

Date  
Release

15 December 2022  
Immediate

## Press Release

### FOST Gallery | ART SG 2023

Kray Chen | John Clang | Phi Phi Oanh | Donna Ong | Bernardo Pacquing | Luis Antonio Santos | Wyn-Lyn Tan | Ian Woo | Yeo Tze Yang



Yeo Tze Yang, *The River*, 2022, Oil, sand and paper on canvas, H180 x W230 cm

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#### Exhibition Venue

ART SG  
Marina Bay Sands Expo & Convention Centre, Basement 2  
10 Bayfront Avenue, Singapore 018956  
Booth BE06

#### Exhibition Period

VIP Preview: Wednesday, 11 January 2023, 2 – 5 pm (by invitation only)  
Vernissage: Wednesday, 11 January 2023, 5 – 9 pm (by invitation only)

Public Days: 12 – 15 January 2023

#### About the Presentation

FOST Gallery is delighted to present a selection of works in two thematic presentations from its stable of artists working in the region. The first presentation brings together paintings, photography, sculptures and mixed media works which feature different aspects of life in Southeast Asia by Kray Chen, John Clang, Phi Phi Oanh, Donna Ong, and Yeo Tze Yang. The second presentation focuses sharply on contemporary abstract paintings from Luis Antonio Santos, Bernardo Pacquing, Wyn-Lyn Tan, and Ian Woo. The highlights include new works specially commissioned for our presentation, such as Luis Antonio Santos' monochromatic, dimensional paintings of draperies, and Yeo Tze Yang's painting of the river, Sungai Kerayong, in the middle of an urban sprawl.

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/Gallery  
/Education  
/Advisory



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**About the Artists**

**Kray CHEN** (b. 1987, Singapore) completed his MA in Fine Arts from LASALLE College of the Arts, Singapore (in partnership with Goldsmith's College of Art). Chen's practice largely deals with the lived experience and body politics, reflecting on the body and the Self within the economical machine, observing the fissures and ruptures of the psyche arising from the parallel quests to progress and to conserve.

His solo exhibitions include *Hot Temple*, FOST Gallery, Singapore (2020), *5 Rehearsals of a Wedding*, Objectifs Chapel Gallery, Singapore (2018), *It's a Set Situation*, Grey Projects, Singapore (2016), *1-Prize*, The Institute of Contemporary Art Singapore (2013). Group shows include the *Singapore Biennale* (2019), the inaugural *Bangkok Art Biennale* (2018), *China Remixed Initiative*, Indiana University Bloomington, USA (2017), *The Pleasure of Improbable Placements*, La Casa De Cultura Des Bernardes, Spain (2014), *Paradis Sans Promesse*, FRAC Des Pays De La Loire, France (2015).

Chen has participated in the NTU Centre for Contemporary Art Residency (2016) in Singapore, the FRAC Des Pays De La Loire residency in Nantes, France (2015), and the Hangar residency in Barcelona, Spain (2014). In 2017, he won the *Young Artist Award*, conferred by the National Arts Council, Singapore, to encourage the development of young artistic talents in Singapore. It is Singapore's highest award for young art practitioners, aged 35 years and below in the year of the award, whose artistic achievements and commitment have distinguished them among their peers.

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The practice of Singaporean visual artist **John CLANG** (b. 1973, Singapore) often straddles dual realities of global cities, unfettered by confines of time and geography. A double-sight navigator of a world in constant flux, he absorbs seemingly mundane and banal external stimuli and conveys his internal observations and ruminations through the mediums of photography and film.

He has participated in numerous group exhibitions including Singapore Art Museum (2009), National Museum of Singapore (2010), CCC Strozziina, Florence (2014), Sundaram Tagore Gallery, New York (2014), Pera Müzesi, Turkey (2018), ArtScience Museum, Singapore (2020), Deichtorhallen Hamburg, Germany (2021) and Gajah Gallery, Singapore (2021). In 2010, he garnered the *Designer of the Year* award at the President's Design Award, and remains the first and only photographer to receive this distinguished accolade.

In 2015, Clang earned his Master of Arts Fine Arts from LASALLE College of the Arts in partnership with Goldsmiths, University of London. In 2017, he made his first foray into film with *Their Remaining Journey*, which premiered at the 2018 International Film Festival Rotterdam (IFFR) and garnered a nomination for the festival's *Bright Future Award*. He released his second feature, *A Love Unknown*, in 2020, and most recently his third film *Absent Smile*, in a world premiere at the Singapore International Film Festival in 2022.

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**Phi Phi OANH** (b. 1979, Houston; USA, Lives and works in Da Nang, Vietnam) is a Vietnamese-American artist who constructs pictorial installations of evocative meditative spaces, through her exploration of the technical and conceptual possibilities of Vietnamese lacquer. Drawing from the hybrid nature of her personal history, she reconfigures culturally specific signs and symbols to create familiar yet unusual and distinctive experiential places.

She has exhibited internationally in Australia, China, Japan, the Philippines, Singapore, the United States and Vietnam. She has shown in solo shows at L'Espace, Alliance Francaise in Hanoi, Artcore in Los Angeles, Art League in Houston as well as El Palacio Nacional de la Cultura in Managua, Nicaragua. Some of her notable exhibitions in Singapore include her monumental installation *Specula* in the Singapore Biennale (2013), *Pro Se*, at the National Gallery for the exhibition *Radiant Material: A Dialogue in Vietnamese Lacquer Painting* (2017) and most recently *Palimpsest* in the exhibition *Trees of Life-Knowledge in Material* at the NTU Centre for Contemporary Art (2018). She will be included in the *10th Asia Pacific Triennial of Contemporary Art* in December 2021. She received her M.A. in Art and Research from the Universidad de Madrid Complutense in Spain and her BFA from Parsons School of Design in New York. She currently works and lives in Da Nang, Vietnam.

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**Donna ONG** (b. 1978, Singapore) is an installation artist from Singapore, best known for her evocative and thought-provoking environments made from furniture, found objects and original artwork. She has exhibited at the inaugural Singapore Biennale (2007), Jakarta Biennale (2009), Kwandu Biennale (2008), 2<sup>nd</sup> Moscow Biennale (2007), Moscow Biennale of Young Art (2014), Thailand Biennale (2018) and the Children's Biennale at the National Gallery Singapore (2019).

Her installations have appeared in museums and institutions worldwide, such as the Singapore Art Museum, National Museum of Singapore, Hara Museum (Japan) and the Djanogly Art Gallery in Nottingham University (UK). In 2009, she received the Singapore National Arts Council Young Artist Award. In the same year, she also won the People's Choice award for the President's Young Talent Competition. While pursuing her Bachelor's degrees in Fine Art and Architecture at Goldsmith's College (UK) and University College London (UCL) respectively, she was conferred several awards and prizes such as UCL's Singapore Undergraduate Scholarship, the Shell-NAC Undergraduate Scholarship and the Architectural Theory Prize. She completed a Masters degree in Fine Art at LASALLE College (Singapore) in 2012 where she graduated at the top of her cohort.

She has participated in several prestigious art residencies such as Arts Initiative Tokyo (Japan), Koganecho Bazaar (Yokohama, Japan), Singapore Tyler Print Institute (Singapore), Kunstlerhaus Bethanien (Berlin, Germany) and Krinzinger Projekte (Vienna, Austria). In 2018, she presented a major new work *My forest is not your garden* (2016-2018), in collaboration with Singapore-based artist Robert Zhao Renhui for the 9<sup>th</sup> Asia Pacific Triennial of Contemporary Art (Australia).

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**Bernardo PACQUING** (b. 1967, Tarlac, Philippines) continues to approach the expressive potential of abstraction in painting and sculpture through the use of disparate found objects that confront and disrupt perceptions of aesthetic representation, form, and value. By focusing on the organic shapes of visual reality, his work displaces notions of indisputable forms and opens possibilities for coexisting affirmations and denials.

Pacquing was born in Tarlac, Pampanga in 1967. He graduated from the University of the Philippines College of Fine Arts in 1989 and was twice awarded the Grand Prize for the Art Association of the Philippines Open Art Competition (Painting, Non-Representation) in 1992 and 1999. He is also a recipient of the Cultural Center of the Philippines Thirteen Artists Award in 2000, an award given to exemplary artists in the field of contemporary visual art. Pacquing received a Freeman Fellowship Grant for a residency at the Vermont Studio Center in the United States. He lives and works in Parañaque City.

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**Luis Antonio SANTOS** (b. 1985, Quezon City, Philippines) lives and works in Quezon City as a visual artist working primarily with painting and photography. His practice revolves around the tension between contradictions and engages with themes relating to identity using time, space, and memory as points of departure. Oil painting, screenprinting, and digital manipulated photography as aesthetic strategies are often employed along with the use of everyday utilitarian materials as subject matter to examine these ideas. He has been exhibiting since 2010 with solo shows at West Gallery, Silverlens Gallery, Blanc Gallery, Finale Art File, MO\_Space, and most recently, the Drawing Room. He has also been included in several group exhibitions in Manila, Singapore, Hong Kong, and Malaysia. He has been shortlisted for the *Ateneo Art Awards* twice (2014, 2015) and has been nominated for the *Signature Art Prize*, Singapore Art Museum (2018).

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**Wyn-Lyn TAN's** (b. 1974, Singapore) artistic practice is grounded in painting, and is driven by a visual language shaped through rhythm and intuition. Trained in traditional Chinese ink painting and Western painting, her work has developed a contemporary visual vocabulary that often straddles between East and West. She considers the journey and an immersive experience of a place as a medium, and much of her work has been based on travels to unfamiliar and distant landscapes in the Northern Hemisphere, in a desire to chase the ephemeral. Her affinity with the North ties in with her Chinese sensibilities, as she finds a resonance in the vastness seen in the North, with the elusive concept of emptiness in Chinese landscape paintings. She is also interested in the nature of spaces, both metaphysical and physical, and their evocative power. In recent years, her explorations of form, space, light and perception have led to works that question the dichotomy between the two- and three-dimensional.

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Her abstract paintings, while contemporary in style, seek inspiration from traditional *shanshui hua* (山水画) landscape paintings. Her paintings hover between nature and abstraction, occasionally slipping into the reminiscence of a Chinese landscape. Beginning with a sum of random mark-making, she works towards a place where things no longer feel arbitrary and the work takes over. What begins as a first mark can eventually be obliterated and washed over with a journey of marks that suggest a constant dialogue between artist and canvas. An extensive use of water in her painting process, also often result in works that recall the alchemy of ink on rice paper.

Wyn-Lyn has been the recipient of the Kunstnerstipend scholarship (2017) and Statens utstillingsstipend grant (2017), the National Arts Council (NAC) Capability Development Grant (2013), NAC Arts Professional Development Grant in Visual Arts (2011) and Emerging Artist Grant (2003). She has been awarded artist residences with Herhusid Artist Residency, Iceland (2013), and Fiskars Artist Residency, Finland (2007). In 2011, she was one of two Singaporeans to ever take up the The Arctic Circle Residency. Her works can be found in the permanent collection of the Singapore Art Museum, and have been exhibited in Singapore, New York, Norway, Finland, Iceland, and China, including the Inside-Out Art Museum, Beijing.

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**Ian WOO** (b. 1967, Singapore) is an artist influenced by forms of modernism, perceptual abstraction and the sound structures of music improvisation. His paintings, painted objects and drawings are characterised by a sense of gravitational and representational change. Each work often bears signs in which the function of image is seen as a diagrammatic guide towards consciousness. His use of frames, axis and invisible grids as starting points to build upon his work has led to the development of his 'compartments and systems' approach to understanding a painted space as activated time.

Woo's work is in the collection of major collection of major institutions such as ABN AMRO, Singapore Art Museum, The Istana Singapore, National Gallery Singapore, Suzhou Center, UBS and the Mint Museum of Craft & Design, USA. His paintings are featured in the publication *Art Cities of the Future: 21st Century Avant-Gardes*, a publication by Phaidon in 2013. Since 2016, he has been part of *Impermanent Durations: On Painting and Time*, an artist collaborative with Beth Harland, David Thomas and Laura Lisbon.

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**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.

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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.

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**Selected Images**


Kray CHEN  
*Between the Chair and the Butt #1*  
*(Stack of 6 in Candy Red)*  
 2020  
 Plastic chairs and automotive paint  
 H80.5 x W45 x D49 cm (stacked)



John CLANG  
*The Mobile Park 10*  
 2023  
 Fine art archival print  
 Edition of 3 + 1 Artist's Proof  
 H67.7 x W101.6 cm



Phi Phi OANH  
*Obelus 4*  
 2017  
 Vietnamese natural lacquer (son ta) on  
 steel  
 H12.5 x W22 x D6.5 cm



Donna ONG  
*Tropical Shades (III): Rainforest Narratives*  
*form the National Geographic 1970 - 1979*  
 2022  
 UV printed rubber magnets on powder  
 coated steel  
 H209.4 x W89.4 cm (detail)



Luis Antonio SANTOS  
*Untitled*  
 2022  
 Oil on canvas  
 H152.4 x W121.9 cm



Ian WOO  
*An island in Monet*  
 2020  
 Acrylic on linen  
 H200 x W180 cm