



# Art Jakarta 2022

Booth B7  
26 - 28 August

Elaine Roberto-Navas  
Sebastian Mary Tay  
Yeo Tze Yang

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**FOST**



# Artist Profile

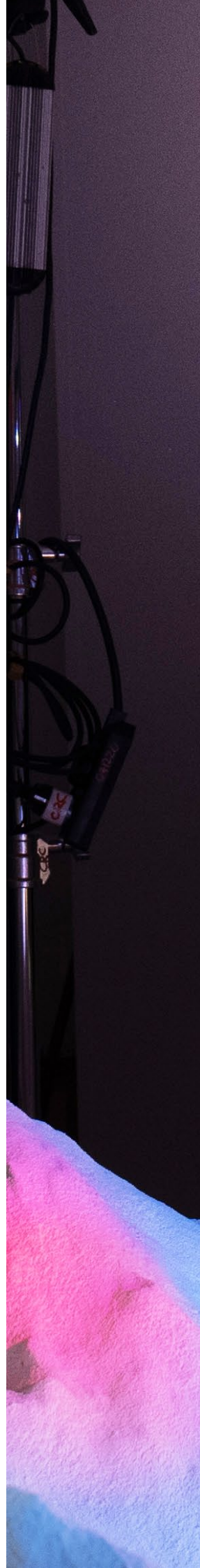
## Sebastian Mary Tay

**Sebastian Mary TAY** SSA (b. 1989, Singapore) is an interdisciplinary artist and educator who graduated from The Glasgow School of Art with Master of Research and Bachelor of Arts with Honours in Fine Art.

In recent years, Tay's works have been exhibited in the UK, Lithuania, Singapore, Malaysia, and China. Tay's works had been shown at The Royal Scottish Academy on multiple occasions; he also received the Royal Glasgow Institute prize and the Royal Scottish Academy Latimer Award. In 2020, Tay partook in Meta Open Arts residency programme, where he made a site-specific photographic print measuring twenty-five metres and across three walls. In 2021, he was involved in a collaborative project between Meta Open Arts and Messenger in the making, and subsequent launching, of a 360° augmented reality filter, titled *Seeking Starlight*.

Tay is currently an adjunct lecturer at Nanyang Academy of Fine Arts, LASALLE College of the Arts, and Nanyang Technological University. His research interests and teaching areas include art history, contextual studies, art theory, contemporary art practice, philosophy, critical theory, photography history, photography theory, photography practice, black and white darkroom photography, alternative processes.

Tay is an elected Professional Member of The Society of Scottish Artists. He is based between Singapore and Korea.









About *Aletheia*

by Sebastian Mary Tay



Sebastian's newest series of photographs, ***Aletheia***, named after the Greek goddess of truth. The term was used in Greek philosophy, and later reinterpreted by the German philosopher Martin Heidegger in the 20th century to mean elucidation in the ontological world. Each print features a cropped hyper-saturated mountain-scape, like a shape-shifting portal offering a glimpse into a fragment of the metaverse.





**Sebastian Mary Tay**

*Collapsing*

2022

Giclee print on Diasec mount

Edition of 7 + 1AP + 1EP

H50 x W50 cm



**Sebastian Mary Tay**

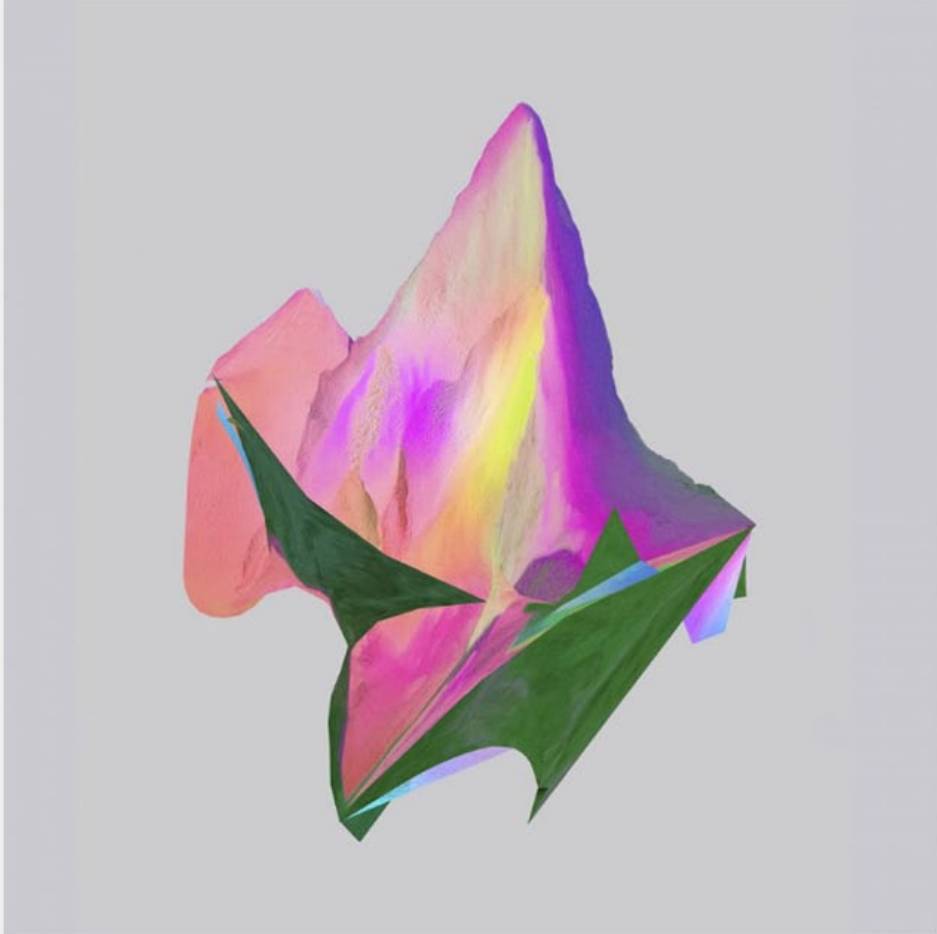
*Seeping*

2022

Giclee print on Diasec mount

Edition of 7 + 1AP + 1EP

H50 x W50 cm



**Sebastian Mary Tay**

*Warping*

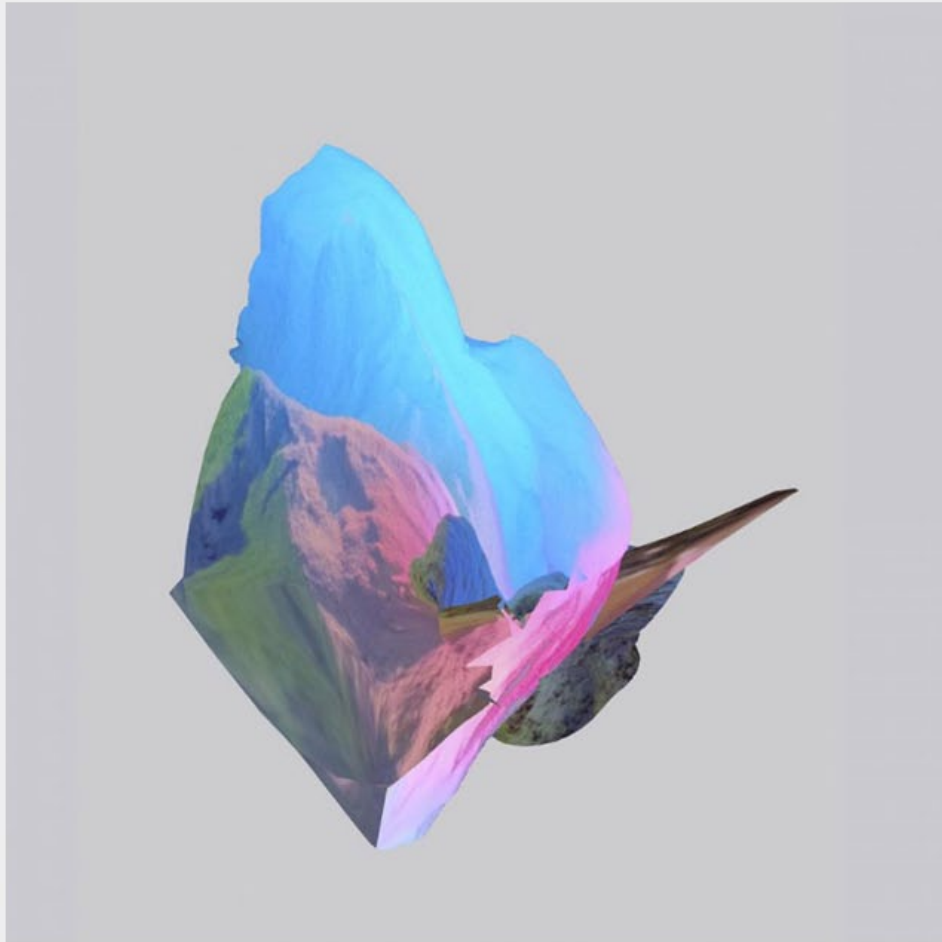
2022

Giclee print on Diasec mount

Edition of 7 + 1AP + 1EP

H50 x W50 cm





**Sebastian Mary Tay**

*Folding*

2022

Giclee print on Diasec mount

Edition of 7 + 1AP + 1EP

H50 x W50 cm





**Sebastian Mary Tay**

*Slipping*

2022

Giclee print on Diasec mount

Edition of 7 + 1AP + 1EP

H50 x W50 cm





# Artist Profile

## Elaine Roberto-Navas

**Elaine Roberto-Navas** (b.1964, The Philippines) is essentially a sensualist. As she paints, she caresses her subjects with such knowing affection, where the rivulets and creases of their weathered flesh are all the more made corporeal by her buttery impastoed strokes.

Stroking is, however, not a mere incidental verb here, when writing especially of painting, particularly of Elaine's works. Derived from the Old English word 'strican', meaning to pass over lightly or to smooth or to flatter, similarly Elaine 'flatters' her ruined and worn subjects with the 'regal' affectations of a thing or matter that is so possessed of a life, affirming their very existence in the world, their matterhood and materiality vivified further, in their worn states, their physical bruising, their much use and weathering. This is much evident on her series of chairs taken after Michael Wolf's photographs where the chairs, mostly contrived from found pieces of wire, foam, cloth, bricks or refurbished again from the discards of Shanghai's aggressively bustling new commercial economy, are seemingly dented with the leaden anatomies of its sitters. They cease to become mere objects of curiosity for its very form, but curiosities in their speculated personal histories/biographies.

Elaine's feel for surface seems undifferentiated from the puckered skin of hanging fowls and wilted salad greens from their electric vibrancy, yet viewed up close, they tend to defocus on what's depicted but see instead exuberance, the delight of its making — manic, intense, matter made oleic flesh, its matter - of fact, meatness swimming in a black roux void. It's gut-feel painting that eats at our very notion of mortality.

Elaine is a Fine Arts graduate of the University of the Philippines and also a Psychology major from the Ateneo de Manila University. She won the *Juror's Choice Award* at the Art Association of the Philippines in 1994 and received Honorable Mention in the *Philip Morris Philippine Art Awards* in 1995 & *Singapore Art Awards* in 2002 & 2004. She exhibits frequently in Manila and Singapore.

*Text courtesy of Lena Cobangbang*





About *Grocery Paintings*  
by Elaine Roberto-Navas





Flanking Tay's abstracted landscapes are paintings by Elaine and Tze Yang, firmly rooted in everyday reality. Elaine's three paintings are part of her larger series *Grocery*, each showing an ingredient, common in any Asian kitchen. Here, the paintings are of a different type of poultry, raw and unadorned; a sense of honesty permeates. It is also perhaps a poignant foretelling of the current global food crisis.



**Elaine Roberto-Navas**

*Grocery Painting I*

2003

Oil on canvas

H91.4 x W76.2 cm (artwork)





elain  
y. th. 1907









**Elaine Roberto-Navas**

*Grocery Painting II*

2003

Oil on canvas

H91.4 x W76.2 cm (artwork)



**Elaine Roberto-Navas**

*Grocery Painting III*

2005

Oil on canvas

H91.4 x W76.2 cm (artwork)











# Artist Profile

## Yeo Tze Yang

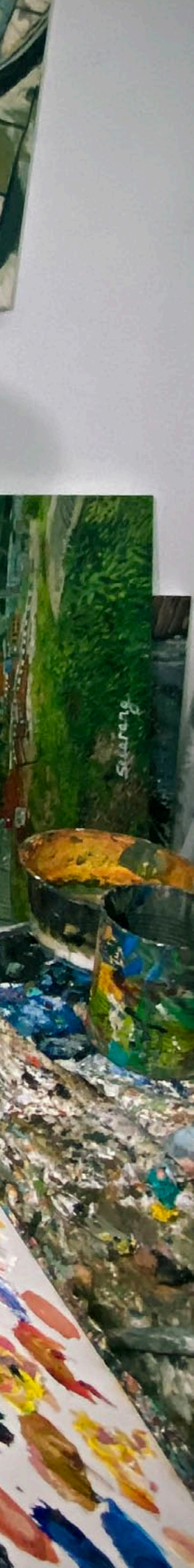
**Yeo Tze Yang** (b. 1994; Singapore) is a visual artist with a primary focus on representational painting. He was conferred the *Silver Award*, UOB Painting of the Year in 2016. He graduated from the National University of Singapore in Southeast Asian Studies in 2019.

Tze Yang makes art about the human experience through depictions of the unnoticed; observing people, places and objects in his immediate surroundings. A self-taught painter, he allows his ideas to emerge self-reflexively with the focus on “getting the work done” first.

As a painter of daily life, Tze Yang takes his cues from art movements like Realism in painting, film, photography and literature. The artist sees his practice as an opportunity to explore, question and toy with the orthodoxies and expectations of him as a figurative painter.

Painting is the trunk of the tree that is Tze Yang’s artistic practice, from which he branches into non-painting mediums such as electronic media and writing. The result of such a process is an accumulation of images, thoughts, emotions, stories and memories that in turn become allegories of both the artist’s life and the stories that his audiences weave into his works.

Tze Yang’s works have been exhibited extensively in Singapore, including The Substation, the National University of Singapore, Nanyang Academy of Fine Arts, and has shown regionally. His works are part of the National University of Singapore collection and the UOB collection as well as private collections in Singapore, Malaysia, the Philippines, Australia, Switzerland, Denmark, Italy, the United Kingdom, and the United States.





About

Works by Yeo Tze Yang





A similar sense of truth-telling is reflected in Tze Yang's paintings of abandoned shopfronts, found in any fast-paced Southeast Asian city, growing upon itself (*Smashed Glass Door* and *Welcome (Salah Guna Kuasa) (The Abuse of Power)*). He meticulously recreates the graffiti that had been casually scrawled and sprayed. His singular painting of a pair of jeans sprawled on the road, is titled humorously *Seluar Joget (Dancing Pants)*.







**Yeo Tze Yang**

*Smashed Glass Door*

2018

Oil on canvas

H150 x W200 cm



翁毓麟冷氣有限公司



maha lagi?

Handwritten white graffiti on the left side of the door, including the word "MAD" and other scribbles.

Handwritten white graffiti at the bottom left of the door, including the word "SUP" and "2 NAMES".







**Yeo Tze Yang**

*Seluar Joget (Dancing Pants)*

2019

Oil on canvas

H62 x W122 cm







COME

SALAH  
GUNA  
KUASA  
2019







**Yeo Tze Yang**

*Welcome (Salah Guna Kuasa) (The Abuse of Power)*

2019

Oil on canvas

H135 x W180 cm



# Contact us

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