

Date 10 March 2023
Release Immediate

Press Release

FOST Gallery | Art Basel Hong Kong 2023

John Clang | Phi Phi Oanh | Donna Ong | Grace Tan | Ian Woo | Yeo Tze Yang



John CLANG, *Sans the Face 145*, 2020, Fine art archival print,
H17.8 x W26.7 cm (Edition of 6 + 1 Artist's Proof)
H67.7 x W101.6 cm (Edition of 3 + 1 Artist's Proof)

Exhibition Venue

Art Basel Hong Kong
Hong Kong Convention & Exhibition Centre
1 Harbour Road, Wan Chai, Hong Kong, China
Booth 3C09

Exhibition Period

VIP Preview: Tuesday, 21 March 2023, 12 – 8 pm (by invitation only)
Vernissage: Wednesday, 22 March 2023, 5 – 9 pm (by invitation only)
Public Days: 23 – 25 March 2023

About the Presentation

FOST Gallery is delighted to feature artworks by a selection of leading contemporary artists it represents: **John Clang, Phi Phi Oanh, Donna Ong, Grace Tan, Ian Woo, and Yeo Tze Yang**. The presentation aims to give an insight into the diversity of artistic practices in Southeast Asia. The artworks will include traditional media like photography, painting and showcase the use of more unusual materials in the sculptural works, with a selection of artworks made especially for the fair.

New York-based photographer **John Clang** will show photographs from his ongoing series *Sans the Face*. Inspired by a Post-it sticker slapped over the lens of his laptop's web camera as a make-shift cover, the artist re-appropriates the stationery as a symbol of playful obliteration, calling to mind the pixelated mosaic obliterating visages of people or gestures deemed inappropriate. Turning the gaze of the web camera onto itself, he invited anonymous strangers encountered spontaneously on the streets to select an oversized post-it of their preferred colour and pose for a portrait with it obscuring their faces.

FOST Private Limited
1 Lock Road
#01-02, Gillman Barracks
Singapore 108932

Telephone 65 6694 3080
E-mail info@fostgallery.com
Website www.fostgallery.com

/Gallery
/Education
/Advisory



Defying identification, these individuals transmute into partial blank slates wherein infinite alternative personas proliferate, liberating them momentarily from the milieus they were ensconced within. Through consistent, systemic documentation, a typology of anonymity gradually emerges, akin to a protest against the voluminous surveillance footage gathered to analyse and prescribe human behaviour, without our agency and against our interests.

Ian Woo is an artist working in the language of abstraction. Influenced by modernism, perceptual abstraction and the sound structures of music improvisation, his work is characterized by a sense of gravitational and representational change. He often uses the term 'picture making' when describing his position and approach, maintaining the discipline and evolution of painting as a vehicle for pictorial reflectivity. Woo will be showing a new painting at the fair.

Yeo Tze Yang whose painting often depict scenes in daily life, will be representing a monumental diptych in oil, *7:23PM*. It portrays a quiet moment of transition between 6:30pm to 7:30pm, when dusk falls on the city of Singapore - the hours when most people head back home after work. Yeo reflects on how the shifting light of day changes our perceptions of time and space. It calls for a hope and longing for another night of presence - though time is passing by without reservations; at each moment, the present is transforming into the past, and is followed by the unpredictable future.

To illustrate the exploration of materiality, we will showcase works by installation artist Donna Ong, sculptor Grace Tan, and artist **Phi Phi Oanh** who will present Vietnamese lacquer paintings from her 2019 series, *Vivarium*.

In her continuing research exploring the often problematic images of the tropical forest produced by the travel industry, from exotic 17th century lithographs to the seductive glossy photographs found within travel brochures and Instagram, multi-disciplinary artist **Donna Ong** will present new collages from her series *Chromatic Gradations*, meticulously hand-cut from prints of Henri Rousseau's jungle paintings; inviting us to question existing depictions and narratives of the tropical forest and to imagine alternative representations.

Grace Tan will present a five-tiered wall-mounted light installation, *Diversity and Variation*, an extension of her earlier work that was commissioned for the Asian Civilisations Museum where Tan examined the concepts of order and progression and the blurring between the natural and artifice in the context of colonial botanical science. In the case of this work, the banal, mould-made tag pins and cable ties are transformed into individual unique objects. When organized into a collection, these discrete entities come together to form relationships with one another that lead to the creation of a new autonomous "cosmos".

About the Artists

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. Clang lives and works in New York and Singapore.

Phi Phi Oanh 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 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 her installation *Palimpsest* in the exhibition *Trees of Life-Knowledge in Material* at the NTU Centre for Contemporary Art (2018). She has been 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.

Donna ONG (b. 1978, Singapore) is an installation artist 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- 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- Asia Pacific Triennial of Contemporary Art (Australia). Ong lives and works in Singapore.

Grace TAN (b. 1979, Malaysia) began her practice in 2003 under the *kwodrent* series. Influenced by geometry, her works are distinguished by an intrinsic tactile nuance that heightens the matter and form. Tan's new body of works presents various systems of arrangement, exploring the intrinsic relationship between the displayed objects and the display structures.

Tan has been commissioned by the Singapore Art Museum, The Esplanade and the Land Transport Authority of Singapore. She has also represented Singapore at Singapore Biennale 2013, Fukutake House/Setouchi Triennale 2013 (in collaboration with The Substation), Aichi World Expo 2005, Venice Architecture Biennale 2008, London Design Week 2006 and State of Design Melbourne 2008-2010. In 2012, Tan was awarded the distinguished President's Design Award for *Building as a Body* and in 2013, she was conferred the Young Artist Award and nominated for the President's Young Talents Award. Tan lives and works in Singapore.

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.

YEO Tze Yang (b. 1994; Singapore) is a visual artist with a primary focus on representational painting. He makes art about the human experience through depictions of the unnoticed; observing people, places and objects in his immediate surroundings. A self-taught painter of daily life, Yeo takes his cues from art movements like Realism in painting, film, photography and literature.

He was conferred the Silver Award at the UOB Painting of the Year 2016 and graduated from the National University of Singapore in Southeast Asian Studies in 2019. He lives and works in Singapore.

Selected Images


John Clang
Sans the Face 13
 2020
 Fine art archival print
 H17.8 x W26.7 cm (Ed of 6 + 1 AP)
 H67.7 x W101.6 cm (Ed of 3 + 1 AP)



Donna Ong
Chromatic Gradations: Scouts Attacked by a Tiger (Henri Rousseau)
 2023
 Archival ink on acid-free cotton rag paper
 (hand-cut)
 H50.8 x W66.6 x D3.5 cm (frame)



Grace Tan
Diversity and Variation
 2020
 Wall-mounted stainless steel and acrylic structure with LED light and objects made from polyamide and polypropylene tag pins and nickel-plated brass tubes
 H81 x W132 x D8.5 cm



Phi Phi Oanh
Vivarium 5
 2019
 Son ta (Vietnamese natural lacquer) with gold, silver, aluminium metals and stone pigments on wood
 H25.5 x W40 x D1 cm (artwork)
 H27 x W42 x D4 cm (frame)



Ian Woo
Egyptian dance (After Bridget Riley)
 2023
 Acrylic on canvas
 H160 x W155 cm



Yeo Tze Yang
7:23PM
 2020
 Oil on canvas
 H164 x W412.5 cm