

ShanghART
香格纳画廊

BOEDI WIDJAJA
黄晨晗

Rivers

and 江 lakes

湖

Tanah

水

dan air

土

Opening Reception

7 Dec 2018, 5 - 8pm

Exhibition

8 Dec 2018 - 17 Feb 2019

Wed - Sun, 11am - 7pm

Live Art

8 - 9 Dec 2018, 3 - 6pm

10 - 12 Jan 2019, 3 - 6pm

23 - 24 Jan 2019, 3 - 6pm

25 Jan 2019, 4 - 7pm

ShanghART Singapore

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Boedi Widjaja: Rivers and lakes Tanah dan air

ShanghART Singapore is pleased to present the gallery's first solo exhibition by Boedi Widjaja, featuring new and existing works from his *Stone telling* (2011 -) and *Imaginary homeland* (2015 -) series. The presentation highlights Widjaja's practice of tracing, mark-making, drawing and writing as interlaced, conceptual processes; as well as his extended research into the image negative.

The Stone telling series looks at geological material transposed as marks—the artist's proto-writing of land, water and time. Since his first encounter with the red stones of the historic Fort Canning Hill, Singapore, Widjaja has continued to incorporate geological material from international sites in his practice. In his latest Stone telling works, however, the material stone is absented from the process. Instead, through frottage, the artist migrates graphite from transfer sheets onto paper, and simultaneously makes a positive image and its negative. The rubbing, pressing movement invariably records traces of the physical process as the artist's fingerprints are imprinted on the work.

Graphite transfer sheets also feature prominently in Widjaja's new works for *Imaginary homeland*. Continuing his research into the image negative, the artist uses large carbon sheets to trace and transfer wuxia (martial arts) film stills. Wuxia film is a form of Chinese diasporic cinema that the artist grew up watching in the 1980s. Widjaja's frame-by-frame contemplation of major combat scenes is expressed in the 10m long installation *Imaginary homeland: kang ouw* (—). Each side of the canvas carries a riven part of the image duality. Alongside wuxia, ancient Javanese poem hana caraka is a significant conceptual influence in the work. The mythical origin of the Javanese script, the poem consists of four short lines, and is a perfect pangram of the Javanese alphabet as each letter appears once. It tells of two warriors who duelled till death.

The heart of the exhibition, 'live art' and textual work *Rivers and lakes Tanah dan air*, echoes hana caraka. The artist wrote a bilingual poem of four lines, "Rivers and lakes / Tanah dan air / Land and water / Sungai sejarah", which were re-ordered in 24 permutations, creating 24 poems. Each line, consisting of geographical features and elements, contains multiple cultural associations. The artist recorded the voice of his father reading the 24 versions of the poem. His father also wrote the text that he read. Across several days during the exhibition, the artist will shuffle a playlist of the 24 voice recordings and broadcast his father's reading. Widjaja will listen and trace his father's writing using a transfer sheet, eventually covering the blank 9m wall with this repeated text-as-image.

"Tracing an image by hand inevitably loses information of its reference but it also produces new modalities...the method suggest(s)...drawing a line across time. So far, the acts of tracing in my works are mostly of stones and with *Imaginary homeland: kang ouw* (—), tracing became a way to contemplate the wuxia films, which similar to the Chinese diaspora's memory of their ancestral origins, are based on both historical references and cultural invention."

– Boedi Widjaja, 8 Feb 2018

The exhibition highlights the artist's two ongoing series and reveals his layered, processual approach to the primordial act of drawing, which includes tracing, mark-making and writing. For Widjaja, drawing is a physical activity that dilates into a metaphysical journey. Through drawing, the artist pulls at disparate materials—histories embedded in geological objects; his childhood memories; speculative origin stories constructed through myths—to re-code them into new forms and futures.

黄晨晗：江湖水土

香格纳新加坡将于2018年12月7日荣幸呈现黄晨晗个展《江湖水土》，展出艺术家为《石头寄寓》(2011-)系列以及《幻乡》(2015-)系列创作的最新作品。此次展出着重体现黄晨晗作品中描线、划痕、绘画与写字等元素为相互交错的概念过程；以及他对图像正负效果的进一步研究。展览将持续至2019年2月17日。

《石头寄寓》系列将地理物质转化为印记——是黄晨晗为土地，水与时间创造的一种原始文字。自他在新加坡福康宁山邂逅那些蕴藏历史的红色石头之后，他便开始将世界各地的地理素材融入作品当中。然而，这次首次展出的新作品当中，有些作品的创作过程中却没有用到任何实质上的石头。这些看似用石头印出的形状是黄晨晗通过擦画法将复写纸上的黑铅转移至白纸上的，而其过程中将同时产生正负两面图案。在反复擦试的过程中，他的动作与存在感以留下指纹的方式被记录了下来。

黑铅复写纸在《幻乡》系列中也扮演着重要的角色。黄晨晗用大张复写纸描出武侠电影的截帧以进一步探讨图像与其负片之间的联系。武侠电影业的发展与外地华侨关系紧密，黄晨晗亦是在80年代武侠电影的熏陶下长大的。他以装置艺术《幻乡：江湖（二）》的方式呈现他对武侠电影的反思——十米长的画布上描绘了不同打斗场景的截帧，每幅正面图象的背面即是其分裂出的负片。除武侠之外，爪哇古诗《Hana Caraka》亦是作品概念的一部分。传说这首以全字母句构成的四句诗创造了爪哇文字，而内容则讲述了两个武士一决死战两败俱亡的故事。

黄晨晗即将为这次展览表演的现场艺术与文字作品“江湖水土”便是借鉴了《Hana Caraka》。他的诗同样有四句——“江与湖/土与水/陆与水/河与史”(“Rivers and lakes / Tanah dan air / Land and water / Sungai sejarah”)，然而他将这四个句子随机重组成二十四个不同的组合，从而衍生出二十四首不同的诗。诗的每句都包含了地理特征和元素，包含了文化意义。黄晨晗录下他父亲朗读二十四首诗的录音，并请他手写诗词，以在表演时播放与抄写。届时黄晨晗将一边听录音一边在复写纸上抄写父亲的字迹，直到整面墙都写满为止。

“手描图案必然会失去原图的部分细节，但是也造就了新的可能性[...]这种做法呈现的是[...]一条跨越时空的线。描线这一动作到现在为止已成为我的石头寄寓系列和幻乡：江湖系列中的一部分，‘描’成了一种对事物、对武侠电影的一种沉思。武侠电影借历史与文化变迁所描绘的世界，就如同外地华侨对祖籍的回忆与幻想。”

— 黄晨晗，2018年2月8日

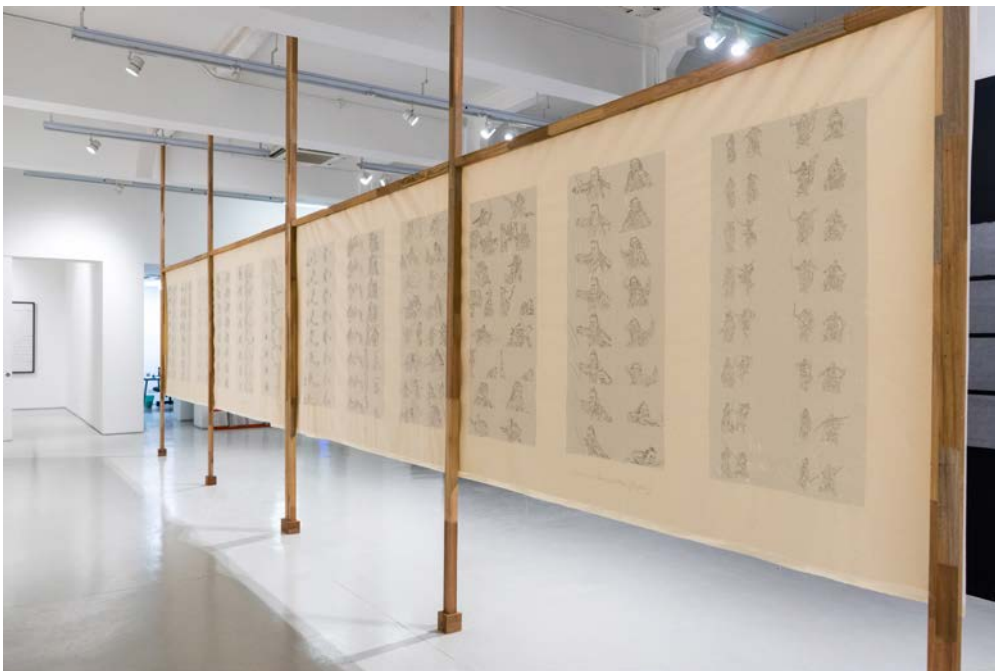
这次展览展现了黄晨晗作品里的两条主线，并揭示了他富有层次与过程感的绘画方式。对他来说，描、留印、书写等原始的表达方式虽是肢体上的动作，但更是一个抽象的旅程。在创作的过程中，他从历史、童年记忆、神话与传说中拈取材料，将它们重组并赋予新的概念与可能性。



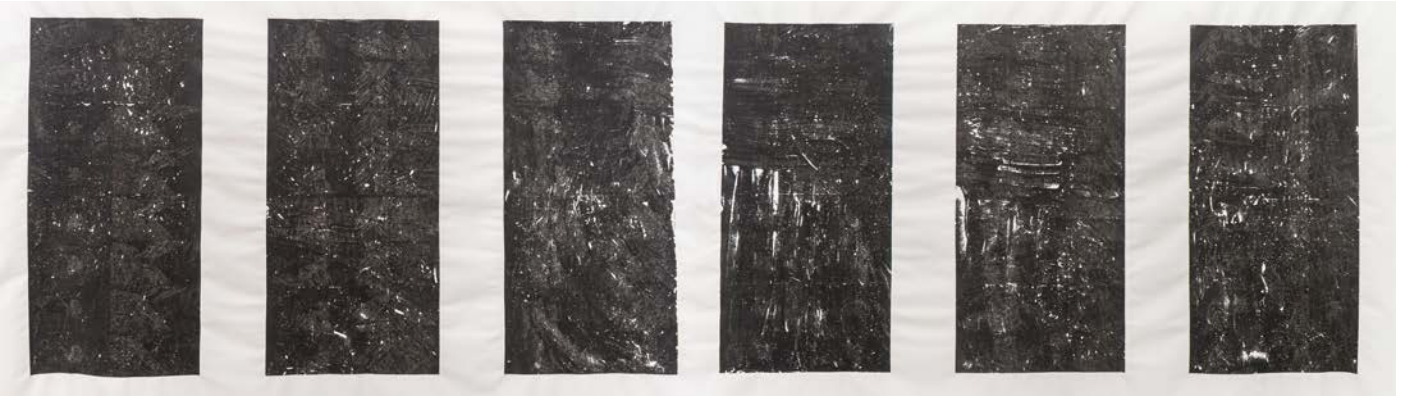
The first negative image and the first *wuxia* reference in Widjaja's practice, the drawing was made to activate a live art work. The artist drew from an iconic *wuxia* (a form of Chinese diasporic cinema that the artist grew up watching in the 1980s) film, the late 1960s Chinese film, 独臂刀 (The One-Armed Swordsman) about disconnections – missing arm, broken sword and a half-torn manual.

One and a half
2013
Graphite on paper, frame
Frame 91.5 × 200cm
OT_6371

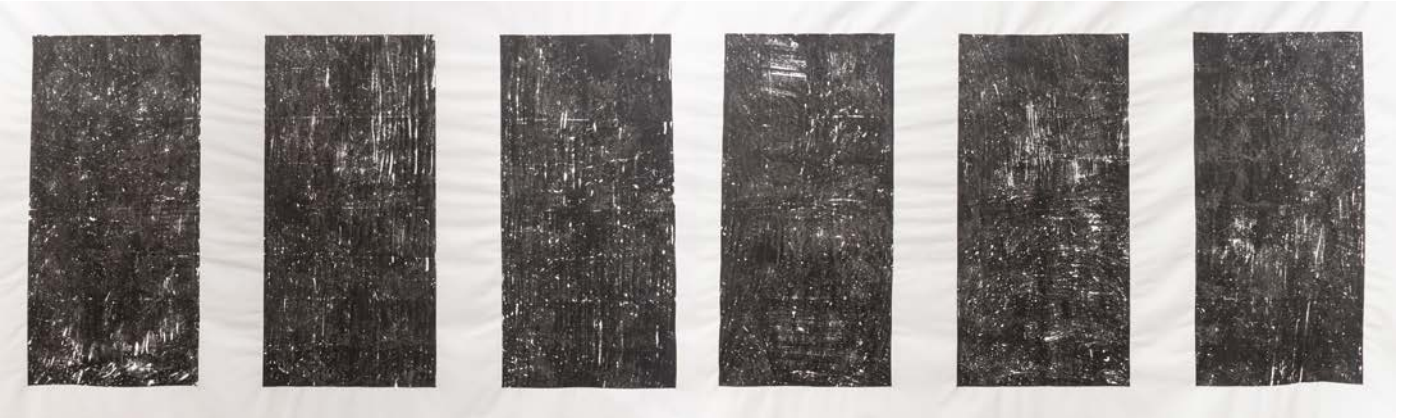
Imaginary homeland: kang ouw (二上), 2018
 Imaginary homeland: kang ouw (二下), 2018



Kang ouw, part of the artwork title, is Hokkien spelt in Dutch phonology. Spoken amongst Indonesian Chinese, it literally means “rivers and lakes” or *jianghu* in Mandarin, a reference to the psychological land in *wuxia*, and setting for endless cycles of love and revenge, good and evil. As with the codependent dichotomies inscribed into the laws of *kang ouw*, each side of the canvas carries a riven part of the image duality. Using transfer sheets, Widjaja continues his contemplation of the final fight in *Sword master*, the 2016 remake of *Death duel* (1977). The work is installed like a screen across the gallery. On one face are 12 black, shadow-like columns with faint images; and on the verso, fine-lined tracings of the duel, against different landscapes, in filmic time. While the work’s imagery is of swordsmen in an imaginary Chinese landscape, written into the inception of the work is the ancient Javanese poem *hana caraka*. The mythical origin of the Javanese script, the poem tells of two warriors who duelled till death. Consisting of four short lines, the poem is a perfect pangram of the Javanese alphabet as each letter appears once.



Imaginary homeland: kang ouw (二上)
2018
Wood, carbon and gel medium on canvas
160 × 500cm
OT_5253



Imaginary homeland: kang ouw (二下)
2018
Wood, carbon and gel medium on canvas
160 × 500cm
OT_7048



Details

Imaginary homeland: kang ouw (三), 2018
Imaginary homeland: kang ouw (四), 2018

The bifacial installation evokes a drawing split into its positive and negative; and the image's duality is illuminated. The drawing is composed of frame-by-frame major combat scenes from a 2016 remake of 三少爷的剑 (Death duel), a 1977 classic based on Gu Long's novel of the same name. Inserted into the drawing is transliteration of the first four lines of the novel, from Chinese to Javanese script *hana caraka*: 剑气纵横三万里。一剑光寒十九洲。残秋。木叶萧萧，夕阳满天。(The sword crisscrosses 30,000 *li*. The blade freezes 19 lands. Dying autumn. Weeping trees; dusking sky.)



Imaginary homeland: kang ouw (≡)
2018

Carbon transfer paper, carbon on Awagami Shiramine, light guide plate, light reflector, LED strip
and driver, wiring, acrylic and wood
126.6 × 64.5 × 5cm
OT_3022



Imaginary homeland: kang ouw (四)
2018

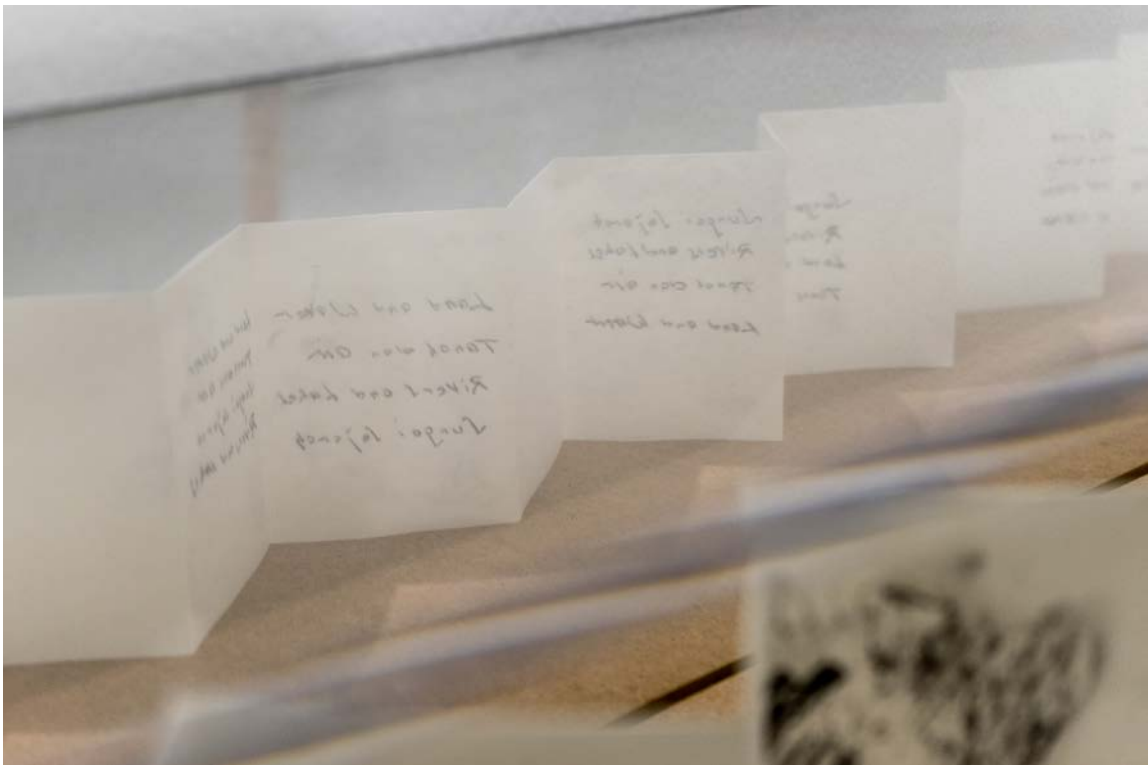
Carbon transfer paper, carbon on Awagami Shiramine, light guide plate, light reflector, LED strip
and driver, wiring, acrylic and wood

126.6 × 64.5 × 5cm

OT_8424

Stone telling: Tanah dan air (一上), 2018
Stone telling: Tanah dan air (一下), 2018

Widjaja traced his father's handwriting of the bilingual Rivers and lakes poems on one side of the accordion book, and on the verso, made stone-like marks. Notions of home, homeland and history, through the lenses of Chinese and Indonesian semantics, may be read into the geographical features and elements that make up the poems. In the installation, the text may appear asemic as it is seen as a reflection. Extending the idea of psychological territories, the stone-like markings were created without material stones.



Stone telling: Tanah dan air (一上)
2018

Graphite and gel medium on paper, accordion book
Open: 9.2 × 184 × 0.2cm | Close: 9.2 × 12.2 × 1.3cm
OT_3885



Stone telling: Tanah dan air (一下)
2018

Graphite and gel medium on paper, accordion book
Open: 9.2 × 184 × 0.2cm | Close: 9.2 × 12.2 × 1.3cm
OT_7193

Stone telling: Tanah dan air (二上), 2018

Stone telling: Tanah dan air (二下), 2018

Stone telling: Tanah dan air (三), 2018

Departing from his earlier works in the Stone telling series, Widjaja had made these marks resembling stone prints without using any actual stones. Having begun with the artist's desire to transpose into images a material of the earth, the project has evolved into making an image that suggests the existence of an object rather than taking an object to create an image. The technique involves the artist rubbing, pressing graphite transfer papers against the paper directly, and in the process, traces of his fingerprints will inevitably show up on the paper and become records of his actions.



Stone telling: Tanah dan air (二上)
2018

Graphite and gel medium on paper
Unframe 59.4 × 42cm | Frame 93 × 73cm
OT_3317

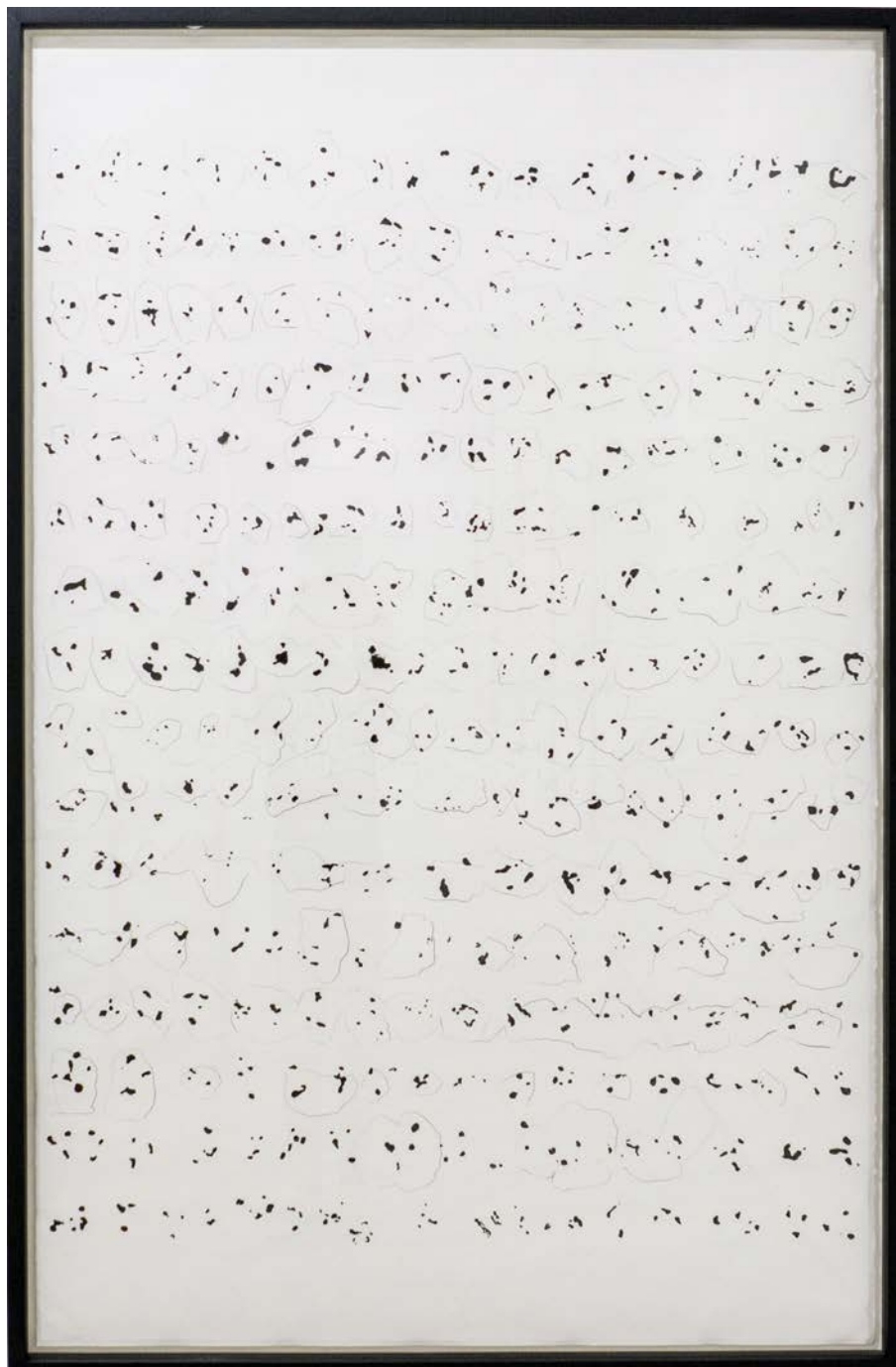


Stone telling: Tanah dan air (二下)
2018

Graphite and gel medium on paper
Unframe 59.4 × 42cm | Frame 93 × 73cm
OT_3458



Stone telling: Tanah dan air (三)
2018
Graphite and gel medium on paper
Unframe 100 × 70cm | Frame 102.8 × 73cm
OT_1279



Larangan is 'forbidden' in Malay, one of the multiple names given to Singapore's historic Fort Canning hill. The work was made using red stones distinct to the hill.

Stone telling: Larangan 1
2018

Ink, extender medium and graphite on Awagami Kozo paper
Unframe 97 × 150cm | Frame 103.5 × 156cm
OT_0766



The first work in the *Stone telling* series, an image of stones. Handling, inking, placing, outlining and removing the stones from Fort Canning Hill repeatedly, the artist entered into a process that involved the indeterminate and the intentional to make the work. An important part of the process was resting the inked stones on the paper, and allowing time to leave its marks.

Floating body of memories
2011

Ink, graphite and stone deposit on paper, frame
Frame 85 × 69cm
OT_0565

Caylus, 2014



Widjaja's use of the frottage technique to record the surfaces of the French medieval village, Caylus, particularly its stone walls, was described by himself as, "an automatic response to how I perceived the urban environment in Singapore from Caylus...The architecture (in Caylus) is defined by massive stone walls that have stood for centuries. I was compelled by their powerful physical presence, their unique surface textures, history and the sense of permanence - qualities that I find lacking in Singapore. Compared to the stone walls of Caylus, the buildings in Singapore felt paper thin, fragile and ephemeral."



Stone telling: Caylus 1
2014

Graphite, pigment and wallpaper paste on paper
Unframe 29.7 × 21cm | Frame 42 × 29cm

OT_1992



Stone telling: Caylus 2
2014

Graphite, pigment and wallpaper paste on paper
Unframe 29.7 × 21cm | Frame 42 × 29cm

OT_1429



Stone telling: Caylus 3
2014

Graphite, pigment and wallpaper paste on paper
Unframe 29.7 × 21cm | Frame 42 × 29cm
OT_5318



Stone telling: Caylus 4
2014

Graphite, pigment and wallpaper paste on paper
Unframe 29.7 × 21cm | Frame 42 × 29cm
OT_9791



Stone telling: Caylus 5
2014

Graphite, pigment and wallpaper paste on paper
Unframe 29.7 × 21cm | Frame 42 × 29cm

OT_2275



Stone telling: Caylus 6
2014

Graphite, pigment and wallpaper paste on paper
Unframe 29.7 × 21cm | Frame 42 × 29cm

OT_9526



Stone telling: Caylus 7
2014

Graphite, pigment and wallpaper paste on paper
Unframe 29.7 × 21cm | Frame 42 × 29cm

OT_1372



Stone telling: Caylus 8
2014

Graphite, pigment and wallpaper paste on paper
Unframe 29.7 × 21cm | Frame 42 × 29cm
OT_5690



Stone telling: Caylus 9
2014

Graphite, pigment and wallpaper paste on paper
Unframe 29.7 × 21cm | Frame 42 × 29cm
OT_7265



Stone telling: Caylus 10
2014

Graphite, pigment and wallpaper paste on paper
Unframe 29.7 × 21cm | Frame 42 × 29cm
OT_0672



Stone telling: Caylus 11
2014

Graphite, pigment and wallpaper paste on paper
Unframe 29.7 × 21cm | Frame 42 × 29cm
OT_8217



Stone telling: Caylus 12
2014

Graphite, pigment and wallpaper paste on paper
Unframe 29.7 × 21cm | Frame 42 × 29cm
OT_1766



Stone telling: Caylus 13
2014

Graphite, pigment and wallpaper paste on paper
Unframe 29.7 × 21cm | Frame 42 × 29cm
OT_5838



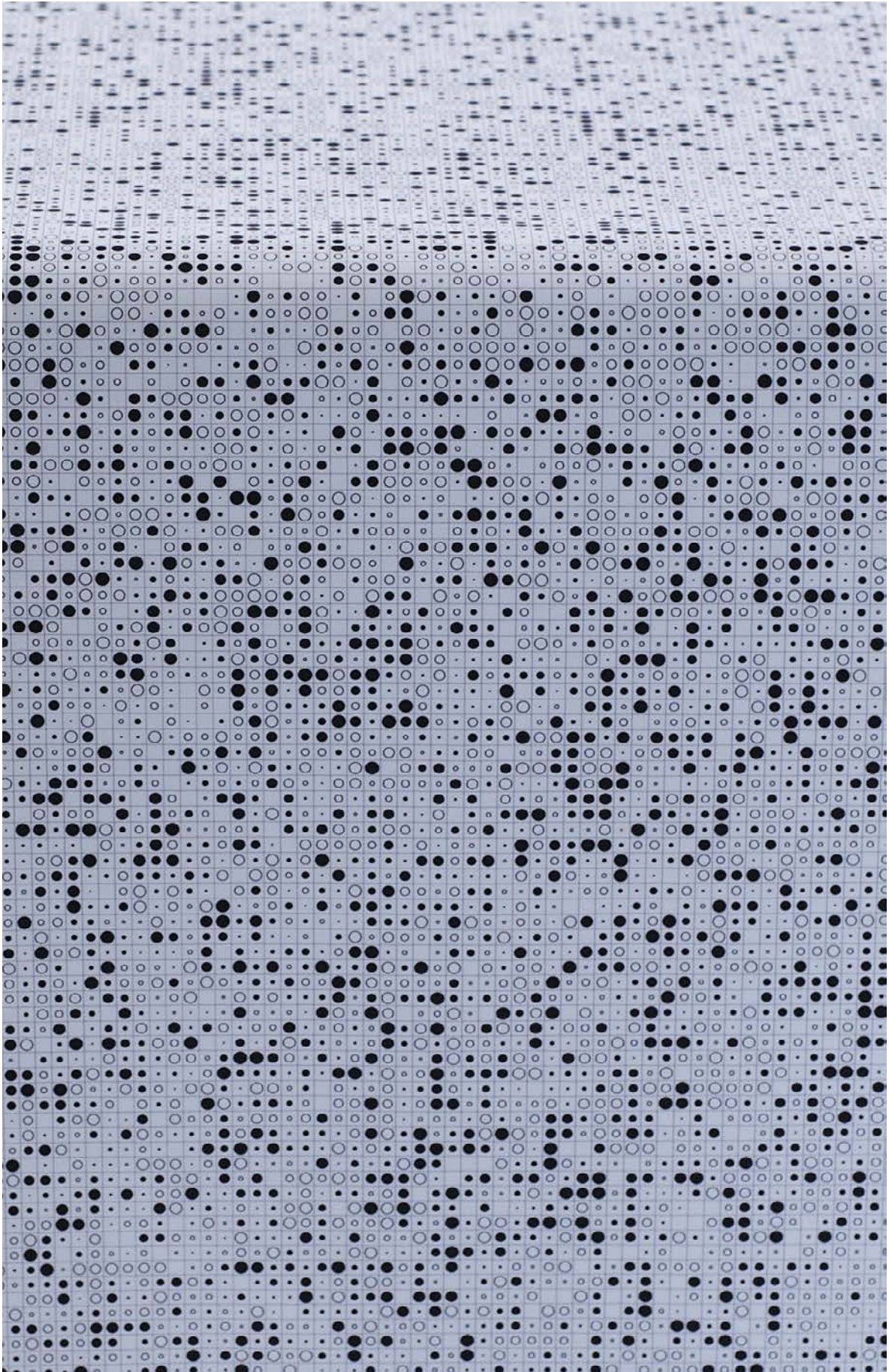
Stone telling: Caylus 14
2014

Graphite, pigment and wallpaper paste on paper
Unframe 29.7 × 21cm | Frame 42 × 29cm
OT_8004



He Zhi Chu references 河图 (river map), a Chinese prehistoric, mythical diagram of lines and dots symbolising the cosmos. The dots in the work are arranged randomly using computational algorithm, suggesting an encryption process. Operating between reading and sensing, coding and writing, *He Zhi Chu* emerged as a way to inscribe new formal and spatial meanings.

He Zhi Chu
2012
Archival print on Hahnehmuhle rice paper
61 × 652cm
Edition of 3 + 1AP
OT_5420



Details

About Artist

Boedi Widjaja (b. 1975, Solo City, Indonesia) lives and works in Singapore. Trained as an architect, he started his career in graphic design, and turned to art in his thirties. His works often connect diverse conceptual references through his own lived experience of migration, culture and aesthetics; and investigate concerns regarding diaspora, hybridity, travel and isolation. The techniques, materials and tools of drawing have become a defining element of his artistic practice. This is expressed through a broad range of media, from architectural installations to text and 'live art', with an emphasis on process and bodily engagement.

The artist's solo exhibitions include: "Black—Hut", Institute of Contemporary Art Singapore, Singapore (2016); "Path. 6, Unpacking my Library 。书城", Esplanade, Singapore (2014); and "Sungai, Sejarah 河流, 历史, 源", YRAC S-Base, Singapore (2012). He has also shown in numerous exhibitions internationally, including: "Asia Pacific Triennial 9", QAGOMA, Australia (2018); "MAP1: Waterways", Diaspora Pavilion, 57th Venice Biennale, Italy (2017); "Jerusalem Biennale: Watershed", Hamachtarot Museum, Israel (2017); "Yinchuan Biennale: For An Image, Faster than Light", Museum of Contemporary Art Yinchuan, China (2016); "From east to the Barbican", Barbican Centre, U.K. (2015); "ArtJog 8: Infinity In Flux", Taman Budaya Yogyakarta, Indonesia (2015); and "Bains Numériques #7", Enghien-les-Bains, France (2012). Recent accolades include: Top 10 Winner, FID Prize (2017); Finalist, Sovereign Asian Art Prize (2015); ArtReview Asia FutureGreats (2014); Grand Prize (Sound Arts; with David Letellier), Bains Numeriques, France (2012); and First Prize, Land Transport Authority Beauty World Station (2012).

关于艺术家

黄晨晗（1975年生于印尼梭罗，创作与生活于新加坡）毕业于建筑系，起初从事平面设计工作，三十岁之后步入艺坛。他的作品往往涉及多方面的概念，并结合自身的移民、文化、美学经历来探讨侨民、多重性、旅行、与孤独等主题。其艺术成果不但突显创作的过程性并具有强烈的概念感，且灵活地运用绘画、装置、声音与即场表演等多种媒体与艺术形式。

他的个展包括“黑一舍”，新加坡当代艺术学会，拉塞尔艺术学院，新加坡（2016）；“径。六，解我藏书。书城”，滨海艺术中心，新加坡（2014）；“Sungai, Sejarah 河流, 历史, 源”，黄河艺术中心新加坡分支，新加坡（2012）。他的作品也在海外多次展出，曾参与“第九届亚太当代艺术三年展”，现代美术馆,澳洲（2018）；“MAP1: Waterways”，侨民馆，第五十七届威尼斯双年展，意大利（2017）；“耶路撒冷双年展：分水岭”，地下组织囚犯博物馆，以色列（2017）；“银川双年展：图像，超光速”中国（2016）；“从东方到巴比肯”伦敦（2015）；“ArtJog 8: 无限流动”，印尼（2015）；“Bains Numériques #7”，昂冈莱班，法国（2012）等。黄晨晗近期入围与获奖项目有：FID 绘画大奖前十（2017）、Sovereign杰出亚洲艺术奖入围三十强（2015）、Prix Bains Numériques（与大卫·莱特利尔协作）总冠军，昂冈莱班，法国（2012）、新加坡陆路交通局滨海市区线艺术投稿选拔赛总冠军（2012）。

Artist CV

Boedi WIDJAJA

b. 1975 in Solo City, Indonesia; works and lives in Singapore

Education

2000 Bachelor of Architectural Studies (Hons), University of New South Wales, Sydney, Australia

Solo Exhibitions

- 2018 Imaginary homeland: kang ouw (一), I_S_L_A_N_D_S, Peninsula Shopping Centre, Singapore
- 2016 Black—Hut, Singapore Biennale Affiliate Project, Institute of Contemporary Arts Singapore, LASALLE College of the Arts
Imaginary homeland: 我是不是該安靜地走開, Objectifs Centre for Photography and Film, Singapore
- 2014 Drawing cage, The U Factory, Singapore
Path. 6, Unpacking my library。书城, Jendela (Visual Arts Space), Esplanade, Singapore
- 2012 Path. 1, The white city, The Substation, Singapore
Sungai, sejarah, 河流, 历史, 源, Yellow River Arts Centre Singapore Base, Singapore

Live Art Works

- 2018 Path. 9,)))))), State of Motion 2018: Sejarah-ku, Singapore
- 2017 Path. 8, Invisible cities。云海游, Diaspora Pavilion, Venice Biennale, Venice, Italy
- 2016 Imaginary homeland: 谢谢你的爱, Nottingham, United Kingdom
- 2015 Path. 7, New ground, The Barbican, London, United Kingdom
- 2013 One and a half, Wilkie Terrace, Singapore
Path. 3, The lode in my heart, Teban Gardens Road, Singapore
- 2012 Palimpsest (with David Letellier), Enghien-les-bains, France
Path. 2, Travelling Body (with Pranoto), YRAC S-base, Singapore

Selected Group Exhibitions

- 2018 Asia Pacific Triennial 9, Gallery of Modern Art, Brisbane, Australia
Imaginarium: Into the Space of Time, Singapore Art Museum, Singapore
- 2017 Stone telling. 從土, 黑也, Jerusalem Biennale, Jerusalem, Israel
Air mata air, Joined by the Crown, GeorgeTown Festival, Penang, Malaysia
- 2016 For an image, faster than light, Yinchuan Biennale 2016, Museum of Contemporary Art Yinchuan, China
- 2015 From east to the Barbican, Barbican Centre, London, United Kingdom
Infinity in flux: The unending loop that bonds the artist and the audience, ArtJog 8, Taman Budaya Yogyakarta (TBY), Indonesia
Potong ice-cream \$2, Latent Spaces booth, Art Stage Singapore, Marina Bay Sands, Singapore
Sovereign Asian Art Prize finalists' exhibition, SOHO189 Art Lane, Hong Kong
- 2014 DiverseCity, Singapore Art Museum, Singapore
A drawing show, Yeo Workshop, Singapore
Print lab, Grey Projects, Singapore
SeptFest 2014, The Substation, Singapore
- 2013 Masterpieces, National Museum of Singapore, Singapore
- 2012 DiverseCity 2012, Singapore Art Museum at 8Q, Singapore
31st UOB painting of the year, Singapore Art Museum, Singapore
- 2011 INSITU.ASIA, organised by Beautiful/Banal, National Geographic Store, Regent Street, London
INSITU Fort Canning Hill, organised by Beautiful/Banal, Salon Space@Festival Village, Singapore

Awards

- 2017 Top 10 Winner, FID Prize
- 2016 Finalist, Derwent Art Prize
- 2015 Finalist, The Sovereign Asian Art Prize
- 2012 First Prize, Bains Numeriques #7 (sound art; with David Letellier), Enghien-les-bains, France
First Prize, Land Transport Authority Downtown Line Art - Beauty World Station
Recipient, Open Call/Visual Art 2012, The Substation, Singapore
Highly Commended, 31st UOB Painting of the Year, Singapore
Finalist, Celeste Prize 2012

Residencies

- 2014 Artist-in-residence, DRAWinternational, Caylus, France (1-31 May)

艺术家简历

黄晨晗

b. 1975, 出生于印度尼西亚 梭罗, 工作和生活于新加坡

教育

2000 新南威尔士大学 (UNSW), 建筑学学士 (建筑), 悉尼, 澳大利亚

个展

- 2018 《幻乡：江湖（一）》，I_S_L_A_N_D_S, 新加坡半岛购物中心, 新加坡
- 2016 《黑一舍》，新加坡双年展附属项目, 新加坡当代艺术学会, 拉塞尔艺术学院, 新加坡
《幻乡：我是不是该安静地走开》，Objectifs摄影与影视中心, 新加坡
- 2014 《画凯奇》，The U Factory, 新加坡
《径。六，解我藏书。书城》，Jendela (视觉艺术空间), 滨海艺术中心, 新加坡
- 2012 《径。一，白城》，电力站, 新加坡
《Sungai, sejarah, 河流, 历史, 源》，黄河艺术中心新加坡分支, 新加坡

现场艺术

- 2018 《径。九,)))))》, State of Motion 2018: Sejarah-ku, 新加坡
- 2017 《径。八，隐城。云海游》，侨民馆, 第五十七届威尼斯双年展, 威尼斯, 意大利
- 2016 《幻乡：谢谢你的爱》，诺丁汉, 英国
- 2015 《径。七，新地》，伦敦巴比肯艺术中心, 英国
- 2013 《一个半》，威基台, 新加坡
《径。三，我心里的矿脉》，德曼花园路, 新加坡
- 2012 《重叠》（与大卫·莱特利尔协作），昂冈莱班, 法国
《径。二，旅身》（与黄乔年协作），黄河艺术中心新加坡分支, 新加坡

群展

- 2018 第九届亚太当代艺术三年展, 现代美术馆, 布里斯本, 澳洲
《体验互动艺术, 探索时空奇幻》, 新加坡美术馆, 新加坡
- 2017 《Stone telling. 從土, 黑也》，参与耶路撒冷双年展, 以色列
《Air mata air》，参与Joined By the Crown, 乔治镇艺术节, 檳城, 马来西亚
- 2016 《图像，超光速》（银川双年展2016），银川当代美术馆, 中国
- 2015 《从东方到巴比肯》，伦敦巴比肯艺术中心, 英国
《无限流动：艺术家与观众之间的永恒纽带》，ArtJog 8, Taman Budaya 艺术发展中心 (TBY), 印尼, 雅加达
《Potong冰棍\$2》，艺术登陆新加坡, 新加坡
《Sovereign杰出亚洲艺术奖入围展》，SOHO189 Art Lane, 香港
- 2014 《DiverseCity》，新加坡美术馆
《绘画展》，Yeo Workshop, 新加坡
《打印坊》，Grey Projects, 新加坡
《Septfest 2014》，电力站, 新加坡
- 2013 《大作》，国家博物馆, 新加坡
- 2012 《DiverseCity》，新加坡美术馆, 新加坡
《第三十一届大华银行全国绘画比赛得奖展览》，新加坡美术馆, 新加坡
- 2011 《原地·亚洲》，由美丽/平凡举办, 国家地理旗舰店, 伦敦, 英国
《原地·福康宁山》，由美丽/平凡举办, 新加坡

入围与获奖

- 2017 前十名, FID Prize 绘画大奖
- 2016 入围者, 德温特艺术奖
- 2015 入围者, Sovereign杰出亚洲艺术奖
- 2012 第一名（与大卫·莱特利尔协作），昂冈莱班, 法国
第一名, 陆路交通局滨海市区线艺术投稿选拔赛, 新加坡
特别嘉奖, 第三十一届大华银行全国绘画比赛, 新加坡
入围奖, Celeste Prize 2012

驻留

2014 五月1-31号 DRAWinternational, 凯吕, 法国

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