

Press Release

Echoes of Anticipation

Ong Si Hui | Grace Tan | Wyn-Lyn Tan | Sebastian Mary Tay | Ian Woo



(L) Grace TAN, *Prism Objects – Four Square Rods*, 2021, Cotton pulp watercolour paper squares painted with Han Purple barium copper silicate in aqueous acrylic binder and assembled with archival PVA adhesive, H15.8 x W5.2 x D5.2 cm (set of four)
(R) Sebastian Mary TAY, *Time Passing #4*, 2018, Giclée print on semi-gloss paper, Edition of 4 + 1 AP + 1 EP, H75 x W100 cm (artwork)

Exhibition Period

23 October – 23 December 2021

About the Exhibition

FOST Gallery is pleased to present *Echoes of Anticipation*. In previous editions, this group exhibition reflected the gallery's programming for the year by only including works shown in those exhibitions. However, an artist's current practice can never be viewed in isolation, there is always a connection to a past. Hence for the 2021 edition, we wanted to explore the dialogue between works made prior to 2021 and current works; some of which have never been exhibited before.

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

About the Artists

ONG Si Hui (b. 1993, Singapore) is a visual artist based in Singapore. She is a trained sculptor from Nanyang Academy of Fine Arts, Singapore, and a recent graduate from LASALLE College of the Arts.

Working extensively in stones, she explores the spirit of the medium through slow and meticulous hand carving processes. The geometric forms and text-oriented works are often manifestations of her stream of consciousness.

Recent solo exhibitions include *To Stay Tender*, Comma Space, Singapore (2021), and *LUCKY show*, an experimental solo-collective presentation at Lucky Plaza, Singapore (2018). Selected group participations include *Intent*, Incline, I_S_L_A_N_D_S, Singapore (2020), *Session #9: Ong Si Hui + Racy Lim*, Peninsular, Singapore (2020), *The Fabric of Sympathy*, Brother Joseph McNally Gallery, LASALLE College of the Arts, Singapore (2020), and *ONLY CONNECT OSAKA*, ONLY CONNECT, Creative Centre Osaka, Japan (2019).

Grace TAN (b. 1979, Johor Bahru, 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.

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.

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.

Sebastian Mary TAY (b. 1989, Singapore) is an interdisciplinary artist who graduated from The Glasgow School of Art with Master of Research in Creative Practices and Bachelor of Arts with Honours in Fine Art. Tay is an interdisciplinary artist and educator. He graduated from The Glasgow School of Art with Master of Research and Bachelor of Arts with Honours in Fine Art. In the last five years, Tay's works have been exhibited in the UK, Lithuania, Singapore, Malaysia, and China. Some exhibitions include *Something Above; Somewhere Beyond* at FOST Gallery (solo exhibition, Singapore), *Bus.Stop.Art* (public installation, Singapore), *Sandstorm in an Hourglass* (group exhibition, Singapore), *Utopia* (group exhibition, UK), and The Society of Scottish Artists annual exhibitions. Tay's works showed at The Royal Scottish Academy on multiple occasions; he also received the Royal Glasgow Institute prize and the Royal Scottish Academy Latimer Award. Sebastian recently partook in Facebook Artist in Residence (AIR) programme, where he made a site-specific photographic print measuring twenty-five metres and across three walls.

Various institutions have invited Sebastian for talks and guest lectures in recent years; they include City of Glasgow College (UK), The Royal Scottish Academy (UK), Mount Florida Studios (UK), The University of the West of Scotland (UK), DECK (Singapore), Nanyang Technological University

(Singapore), and Nanyang Academy of Fine Arts (Singapore). 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 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.

Woo lives and works in Singapore.

Selected Images



ONG Si Hui
Teetering: Itch
2018
Granite
L50 x W10 x H7.3 cm



Wyn-Lyn TAN
First Light on Gossamer Wings
2021
Acrylic on canvas
H153 x W127 x D4.5 cm



Ian WOO
Snap #11
2021
Archival print on paper
Edition of 10 + 2 AP
H29.7 x W18.5 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
