

Press Release

A Matter of Time

Wyn-lyn Tan

Exhibition Period	16 January – 07 March 2021
Opening Reception	Saturday, 16 January 2021, 3 – 6pm*
Artist's Talks	Saturday 23 January 3:30 – 4:30pm* Saturday 30 January 3:30 – 4:30pm*
	* Information on registration below
S.E.A. Focus VIP	Young Collectors' Series: In Conversation Wyn-Lyn Tan and Stephanie Fong Thursday, 28 January 2021, 6:30 – 7:30PM [Fully Subscribed]
About the Exhibition	FOST Gallery is delighted to present the new works by Wyn-Lyn Tan.

In *A Matter of Time*, 'matter' alludes to both the inevitability of time, as well as material substances. Tan's new series of work employs the use of clear plexiglass and metal, for the first time, as substrates to examine painting's relationship with time, perception, and space.

As light from the surroundings pour through her paintings on plexiglass blocks and discs, painting becomes more than two-dimensional. It takes on a visual echo of the space it sits in; it is no longer static, but perceived in a continuum of time and space. Every subtle shift of perception offers a different viewpoint, where light and shadow, reflections and refractions turn a painting into part substance, part illusion – both form and void.

Tan is also increasingly interested in the affect of material surfaces and how it informs the act of painting. Her practice is driven by an intuitive process where she works without a preconceived image of the final composition, allowing the imagery to surface spontaneously. Each brush stroke informs the next mark that follows, which in turn adds its own rhythm to the work. Each of these marks can be thought of as a transient kind of memory. A trace of the past (brush mark) informs the present and the future. She elaborates, "The transparency of the plexiglass not only allows light to stream through the painting, it also offers, quite literally, a dissection of my paintings as even the under layers of brushstrokes are exposed. This would not have been possible on an opaque surface like canvas or wood. Every mark I make can be seen, and it is an exhilarating sense of release to lay them bare."

Amongst the new works are five painted plexiglass discs, ranging from 50 to 90 cm in diameter, perched on individual custom-made plinths. She has never made free-standing sculptures of this size prior. She has also juxtaposed seven smaller plexiglass discs with four painted wood objects on long shelves, alluding to the landscapes of her imagination.

In the two metal paintings made in 2020, titled *Anti-Matter*, Tan eschews traditional paints, and instead 'paints' via alchemical reactions between the air and natural solutions applied to metal sheets. Unpredictability steers the works, allowing for the invisible energy of metal, moisture in the air, and time to react, and to become interwoven as means of 'painting'. This reductive process sees her manipulating the natural oxidization of metal, deciding when to halt its process. The resulting patina dust is also turned into pigment and reintroduced into the works in liquid form. In doing so, time is nebulous as she constantly negotiates between the states of matter transitioning. Through repeated reduction and layering, the act of mark-making becomes both immediate and prolonged.

E-catalogue with exhibition essay by independent curator Tan Siuli will be published online in mid-February.

For enquiries, please contact info@fostgallery.com or +65 6694 3080.

About the Artist

Wyn-Lyn Tan's (b. 1974, Singapore) artistic practice is grounded in painting, and is driven by a fascination with remote natural landscapes and how they connect across time and culture. 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 interdisciplinary approach has included video and installation, often involving material local to the site and context.

Her abstract paintings, while contemporary in style, seeks inspiration from traditional *shanshui hua* (山水画) landscape paintings. As in Chinese paintings, the indelible mark of the black inked brush features prominently in her works. 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 Highly Commended Work Award in Abstract Medium at the 22nd UOB Painting of the Year, Singapore (2003), the National Arts Council (NAC) Emerging Artist Grant (2003), NAC Arts Professional Development Grant in Visual Arts (2011) and NAC Capability Development Grant (2013). 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, Finland, Iceland, and China, including the Inside-Out Art Museum, Beijing.

Selected Images


When Coasts Collide III
2021
Acrylic and resin on plexiglass
H30 x W21 x D5cm



Blush/ Anti-Matter
2020
Patina and resin on brass
H120 x W120 x D2.5 cm

NB: More images can be furnished upon request.



Lunar Ruminations I
2020
Acrylic and resin on plexiglass
Ø15 x D1.5 cm



Lunar Ruminations II
2020
Acrylic and resin on plexiglass
Ø14.5 x D1.5 cm

Location

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

MRT

Labrador Park

Bus

Opposite Alexandra Point: 51, 57, 61, 93, 97, 97e, 100, 166, 175, 963 or 963e

Gallery Hours

Tue–Sat: 11am–7pm
Sun: 11am–6pm

Mon/Pub Hol: Open by appointment

Admission

Free

Visitor Registration

www.fostgallery.as.me/schedule.php

Enquiries

Call +65 6694 3080 or e-mail info@fostgallery.com
