

Art Basel Hong Kong

Booth 3C09

21 - 25 MARCH 2023

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



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, Yeo Tze Yang,** and **Ian Woo.**

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.

JOHN CLANG

ARTIST'S STATEMENT

Throughout history, the ability to see as far as the eye desires is deemed a mystical power accorded to divinity. In today's dominant network culture, digital surveillance has progressively supplanted optical vision. Its pathological omnipresence of decrypting, filtering and pattern recognition, has ensnared humanity in a complex web of the watcher or the watched, where both co-exist in uneasy complicity. One such device which has permeated daily life is the ubiquitous web camera, a lifeline to connection and intimacy for many during moments of isolation in the recent Covid-19 pandemic, but also a possible encroachment to personal privacy and confidentiality.

Inspired by a post-it sticker slapped over the lens of his laptop's web camera as a makeshift cover, the artist re-appropriates the stationery as a symbol of playful obliteration, calling to mind the pixilated 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.

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. Has the camera, and by extension photography, not only extended the human eye prosthetically but subsumed our capacity for being human? Have we truly come as far as we can see?

SANS THE FACE SERIES
2019 - ONGOING





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 Strozzi, 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.

JOHN CLANG
ARTIST BIO

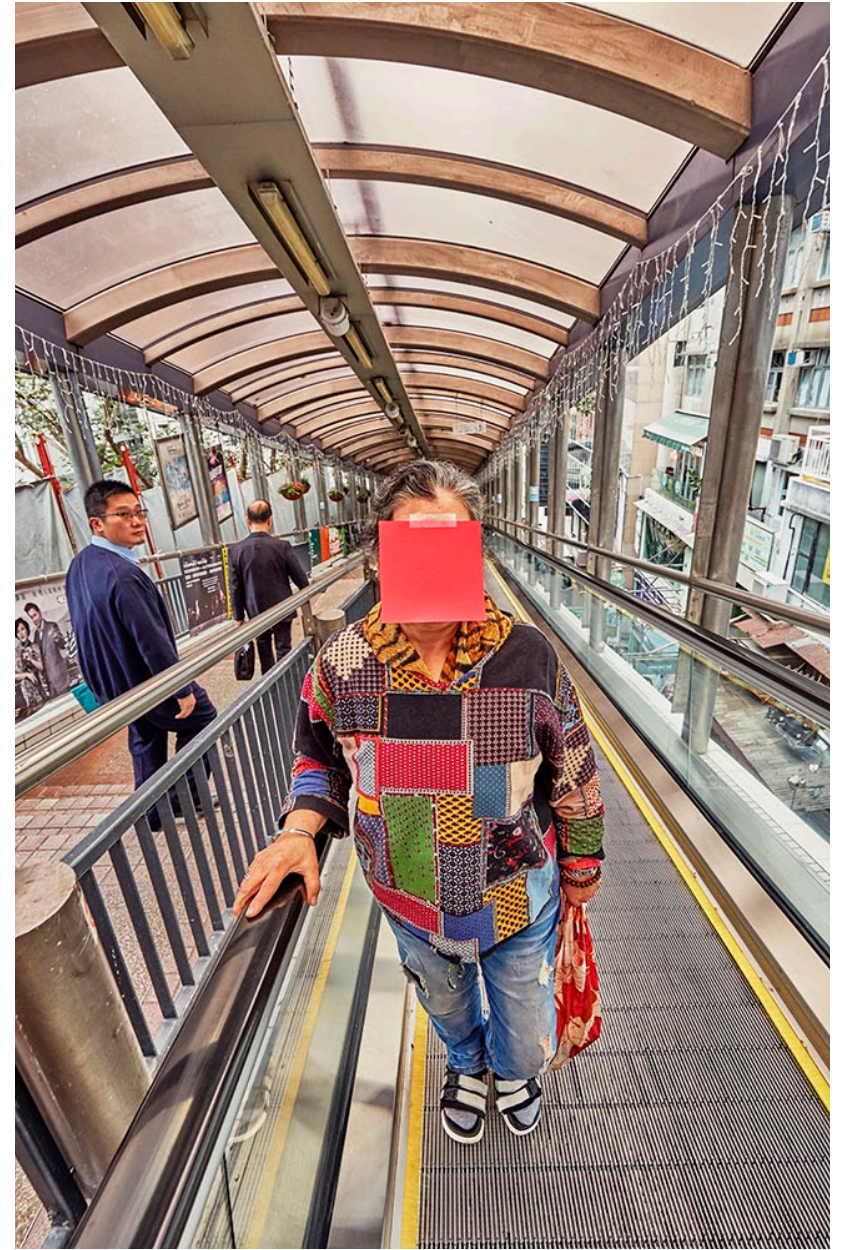


JOHN CLANG, SANS THE FACE 13, 2020

Fine art archival print

Edition of 3 + 1 Artist's Proof

H67.7 x W101.6 cm (image)



Artwork detail | Sans the Face 13, 2020

JOHN CLANG
Sans the Face series



JOHN CLANG, *SANS THE FACE 58*, 2020

Fine art archival print

Edition of 3 + 1 Artist's Proof

H67.7 x W101.6 cm (image)

JOHN CLANG
Sans the Face series



JOHN CLANG, *SANS THE FACE 90*, 2020

Fine art archival print

Edition of 3 + 1 Artist's Proof

H67.7 x W101.6 cm (image)

JOHN CLANG
Sans the Face series



JOHN CLANG, *SANS THE FACE 129*, 2019

Fine art archival print

Edition of 3 + 1 Artist's Proof

H67.7 x W101.6 cm (image)

JOHN CLANG
Sans the Face series



JOHN CLANG, SANS THE FACE 147, 2022

Fine art archival print

Edition of 3 + 1 Artist's Proof

H67.7 x W101.6 cm (image)



Artwork detail | Sans the Face 147, 2022

JOHN CLANG
Sans the Face series



Artwork detail | Lacuna, 2019

“An ancient varnish, Vietnamese lacquer was re-invented as a painting medium during the 20th century. To me this also represents an entire history of painting “becoming lacquer”. I am interested in further exploring this process of acculturation by combining son mài with new materials and formats to extend the scope of the medium as image, reflect on cross cultural histories and situate the medium in a broader art discourse. The material qualities of this medium, the deep colors and ever-changing light on a lacquer image demands a different kind of attention and offers a heightened visual experience.”

PHI PHI OANH
ARTIST'S STATEMENT



Phi Phi Oanh (b. 1979, USA) 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 was also included in the *10th Asia Pacific Triennial of Contemporary Art* in 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.



PHI PHI OANH, VIVARIUM 3, 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)

PHI PHI OANH
Vivarium series



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)

PHI PHI OANH
Vivarium series



PHI PHI OANH, *VIVARIUM 6*, 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)

PHI PHI OANH
Vivarium series

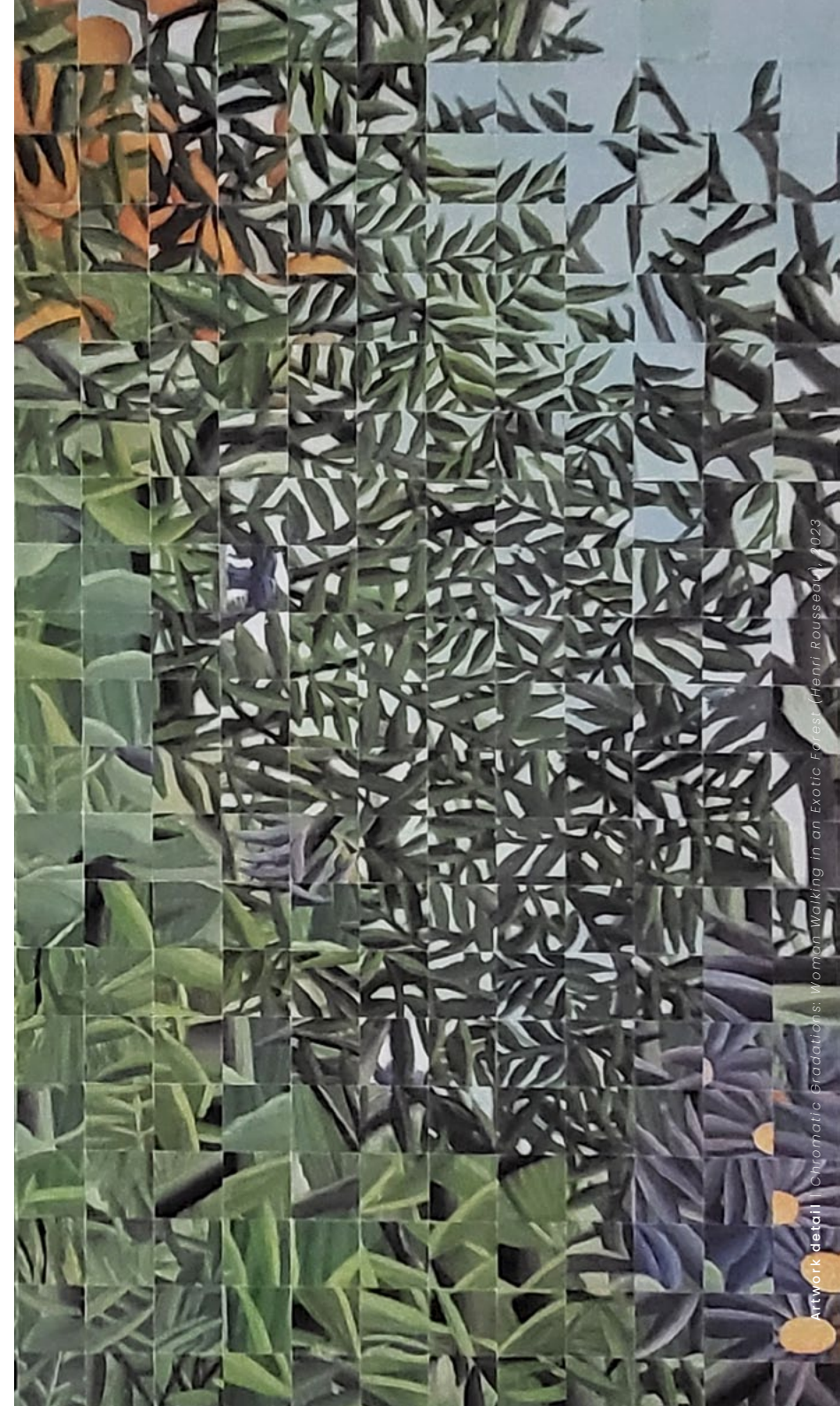
“Journeys, those magic caskets full of dreamlike promises, will never again yield up their treasures untarnished... So I can understand the mad passion for travel books and their deceptiveness. They create the illusion of something which no longer exists but still should exist.”

– Claude Levi-Strauss. *Tristes Tropiques*, 1955

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.

DONNA ONG

ARTIST’S STATEMENT





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), 2nd 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.

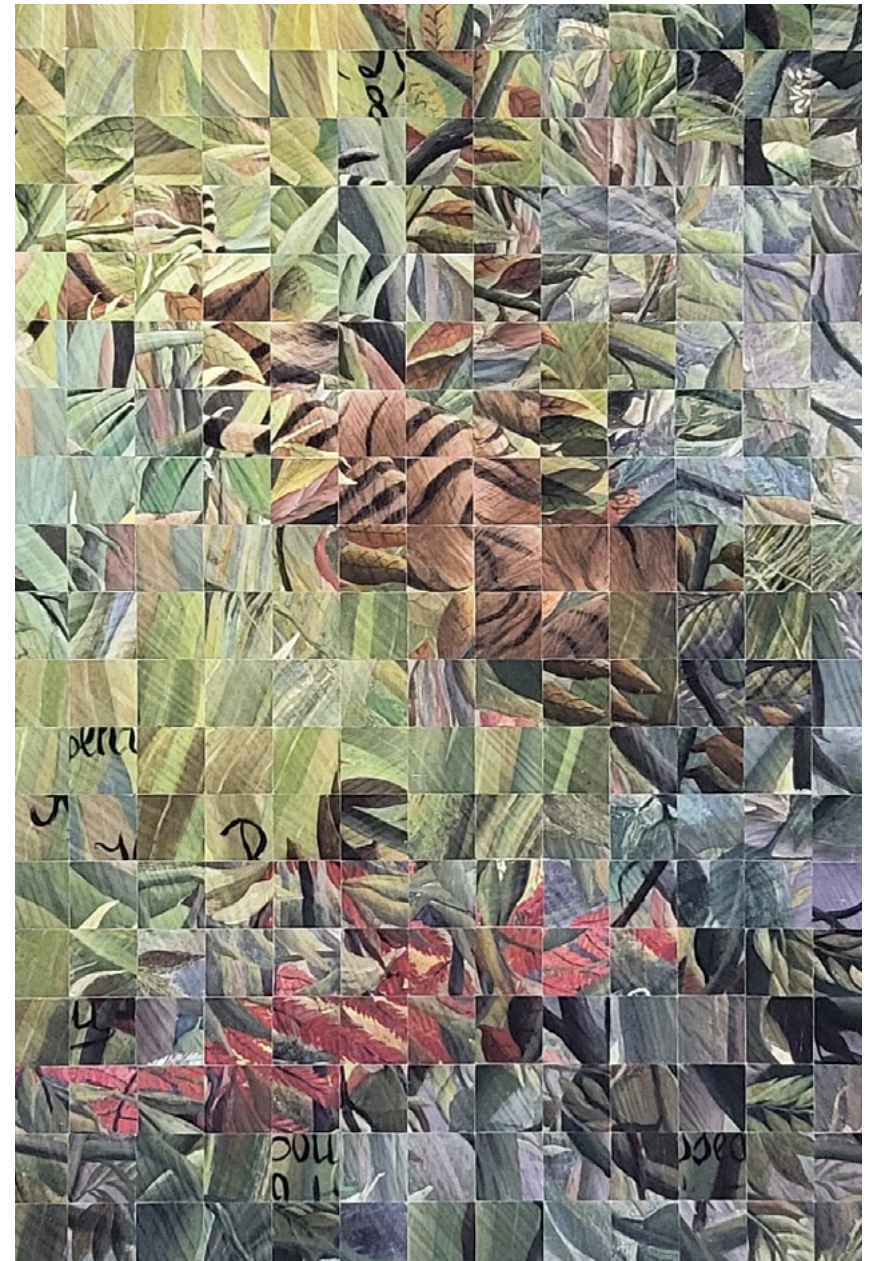
She has participated in several prestigious art residencies such as Arts Initiative Tokyo (Japan), Koganecho Bazaar (Yokohama, Japan), Singapore Tyler Print Institute (Singapore), Künstlerhaus Bethanien (Berlin, Germany) and Krinzinger Projekte (Vienna, Austria). In 2018, she presented a major new work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

DONNA ONG
ARTIST BIO



DONNA ONG, CHROMATIC GRADATIONS II: SURPRISED!
(HENRI ROUSSEAU), 2023

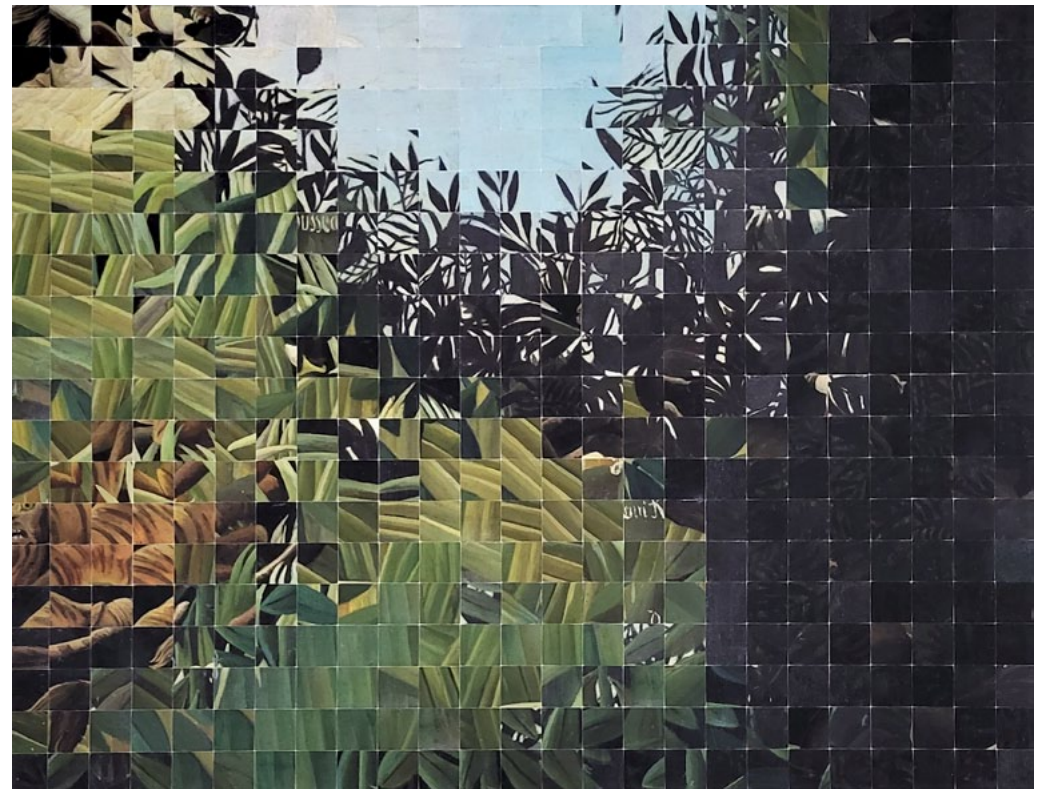
Archival ink on acid-free cotton rag paper (hand-cut)
H58.4 x W71.7 x D3.5 cm (frame)



Artwork detail | Chromatic Gradations II: Surprised! (Henri Rousseau), 2023

DONNA ONG
Chromatic Gradations series

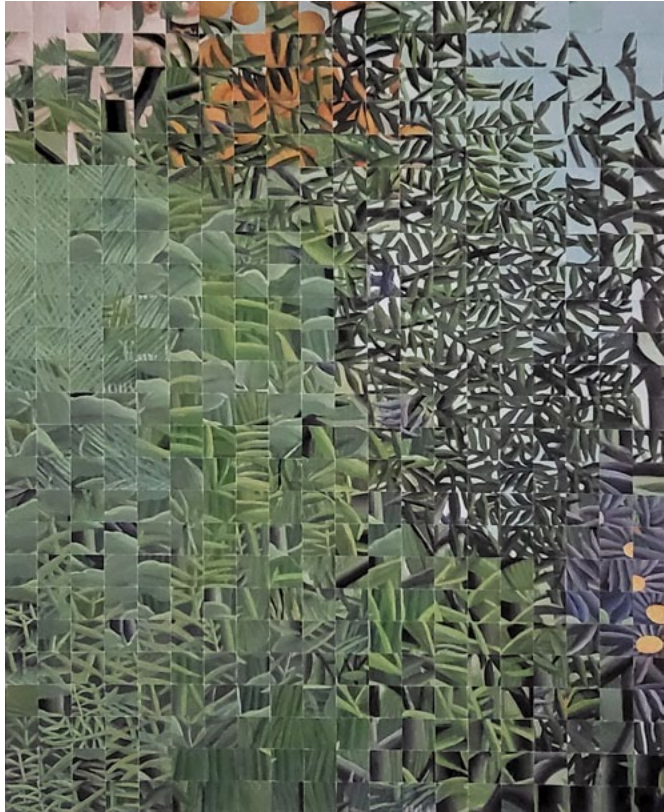
Artwork detail | Chromatic Gradations: Scouts Attacked by a Tiger (Henri Rousseau), 2023



DONNA ONG, CHROMATIC GRADATIONS:
SCOUTS ATTACKED BY A TIGER (HENRI ROUSSEAU), 2023

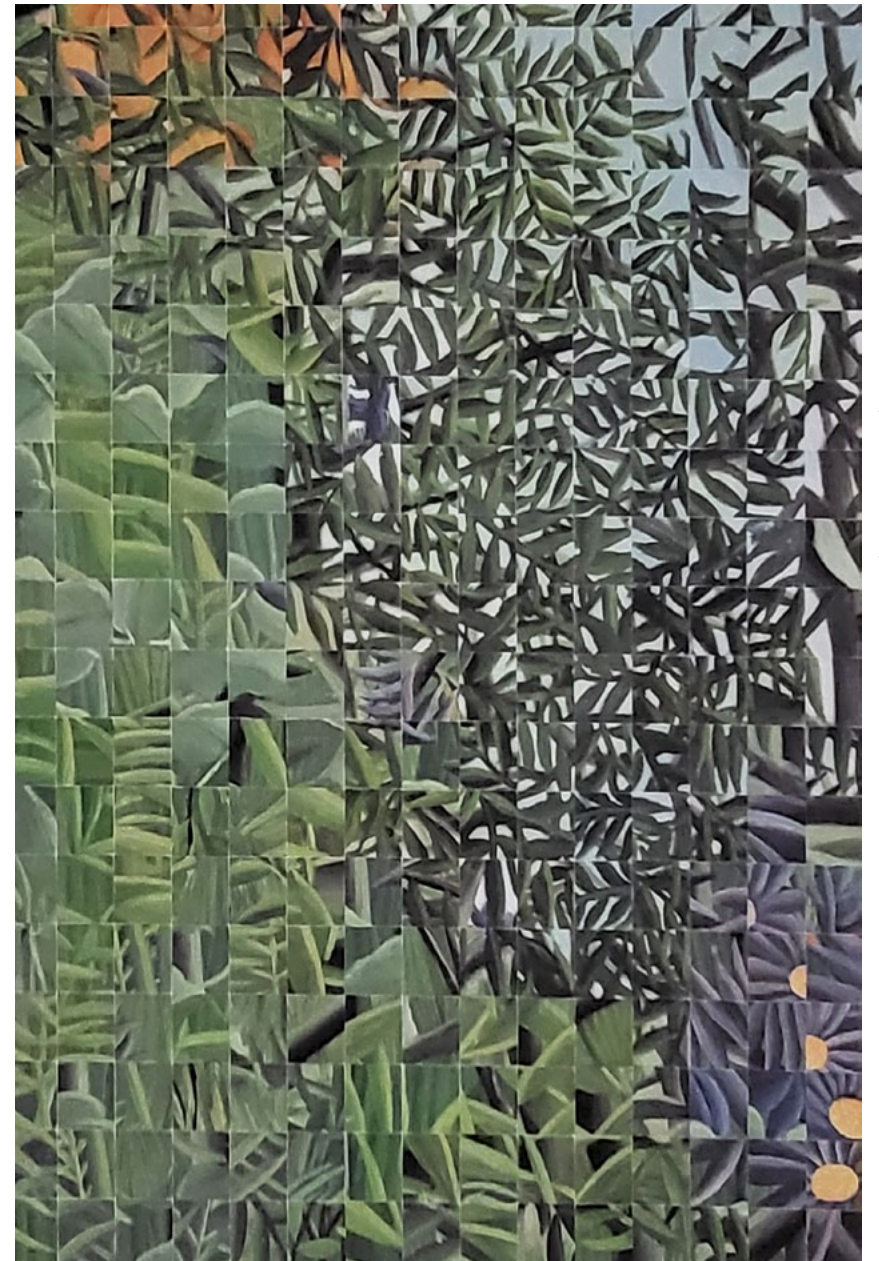
Archival ink on acid-free cotton rag paper (hand-cut)
H50.8 x W66.6 x D3.5 cm (frame)

DONNA ONG
Chromatic Gradations series



DONNA ONG, *CHROMATIC GRADATIONS: WOMAN WALKING
IN AN EXOTIC FOREST (HENRI ROUSSEAU)*, 2023

Archival ink on acid-free cotton rag paper (hand-cut)
H66.6 x W53 x D3.5 cm (frame)



Artwork detail | Chromatic Gradations: Woman Walking in an Exotic Forest (Henri Rousseau), 2023

DONNA ONG
Chromatic Gradations series

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”.

GRACE TAN
ARTIST'S STATEMENT





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.



GRACE TAN, *DIVERSITY AND VARIATION*, 2020

Wall-mounted stainless steel and acrylic structure with LED light and objects made with polyamide and polypropylene tag pins and nickel-plated brass tubes

H81 x W132 x D8.5 cm (frame)



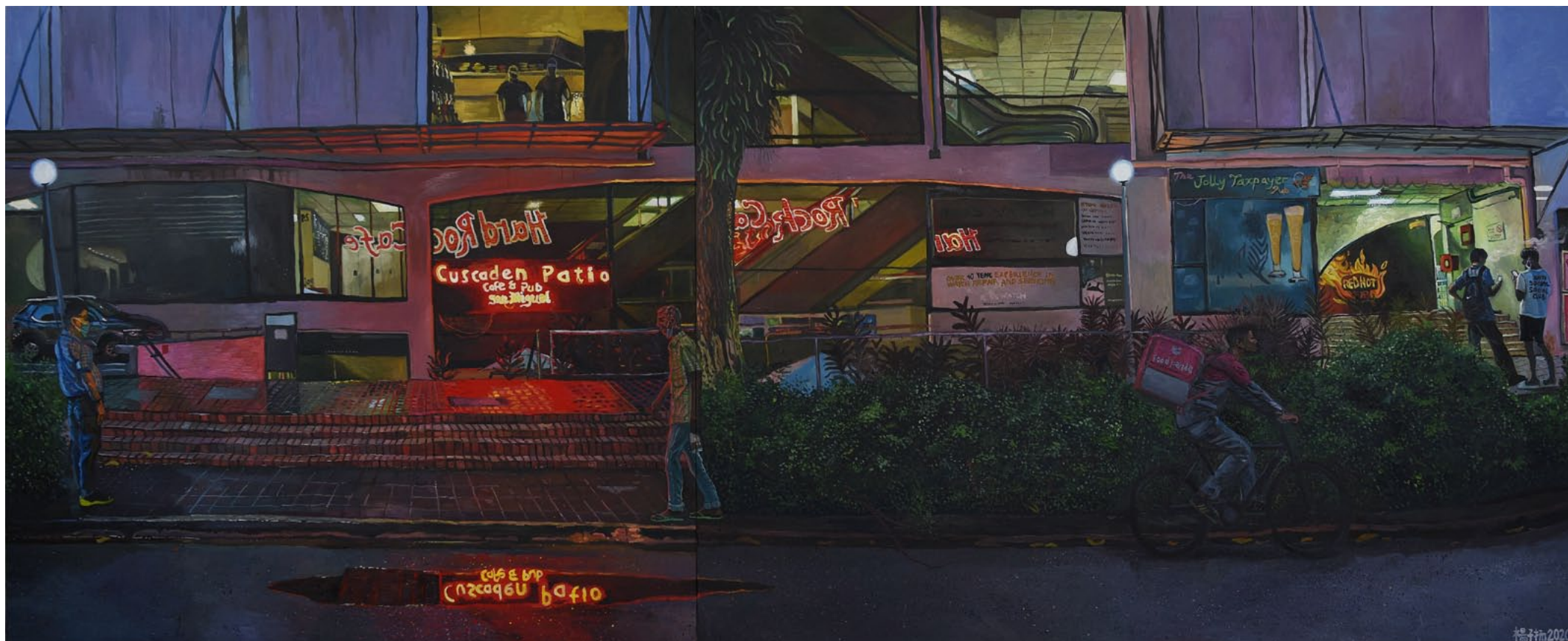
Yeo Tze Yang whose painting often depict scenes in daily life, will be representing a monumental diptych in oil, 7.23PM. It portrays a quiet moment of transition between 6:30pm to 7:30pm, when dusk falls on the city of Singapore – the hours when most people head back home after work. Yeo reflects on 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.

YEO TZE YANG
ARTIST'S STATEMENT



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 and Malaysia.



YEO TZE YANG, 7:23PM, 2020

Oil on canvas

H164 x W412.5 cm (diptych)



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'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.

Woo will be showing a new painting at the fair.

IAN WOO, EGYPTIAN DANCE
(AFTER BRIDGET RILEY), 2023

Acrylic on canvas
H160 x W155 cm



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