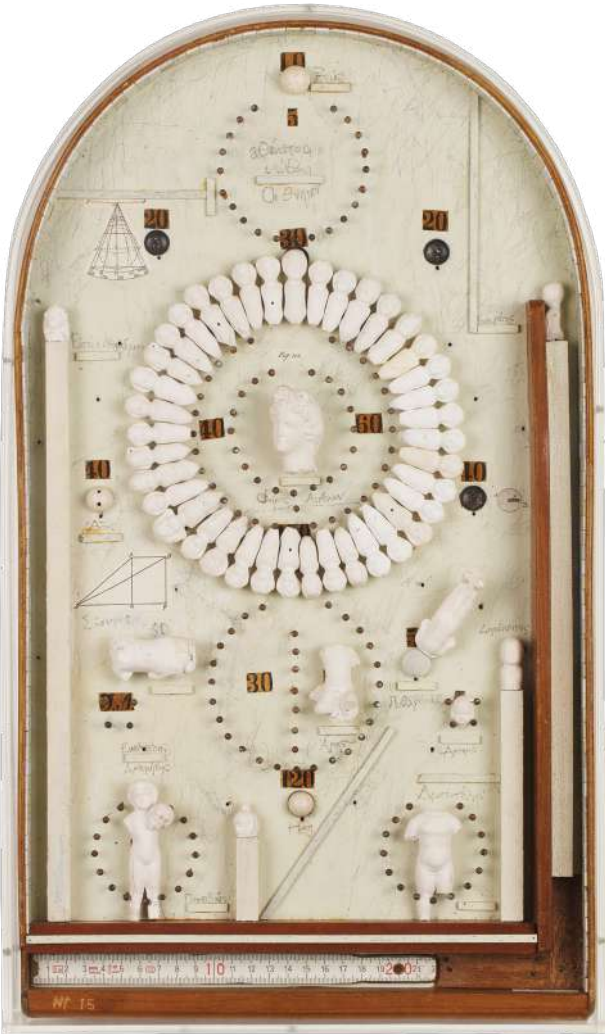


(Right)

*Flying Cascade Bridge, Chinese Album, Galaxy Project* (Since 2008)

Mixed media on metal, 21.5 x 32 cm (mounted size)

The arch shape strikes me with a strong sense of ritual and meaning. This universal form might originate from an innate reverence for the universe and the land, where the sky was believed to be round and the land square. Archaeological research shows that the arch was used as a basic architectural shape across ancient civilisations, despite the lack of communication between East and West.





Exhibition view of *Search and Discover: The Joy of Collecting – Selections from the Yeap Lam Yang Collection*, The Private Museum, Singapore.







Dang Xuan Hoa is the master of self-portraits. He must have done a few hundred of them over the years. But I never tire of them because he is able to interpret his *self* in different expressions, moods and colours.



(Top)  
*Self-Portrait 1* (1999)  
Oil on canvas, 24 x 15.5 cm

(Middle)  
*Self-Portrait 2* (1999)  
Oil on canvas, 24 x 15 cm

(Bottom)  
*Self-Portrait 3* (1999)  
Oil on canvas, 24 x 16 cm



Small pieces are like interval training, while the big ones are like long-distance running. I like to keep alternating and changing gears. It keeps the studio air from going stale. Very much like a breath; with contraction comes expansion.



(Left)  
*Ambition* (2020)  
 Oil on canvas, 30 x 26 cm



(Right)  
*Tabula Rasa* (2020)  
 Oil on canvas, 26 x 20 cm



Exhibition view of *Search and Discover: The Joy of Collecting* –  
*Selections from the Yeap Lam Yang Collection*, The Private Museum, Singapore.







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(Left)  
*Till Kingdom Come* (1 of 68 drawings) (2011)  
Ink, watercolour, pencil, pen on paper, 30 x 21 cm

(Middle)  
*Till Kingdom Come* (1 of 68 drawings) (2011)  
Ink, watercolour, pencil, pen on paper, 30 x 21 cm

(Right)  
*Till Kingdom Come* (1 of 68 drawings) (2011)  
Ink, watercolour, pencil, pen on paper, 30 x 21 cm



(Left)  
*Birds: Lavender Morning* (2017)  
Colour pencil on paper, 26 x 19 cm

(Middle)  
*Birds: New Morning* (2017)  
Colour pencil on paper, 26 x 19 cm

(Right)  
*Birds: Golden Sunset* (2017)  
Colour pencil on paper, 26 x 19 cm



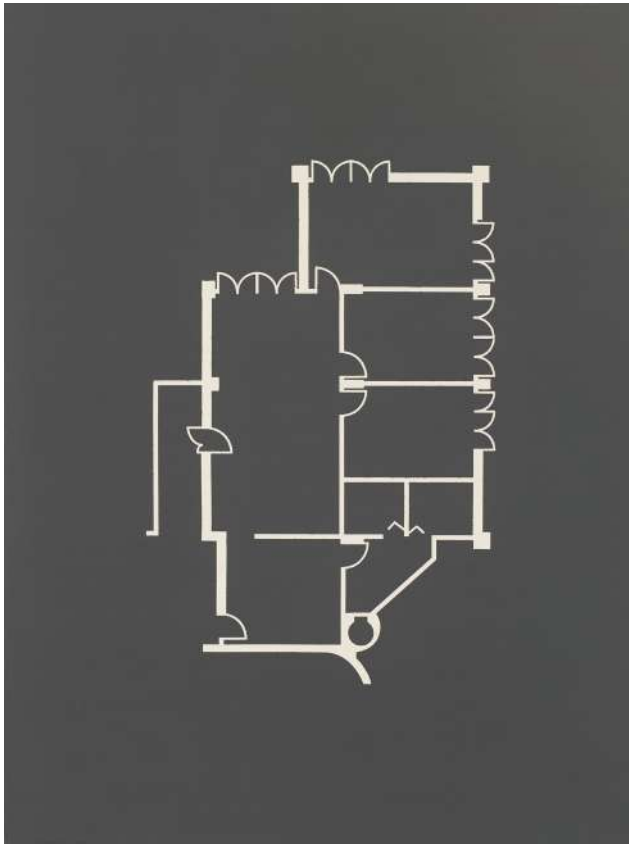
(Left)  
*Nocturnal House, Spain* (2007-2008)  
 Photograph, 44 x 30 cm  
 Edition 2/3



(Right)  
*Lynx, Spain* (2007-2008)  
 Photograph, 44 x 30 cm  
 Edition 2/3

ROBERT ZHAO RENHUI

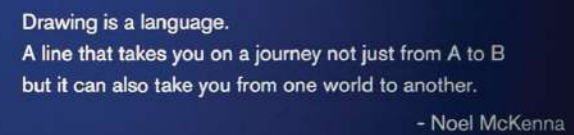
Before the Housing Development Board (HDB) became totally in charge of designing and constructing public residential buildings, there were other players too. One of the minor players was Jurong Town Corporation, which is better known for developing factories and industrial towns especially in Jurong, the western end of Singapore. JTC flats tend to be generous in space: relatively larger, and with two entrances. The artist had lived in one such flat as a kid and as an adult. It was the home of his godmother whom he adores. Amidst the turbulences in his own family home in downtown, his godmother's flat, which he lived in during school holidays, was a sanctuary of calm and warmth.



(Left)  
*5-Room JTC Flat (Point Block End)*, built late 1960s / early 1970s (2012)  
 from the series *Dwelling*  
 Acrylic on canvas, 60 x 45 cm

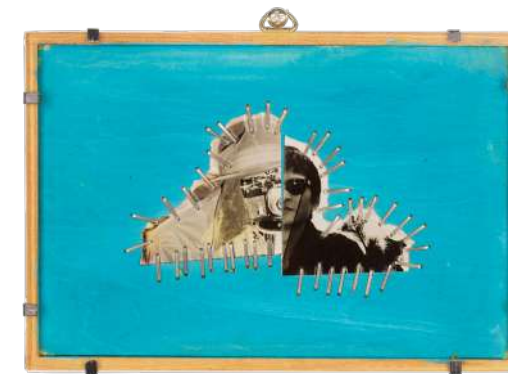


(Right)  
*God's Villa* (2011)  
 Paper board, 27 x 79 x 19 cm



Exhibition view of *Search and Discover: The Joy of Collecting – Selections from the Yeap Lam Yang Collection*, The Private Museum, Singapore.

I like the way they boldly make use of “discarded” photographs and on some of them, so instinctively make use of staples to pin down these photos. That, to me, is so refreshing and innovative an approach. In my style and nature of collecting, innovation is very much a quality I look for in young artists.



(Top)

*Passions Bloom Ambitions-The Waking of Insects-No. 20 (2018)*

Photograph: gelatin silver prints pinned with staples on basswood,  
acrylic on basswood, elmwood frame, 19 x 12.3 x 2.3 cm

(Middle)

*Passions Bloom Ambitions from Vagina-Summer Solstice-No. 33 (2017)*

Photograph: gelatin silver print, ink, photo fixed with glass painting  
on basswood, elmwood frame, 16 x 16 x 2.3 cm

(Bottom)

*Passions Bloom Ambitions from Vagina-Summer Solstice-No.28 (2017)*

Photograph: gelatin silver prints pinned with staples on basswood,  
acrylic on basswood, elmwood frame, 18.5 x 21.5 x 2.3 cm





(Left)  
*Face from newspaper 4* (2010)  
 Ink on paper, 15 x 21 cm

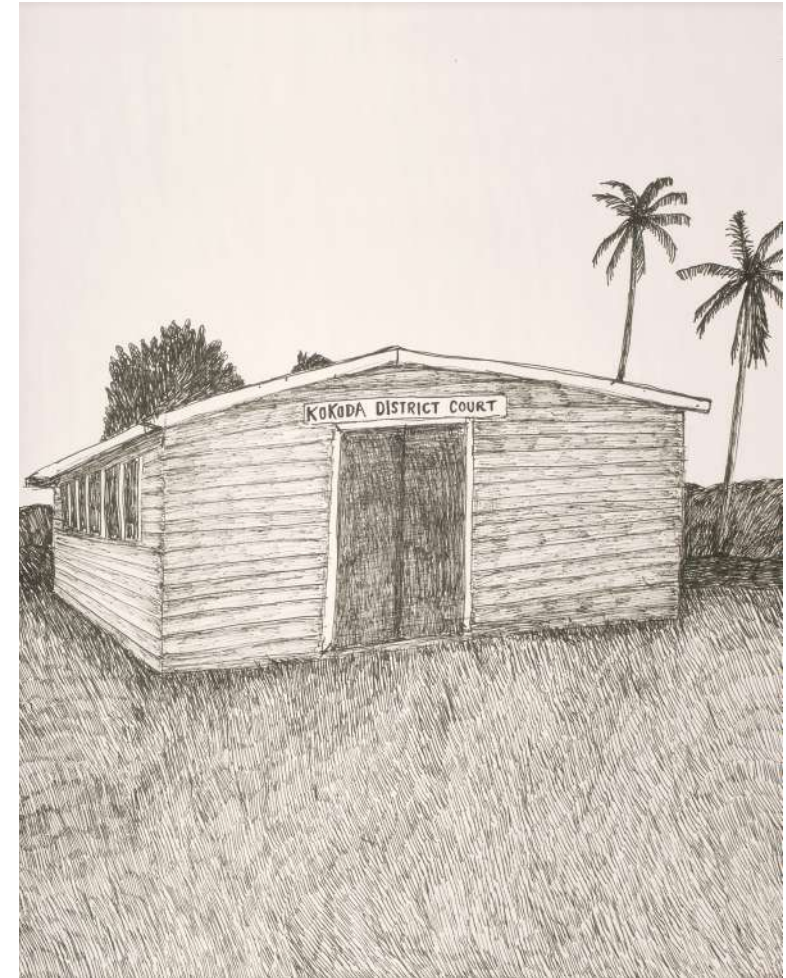


(Right)  
*French Bulldog on lead* (2019)  
 Oil on plywood, 31 x 39 cm

NOEL MCKENNA



(Left)  
*General Douglas MacArthur* (2018)  
 Archival ink pen on paper, 40 x 32 cm



(Right)  
*Kokoda Sketch* (2018)  
 Archival ink pen on paper, 40 x 32 cm





(Left)  
*Untitled* (2018)  
 Oil on canvas, 12.5 x 35 cm



(Right)  
*Peas* (2017)  
 Oil on canvas, 16.5 x 20.5 cm

Small works are the best way for me to fulfill my strange ideas really quickly, and they're suited for publishing on social media. Also, for making something in a transitional period—I can feel really relaxed with the small work, let my mind take a breath. I wanted to make a painting which can be used for a Chinese New Year greeting card in 2020, so I painted a green-haired hot girl leading a rat with an iron chain, inspired from a random picture I saw in an online shopping website. In the original the girl has a bulldog on a leash. In my painting, the girl leads a kindness rat, asking everybody to give her red envelopes!



(Left)  
*Singapore dreamin* (2018)  
 Poster colour, pencil on paper, 36.5 x 37 cm



(Right)  
*Honest(y) Rat* (2019)  
 Poster colour, pencil on paper, 29 x 21 cm





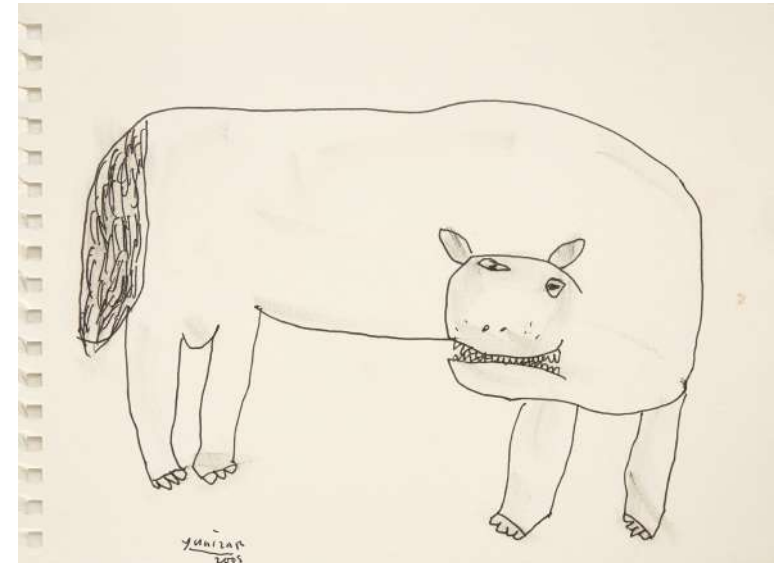
(Left)  
*Girl with Perfect Score* (2017)  
 Mixed media on paper, 28 x 21.5 cm



(Right)  
*The 87th Time of Heartbreak* (2017)  
 Mixed media on paper, 28 x 21.5 cm



(Left)  
*Mad Dog* (2005)  
 Mixed media on canvas, 40 x 50 cm



(Right)  
*Untitled* (2005)  
 Pen on paper, 23 x 30.5 cm





Exhibition view of *Search and Discover: The Joy of Collecting – Selections from the Yeap Lam Yang Collection*, The Private Museum, Singapore.

**Birdhead (est. 2004)** is a contemporary artist collective composed of two artists **Ji Weiyu (b.1980, Shanghai, China)** and **Song Tao (b.1979, Shanghai, China)**. Both artists graduated from the Shanghai Arts and Design Academy in 2000. Birdhead's early works used subjective perspectives to record Shanghai's urban daily life through a large number of snapshots. In recent years, Birdhead has increasingly emphasised the mode of installation in their work and has made a rich exploration of materials and forms. Combining the techniques of photographic matrix, collage, mounting, and more, Birdhead brings viewers into a “Birdhead World” in various exhibition spaces and humanistic environments. They have participated in major exhibitions such as the Venice Biennale (2011), Shanghai Biennale (2012), Moscow Biennale (2018), and more. They have also been widely presented across Asia, the United States, and Europe.

**Chang Fee Ming (b. 1959, Terengganu, Malaysia)** is one of Asia's most accomplished artists working in watercolour. Suffused with pathos and beauty, the self-taught artist's works focus on the people and places of Southeast Asia portrayed through an extraordinary grasp of texture and light, and reflect a vibrancy of colour and composition. His works are heavily inspired by his travels, and this is evident in the publications on his works such as *The World of Chang Fee Ming* (1995), *The Visible Trail of Chang Fee Ming* (2000), *Mekong Exploring the Source* (2008), *Imprinted Thoughts* (2009), and *Sketching Through Southeast Asia* (2010).

He has exhibited extensively, with solo shows in cities like Bali, Beijing, Chiang Mai, Jakarta, Kuala Lumpur, Singapore, and London, and has also participated in numerous exhibitions in Asia and the United States.

**Chen KeZhan (b. 1959, Singapore)** studied Chinese painting under the late Singapore master Fan Chang Tien, going on to learn calligraphy and techniques of the Lingnan style in Hong Kong, and then training at the École des Beaux-Arts in Paris in the 1980s. Working in ink and colour pigment on paper, his focus on brushwork and an “all-over” effect, and the manipulation of ink, create grand, meditative paintings of subtle complexity. A recipient of the Silver Medal, Salon des Artistes Francais, Paris, France (1985) and the Young Artist Award (1994) by the National Arts Council, Singapore, Chen KeZhan has exhibited widely in Asia, the United States, and Europe, notably representing Singapore at the Venice Biennale (2001).

**Chou Yu-Cheng (b. 1976, Taipei, Taiwan)** is a graduate from the École Nationale Supérieure des Beaux-Arts and its research programme La Seine. His practice builds across multiple mediums, forming a subtle critique of mass media, institutions, and the mechanisms that produce them. He has gained international recognition for his dialectical interplay between the source and results of his creations. He shapes a minimal yet deliberate set of intellectual and aesthetic tricks that play on the properties of art, object, and space. A recipient of the Taishin Annual Visual Art Award (2011) and the Taipei Art Award (2012),

he has held notable solo shows in Asia, the United States and Europe, and participated in the participated in the Taipei Biennial (2012), Asian Art Biennial (2015), Künstlerhaus Bethanien (2015), and the Performa 19 Biennial (2019).

**Kirsten Coelho (b. 1966, Copenhagen, Denmark)** works in porcelain, producing reduction fired works that attempt to fuse the formal and the abstract. Her recent works have been influenced by 19th and early 20th-century enamel wares. Kirsten Coelho holds a Master of Visual Art from the University of South Australia. In 2020, she held her debut solo exhibition in Singapore with Sullivan+Strumpf and presented a new series of porcelain works. She exhibited at the Adelaide Biennial of Australian Art (2018) and has been exhibited extensively in Australia and the United Kingdom. She is a recipient of awards such as the Josephine Ulrick Ceramic Art Award for Excellence (2003), Sidney Myer Fund Australian Ceramic Award (2012), City of Hobart Art Prize (Ceramics) (2016), Arts South Australia Fellowship (2018), and more.

**Dang Xuan Hoa (b. 1959, Nam Dinh, Vietnam)** is a leading Vietnamese artist and member of the Vietnam Fine Arts Association. He graduated in 1983 from the Vietnam University of Fine Arts (then Hanoi College of Fine Arts). In the late 1980s, along with other independent artists, he formed the collective Gang of Five, whose practice developed and boldly broke away from the constraints of Vietnamese Socialist Realism which was considered the official artistic

style of the time. Dang Xuan Hoa has held multiple solo exhibitions and participated in group shows including the Havana Biennial (1989), *An Ocean Apart*, a Smithsonian traveling exhibition in the United States (1995), *Contemporary Identities: Images from Vietnam*, Melbourne Australia (2000), and *Where the Rivers Meet*, Vietnamese Cultural Festival, Luxembourg (2001).

**Anju Dodiya (b. 1964, Mumbai, India)** graduated from Sir J.J. School of Art in 1986. Often autobiographical, her works reveal her process of self-reflection and self-discovery. She creates expressive watercolours layered with images and symbolism. Her art is rooted in the figurative, compelling viewers to unravel stories of the female protagonists. Though primarily a painter, she has also produced intricate installations involving embroidered mattresses and shards of broken mirror. She has been exhibited widely in solo and group exhibitions throughout India and in France, China, Switzerland, Italy, Germany, Dubai, Singapore, Finland, and the United States, including the Venice Biennale (2009) and the Beijing International Art Biennale (2012). She also received the Indo-American society's Young Achiever Award (2001), the Great Women Achievers Award presented by the women's wing of FICCI (2008), and more.

**Atul Dodiya (b. 1959, Bombay, India)** is one of India's most acclaimed postcolonial artists. He obtained his Bachelor of Fine Arts from the Sir J. J. School of Art in Mumbai in 1982 and then underwent further training at the École des Beaux-Arts

in Paris under a scholarship awarded by the French Government. His paintings, assemblages, and sculpture-installations embody a passionate, sophisticated response to the sense of crisis he feels—as an artist and a citizen. His recent shows have met with enormous success and he has exhibited widely in India and abroad, notably in the Venice Biennale (2005). Atul Dodiya was also a recipient of the Sanskriti Award (1995) and the Sotheby's Prize for Contemporary Indian Art (1999).

**Gan Siong King (b. 1975, Johor, Malaysia)** has a diploma in fine arts with a major in oil painting from the Malaysian Institute of Art. His evolving practice is multidisciplinary and revolves around unpacking orthodoxies in art and social structures as a way to question, reflect, and imagine different ways of seeing and being. He is currently exploring ideas about exhibition-making, particularly on developing it as a medium in itself. This is reflected in his recent solo project *Meeting People is Easy* (2017), a solo exhibition in the form of a month-long open studio in Kuala Lumpur, and his first online video exhibition *@yarimoriya* (2016) as part of his residency at ARCUS Project in Moriya, Japan. He has held several solo exhibitions in Kuala Lumpur and has been included in group exhibitions such as the Biennale Jogja (2019).

**Guo Hongwei (b. 1982, Sichuan, China)** is a contemporary artist who graduated from the Sichuan Fine Arts Institute in 2004. He is known for his explorations in the paint medium—notably in oil and watercolour—that

produces a versatile range of textures, from hazy to precise reproductions of objects both artificial and natural. He takes painting as a form of collecting, a philosophy that has provided the central subject for his recent exhibitions. His recent oil paintings further narrow his search for the material essence of the objects he depicts. He has participated in the Shanghai Biennale (2012), and also held solo and group exhibitions in China, Italy, Taiwan, and the United States.

**Han Sai Por (b. 1943, Singapore)** is one of Asia's leading modern sculptors and Singapore's Cultural Medallion recipient (1995) for her contribution to the arts. She is well-known for her sculptures carved in stone, bringing to life figurative forms and organic shapes to hefty granite blocks. She has participated in numerous international exhibitions and projects, and her works can be found in many international institutions and public spaces in Singapore, Malaysia, India, China, Japan, New Zealand, Australia, the United States, and the United Kingdom. She has also exhibited at the Singapore Biennale (2016), London Art Biennale (2017), and the Gangwon International Biennale (2018).

**Dusadee Huntrakul (b. 1978, Bangkok, Thailand)** holds a Master of Fine Arts from the University of California, Berkeley. He works across a variety of mediums, including sculpture, ceramics, drawing, and painting. Defined by an austere charm, his artistic practice navigates topics ranging from archaeology

and anthropology to economics and socio-cultural issues. His works have been presented in both solo and group exhibitions locally and internationally, in Thailand, Hong Kong, Japan, Singapore, and the United States. He has also participated in two editions of the Singapore Biennale (2013 and 2019).

**Hu Yun (b.1986, Shanghai, China)** graduated from the China Academy of Art in 2008. His works range from graphite and watercolours to performance, video, and installation. Interested in how one positions him or herself within the course of history, Hu Yun constructs the links that probe the inseparable co-existence of past and present; individual and public. He is adept at mobilising various personal and historical experiences and incorporating previously produced materials into his works. He has held solo exhibitions in Singapore, Hong Kong, Shanghai, Beijing, and London, and participated in the Shenzhen Sculpture Biennale (2012), Guangzhou Triennial (2012), and Gwangju Biennale (2016). He is co-founder of independent art e-journal *PDF*.

**Roslisham Ismail@Ise (b.1972, Kota Bharu, Malaysia - d.2019, Kuala Lumpur, Malaysia)** was a multidisciplinary artist whose conceptual work centres around his experience of urban communities and is largely formed by expressions of popular culture, such as comics, that represent alternative histories of place and culture. He was the founder of Parking Project—an alternative art space that was run out of his apartment in Kuala Lumpur. He held his first solo exhibition in Sydney

in 2007, before going on to exhibit in Kuala Lumpur, Singapore, Tokyo, and at the Jakarta Biennale (2009), Singapore Biennale (2011), Asia-Pacific Triennial of Contemporary Art (2012), Asian Art Biennale (2013) and Sharjah Biennial (2019), among others.

**Mella Jaarsma (b.1960, Emmerloord, Netherlands)** is an artist who lives and works in Yogyakarta, Indonesia. She is known for her complex costume installations and her focus on forms of cultural and racial diversity embedded within clothing, the body, and food. In 1988, she co-founded Cemeti Art House, the first space for contemporary art in Indonesia, which to this day remains an important platform for young artists and art workers in the country and region. Mella Jaarsma's works have been presented widely in exhibitions and art events in Indonesia and abroad, including Australia, Germany, Japan, Singapore, Spain, Thailand, Italy, and the United States, including the Singapore Biennale (2011), Jakarta Biennale (2013), Sydney Biennale (2016), and more.

**Kuo Yu-Ping (b.1986, Nantou, Taiwan)** graduated from the Graduate Institute of Trans-Disciplinary Arts, Taipei National University of the Arts. Her art practice includes a diverse range of genres, including painting, video, installation, and performance. Her early works focus on Taiwan's unique historical background and the modernity of relocation. More recently, she has been using art to express the missing elements or insufficiencies between her own experiences in life and what is considered Big History, including issues involving her personal

memories, the Cold War, and the circumstances she encounters. Kuo Yu-Ping has participated in multiple solo and group exhibitions including the Taipei Biennial (2016) and Taiwan Biennial (2018).

**Sarah Lai (b.1983, Hong Kong)** obtained her Bachelor in Fine Arts from the Chinese University of Hong Kong and is currently pursuing her Master's degree there. Her paintings depict objects from daily life, represented by her signature pale palette and a particular stillness imbued with material memories. In her recent practice, she uses images from films, TV, and advertisements of the 1980s to 1990s as inspiration, capturing the aesthetics of sensuality presented by the media of a bygone era, and articulating a delicate subtlety in personal experiences and memories. Her works have been exhibited in Australia, China, Hong Kong, Switzerland, Taiwan, and the United Kingdom.

**Michael Lee (b.1972, Singapore)** is an artist, curator, and publisher. He researches urban memory and fiction, especially the contexts and implications of loss. He transforms his observations into objects, diagrams, situations, curations, or texts. He received his Master and Bachelor of Communication Studies from Nanyang Technological University in 2001 and 1997 respectively. He has staged solo exhibitions in Germany, Hong Kong, and Singapore. His accolades include the Young Artist Award (Visual Arts) from the National Arts Council, Singapore (2005), and the APBF Signature Art Prize (2011).

His works have been included in international group exhibitions such as the Shanghai Biennale (2010), Asia Triennial Manchester (2011), Singapore Biennale (2011), and Shenzhen Sculpture Biennale (2014).

**Lee Wen (b.1957, Singapore - d.2019, Singapore)** was a multidisciplinary artist and one of Singapore's most internationally recognised contemporary artists. A local pioneer of performance art, he is best known for his series titled *The Journey of a Yellow Man*. He was an active member of The Artists Village, a Singapore artist collective as well as Black Market International, a performance collective founded in 1985. His works have been shown in more than thirty international arts festivals and biennales in countries such as France, Germany, Japan, and China. For his contributions to the local art scene, Lee Wen was conferred the Cultural Medallion for Visual Arts (2005). He was also awarded the Joseph Balestier Award for the Freedom of Art (2016).

**Richard Lewer (b.1970, New Zealand)** is a Melbourne visual artist known for his video and animation, paintings, and delicately beautiful drawings. He completed his Bachelor of Fine Art at the Elam School of Fine Arts at Auckland University in 1992 and holds a Master of Visual Arts from the University of Melbourne. He has exhibited extensively across Australia, in New Zealand, and internationally, including at the Adelaide Biennale of Australian Art (2014). He is a recipient of the Black Swan Portraiture Award (2013), Blake Prize (2014), Albany Art Award (2015), and 5th Basil Sellers Art Prize (2016).

**Lin Yen Wei (b.1987, Pingtung, Taiwan)** is an artist with a Bachelor of Art from the Department of Fine Arts at the National University of Tainan and a Master of Fine Arts from the National Hsinchu University of Education. His painting style is similar to that of late 1960s photorealism. He uses digital cameras to capture close-ups of animal heads and busts, and paints them with human-like eyes and smiles, which can be regarded as a zoomorphic portrayal of man's self-alienation in an age of consumerism. His works have been exhibited in solo and group shows in Australia, China, and Taiwan.

**Noel McKenna (b.1956, Brisbane, Australia)** is a Sydney-based artist who produces paintings, drawings, and sculptures based on his observation of everyday subjects. His interest lies in the place of the human figure within an urban environment, and his works quietly express his thoughts on the human condition through a linear style and with clever manipulation of scale. He has exhibited regularly since the early 1980s and held solo exhibitions across Australia, in New Zealand, and Ireland. He has also been awarded the Wynne Prize for Watercolour from the Art Gallery of New South Wales, Sydney, and is regularly shortlisted for the Archibald, Wynne, and Sulman Prizes.

**Latiff Mohidin (b.1941, Seremban, Malaysia)** is one of Southeast Asia's leading modernist painters and poets. His distinctive explorations of form in his drawings and paintings, inspired by natural and architectural elements in the Malaysian and Southeast Asian

landscape have earned him a special place in the region's art history. His works have been featured in multiple solo and group exhibitions across Southeast Asia, Europe, and the United States. Notable exhibitions include a major overview *Pago-Pago to Gelombang: 40 Years of Latiff Mohidin* (1994) organised by the Singapore Art Museum, as well as *Latiff Mohidin: Pago Pago (1960-1969)* at the Centre Pompidou in Paris (2018) which then travelled to Ilham Gallery, Kuala Lumpur (2018) and the National Gallery Singapore (2020).

**Ryo Naruse (b.1984, Osaka, Japan)** is a Japanese modern and contemporary artist who works mostly with acrylic paint. His paintings exude dreaminess and a sense of coldness that also comes with comfort. He paints with the purpose of drawing and capturing the environment and its objects in their surroundings. Ryo Naruse's art style and practice were first influenced by Michael Sowa, a German artist who is known for his whimsical and surreal paintings. He has held multiple solo exhibitions in Tokyo, Japan as well as group exhibitions in Japan, Korea, and Singapore.

**Ni Jui Hung (b.1990, Taipei, Taiwan)** completed her Master of Fine Art at the Taipei National University of the Arts. Her works feature a bold use of colours, elements of humour as well as nostalgia, fusing aspects of Taiwan's everyday life to present or mock various social phenomena. She received the Next Art Tainan Prize from the Tainan City Government (2017), and Outstanding Art Prize from the Taipei National University of the Art (2017). She has exhibited

locally in Taiwan and internationally in Hong Kong, Korea, Singapore, and the United States.

**Ni Youyu (b. 1984, Jiangxi, China)** is a Shanghai-based artist and curator. In 2007 he graduated from the School of Fine Arts at Shanghai University with a major in Chinese traditional painting. Ranging across mixed-media painting, installation, and photography, his work addresses notions of Chinese cultural tradition and its relationship to contemporary experience in China. He has exhibited widely in China, Germany, France, Italy, Korea, Singapore, Australia, and the United States. He was awarded the Contemporary Chinese Art Award as Best Young Artist in 2014.

**Aditya Novali (b. 1978, Surakarta, Indonesia)** received a Bachelor of Engineering in Architecture from the Universitas Katolik Parahyangan Bandung in 2002 and an IM Master of Conceptual Design from the Design Academy Eindhoven, The Netherlands in 2008. He began painting as a child, participating in competitions in various cities. He then trained as a *dalang*, or shadow puppeteer, before furthering his studies in architecture and design. His works are playful and engaging reinterpretations of everyday realms. He has recently held solo exhibitions in Jakarta, Italy, and Singapore.

**Alvin Ong (b. 1988, Singapore)** is a graduate of the Ruskin School of Art, University of Oxford (2016), and the Royal College of Art, London (2018). His paintings playfully combine diverse visual vocabularies, culminating in surreal bodily

configurations suspended between moments of pleasure and pain. At the age of 16, he became the youngest winner of the UOB Painting of the Year Award, Singapore (2005). He was awarded a residency in 2017 with the Royal Drawing School, as well as the Chadwell Award (2018). His works have been shown in solo and group exhibitions in Australia, Singapore, and the United Kingdom.

**Gwyn Hanssen Pigott (b. 1935, Ballarat, Australia - d. 2013, London, United Kingdom)** is internationally acclaimed as one of Australian's most significant and influential artists. She received her Bachelor of Arts from the University of Melbourne in 1954. Her attention to tonal graduation and signature still-life groupings of ceramic vessels into families, clusters, and trails reflect her concerns in formal purity and beauty. She is featured in numerous international surveys of contemporary crafts practices and has exhibited extensively in Australia, Asia, the United States, and Europe. She received the Order of Australia Medal (2002) for her service to the arts as a ceramic artist and teacher. By the time she passed away, she was regarded as one of the world's greatest contemporary potters.

**Shi Hu (b. 1942, Hebei, China)** attended the Beijing College of Art and Design (1958) and the Zhejiang Academy of Fine Arts (1960). An artist, poet, and somewhat controversial figure, Shi Hu is known for his daring experimentations, constantly pushing the boundaries of painting's language through an extensive oeuvre that covers calligraphy, ink paintings, and *zhong cai* paintings that combine

Chinese painting with other forms including folk and primitive art and fresco painting. He has held exhibitions in Hong Kong, Macau, Taipei, America, Canada, Singapore, and across mainland China.

**Wilson Shieh (b. 1970, Hong Kong)** received his Bachelor and Master of Fine Arts from The Chinese University of Hong Kong in 1994 and 2001 respectively. He started his artistic practice in Chinese fine-brush (*gongbi*) style, a technique using extremely fine and controlled brushstrokes while working on various media ranging from Chinese ink painting on silk, acrylic on canvas to paper cut-out collage. He focuses on human bodies as a major theme for narration. Transforming figuration through tailor-made costumes, the identity of modern people is always in query in his art world. He has exhibited widely and internationally in Hong Kong, Singapore, Germany, China, Taiwan, Australia, the United Kingdom, and the United States, including the Asia-Pacific Triennial of Contemporary Art (1999), Asian Art Biennial (2009), CAFAM Biennale (2014), and more.

**Arpita Singh (b. 1937, Baranagar, India)** is a leading figurative artist based in New Delhi. She completed her Diploma in Fine Arts from the Schools of Art at the Delhi Polytechnic in India in 1959. She draws and paints in watercolour and oil with vibrant colours and energy. Afflicted by the problems that are faced by women in her country and the world in general, Arpita Singh paints the range of emotions that she exchanges with these subjects, providing a view of the ongoing

communication she maintains with them. Notable group exhibitions include Triennial India (1975 and 1982), Roopankar Biennale (1986), Havana Biennale (1987), and Algiers Biennale (1987). More recently, her works have been exhibited in Bangalore, Mumbai, New Delhi, and London.

**Wong Hoy Cheong (b. 1960, Penang, Malaysia)** received his Bachelor of Arts in Literature from Brandeis University, Massachusetts (1982), and Master of Education from Harvard University (1984). In 1986, he obtained his Master of Fine Art in painting from the University of Massachusetts. His practice spans drawing, photography, painting, performance, and film. In his work, he challenges audiences to reconsider notions of ethnicity, indigeneity, colonialism, marginalised histories, and community. He has held solo exhibitions in Kuala Lumpur, Singapore, Taipei, Oxford, and Vienna. His works have been included in group exhibitions internationally including the Venice Biennale (2003), Istanbul Biennale (2007), Lyon Biennale (2009), Folkestone Triennial (2017), and more. In 2011, he was awarded the Rockefeller Foundation Bellagio Creative Fellowship.

**Yunizar (b. 1971, West Sumatra, Indonesia)** graduated from Institut Seni Indonesia in Yogyakarta in 1999. A founding member of the Jendela Art Group, his works are charming in their child-like simplicity, relying on mark-making, doodles, and organic forms. At times raw and intense, and others playful and carefree, his paintings reflect a fascination with

nature's forces, the Earth, and human activity. He has held solo exhibitions at major galleries and institutions in Hong Kong, Singapore, and Indonesia, and received the honour of Best Painting, Peksiminas III Exhibition (1995) and Best Painting, Philip Morris Award V (1998).

**Robert Zhao Renhui (b. 1983, Singapore)** is a visual artist who works chiefly with photography but often adopts a multi-disciplinary approach, presenting images together with documents and objects in the form of textual and media analysis, video and photography projects. His artistic practice investigates man's relationship with nature, utilising convincing narratives to invoke doubts in its audience towards the concept of truth and its portrayal. His works have been exhibited internationally in Singapore, China, Japan, Australia, and Italy, notably in the Singapore Biennale (2013 and 2019), Moscow Biennale (2017), Taipei Biennial (2018), Asia-Pacific Triennial of Contemporary Art (2019). Robert Zhao Renhui was awarded the UOB Painting of the Year Award (2009), Young Artist Award by the National Arts Council, Singapore (2010), and Deutsche Bank Award in Photography by the University of the Arts London (2011).

The Private Museum and the collector Mr Yeap Lam Yang would like to express our sincere appreciation to the 35 artists, and the following galleries, artists' representatives, and our exhibition contractors for their support and assistance in the making of this publication:

ARTISTS

Birdhead	Hu Yun	Ni Jui Hung
Chang Fee Ming	Roslisham Ismail@lse	Ni Youyu
Chen KeZhan	Mella Jaarsma	Aditya Novali
Chou Yu-Cheng	Kuo Yu-Ping	Alvin Ong
Kirsten Coelho	Sarah Lai	Gwyn Hanssen Pigott
Dang Xuan Hoa	Michael Lee	Shi Hu
Anju Dodiya	Lee Wen	Wilson Shieh
Atul Dodiya	Richard Lewer	Arpita Singh
Gan Siong King	Lin Yen Wei	Wong Hoy Cheong
Guo Hongwei	Noel McKenna	Yunizar
Han Sai Por	Latiff Mohidin	Robert Zhao Renhui
Dusadee Huntrakul	Ryo Naruse	

GALLERIES AND ARTISTS' REPRESENTATIVES

A+ Works of Art	Gajah Gallery	Sophie Gannon Gallery
Aike Gallery	GALERIE OVO	Sullivan+Strumpf
Art Forum Singapore	Independent Archive &	THIS IS NO FANTASY
Blindspot Gallery	Resource Centre	TKG+
Chemould Prescott Road	iPRECiation	Vadehra Art Gallery
CONTEMPORARY FINE ARTS	Michael Ku Gallery	Yavuz Gallery
Darren Knight Gallery	Perrotin	
Edouard Malingue Gallery	Philip Bacon Galleries	
Eslite Gallery	ROH Projects	
Esplanade — Jendela	ShanghART	

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
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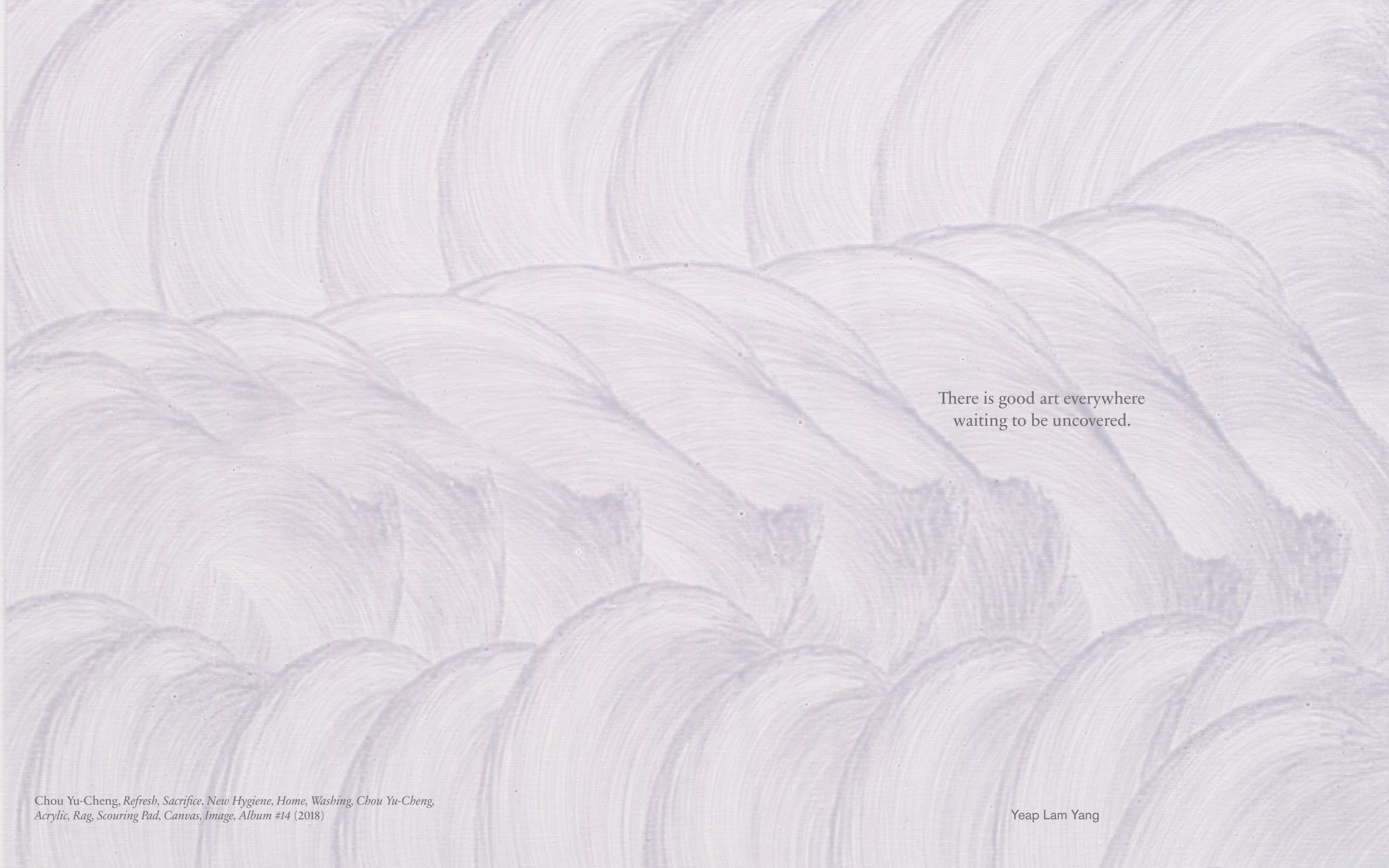
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The Private Museum is a non-profit private museum in Singapore founded by Singaporean philanthropist, art collector and real estate developer, Daniel Teo, together with his daughter Rachel Teo in 2010.

Fuelled by passionate patronage for the arts, the museum aims to establish an alternative platform to bridge different communities, private and public. It supports the exchange of ideas across cultures, educational initiatives, artistic and curatorial collaborations with practitioners of the arts as well as art collectors.

With a vision to promote art appreciation, the independent arts space engages local, regional and international audiences from all walks of life. The Private Museum is a registered Charity and Institution of a Public Character (IPC) since 2010 and 2015 respectively.



There is good art everywhere  
waiting to be uncovered.

