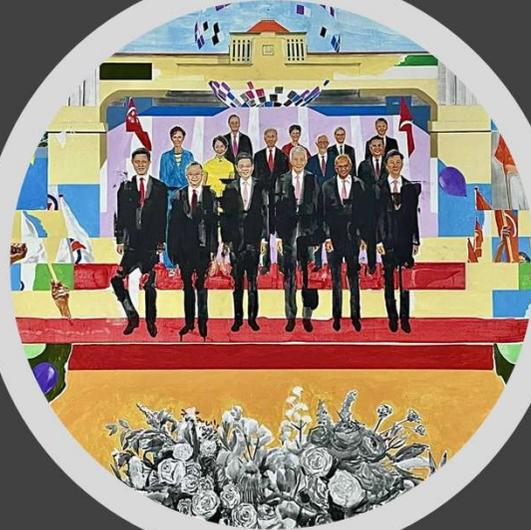




**ART SEASONS @ ART SG 2026**



## Dialogue of Differences

*Dialogue of Differences* brings together artists whose practices confront the frictions shaping today's geopolitical, cultural, and social landscapes. At a time when rising nationalist sentiment and renewed “war economies”—both literal and ideological, seek to reinforce old hierarchies, the exhibition offers a counterpoint through artistic dissent, complexity, and exchange. Rather than collapsing perspectives into simple binaries, it opens a space where contradiction and nuance become modes of resistance.

The artworks respond to global conditions marked by heightened identity politics, gendered violence, and expanding systems of social control. These tensions surface in ongoing struggles linked to movements such as Me Too, where institutional structures continue to impede accountability despite amplified public demands. They also appear in the militarised language used to frame international conflicts and ideological disputes, which shapes public consciousness through metaphors of fear, battle, and division. Layered into this environment are quieter but pervasive mechanisms of digital surveillance, algorithmic visibility, and polarised media ecosystems that regulate behaviour and belief.

The exhibition further explores how popular culture reflects and refracts these pressures. The global craze for collectibles such as “Labubu” and other designer toys, objects seemingly whimsical, reveals deeper dynamics of scarcity, hype, and social desire circulating within digital economies. Their popularity illustrates how identity and belonging are increasingly shaped through consumer participation and symbolic ownership. Similar forces animate the worlds of anime fandoms, idol culture, and influencer-driven micro-communities, where meaning is constructed through shared aesthetics, emotional allegiance, and curated forms of connection. Though often dismissed as trivial, these cultural phenomena mirror broader societal tensions: the search for communal belonging, the negotiation of difference, and the fragility of collective narratives in a fragmented world.

Against this backdrop, *Dialogue of Differences* highlights a contemporary condition defined by multiplicity, a multipolar reality in which no single cultural or political voice dominates. Through diverse artistic forms, the participating artists illuminate how complexity, rather than consensus, can open pathways to new understandings. Their works invite viewers to consider difference not as division but as a generative space where alternate perspectives can coexist, collide, and reshape our sense of the possible.

“Estetika merentas musim” *Aesthetics Across Seasons* ... reflects my fifty-year journey through art an inward and outward passage across time, consciousness, and becoming. This journey began through self-learning, continued through formal institutional training, and matured into lived wisdom shaped by my dual role as an educator and practicing artist. Along this path, I have come to encounter myself as both subject and witness, understanding growth not as the accumulation of skill, but as an ongoing process of transformation guided by devotion, discipline, and sustained attentiveness to the act of making. Each moment of practice becomes lived experience, and every experience leaves a quiet trace within the work.

This prolonged engagement is articulated through eight major bodies of work developed over four decades of sustained practice: *Essence of Culture (E.O.C)*, *Marista*, *Iraga*, *Payarama*, *Payarama Putih*, *Garismega*, *Estetika Timur*, and most recently, *Aesthetics Across Seasons*. Each series represents not a conclusion, but a passage a temporal inscription of thought, memory, and intuition within the continuous flow of artistic time.

My practice unfolds through distinct phases that repeatedly return to enduring spiritual and existential concerns, while continuously re-forming their expression. Meaning emerges not through repetition, but through variation revealed in shifts of style, material, technique, composition, chromatic sensibility, movement, and spatial articulation. These transformations reflect my understanding of form as impermanent and responsive, shaped by time, place, and inner awareness. In alignment with the contemplative impulse of abstraction, I consciously reject literal representation as both ethical and spiritual position. What I seek is not depiction, but essence. Line, shape, and colour function as symbolic forces rather than descriptive devices, carrying meaning beyond the visible. Within this visual language, symbols operate as vessels of thought, while icons and indices emerge as traces of presence echoes of memory, gesture, and lived consciousness.

The use of symbols as titles may appear paradoxical, yet it affirms the primacy of form as meaning. In abstraction, the image itself becomes a site of contemplation, and the sign becomes a threshold between the seen and the unseen. Symbols such as addition, subtraction, and multiplication recur throughout my practice not as mathematical operations, but as metaphors for accumulation and release, balance and transformation. Through these signs, art becomes a reflective space where time, experience, and being are gently negotiated.



#### TOWARDS EASTERN AESTHETICS: A LIFELONG JOURNEY

*“...it becomes evident that Awang Damit’s work is a continuous dialogue between past and present, form and intuition, memory and abstraction. From the early foundations of “Essence of Culture” to the gestures of “Estetika Timur”, Awang Damit has crafted a visual language that transcends boundaries merging Eastern philosophy with universal themes of time, existence, and the natural world. His use of colour, texture, and form speaks to a deep understanding of the physical and metaphysical .*

*Each mark of the canvas reflects a moment - a “detik”- a gesture towards something more significant than the individual, yet deeply personal. As we stand before these works, we are invited to see, feel, and engage with the art as an ongoing process, a journey across space and time that connects us to the core of human experience.*

*We can see beyond the surface and feel the underlying currents of thought and emotion that drive Awang Damit’s work. His journey across space and time invites us to engage with art as an ever- evolving process that speaks to the core of human existence, memory and intuition. We are not merely witnessing the works of a master artist- we are embarking on a journey. With Awang Damit, exploring the rich interplay between culture, nature, and the intuitive forces that shape his extraordinary creations.”*

*Written by Sarah Abu Bakar, 14 October 2024.*

Awang Damit Ahmad (1956). *Estetika Merentas Musim... “Di Kedalaman Sebelum Fajar”*. 2025. Mixed Media on Canvas. 184 x 184 cm. SGD 55,000



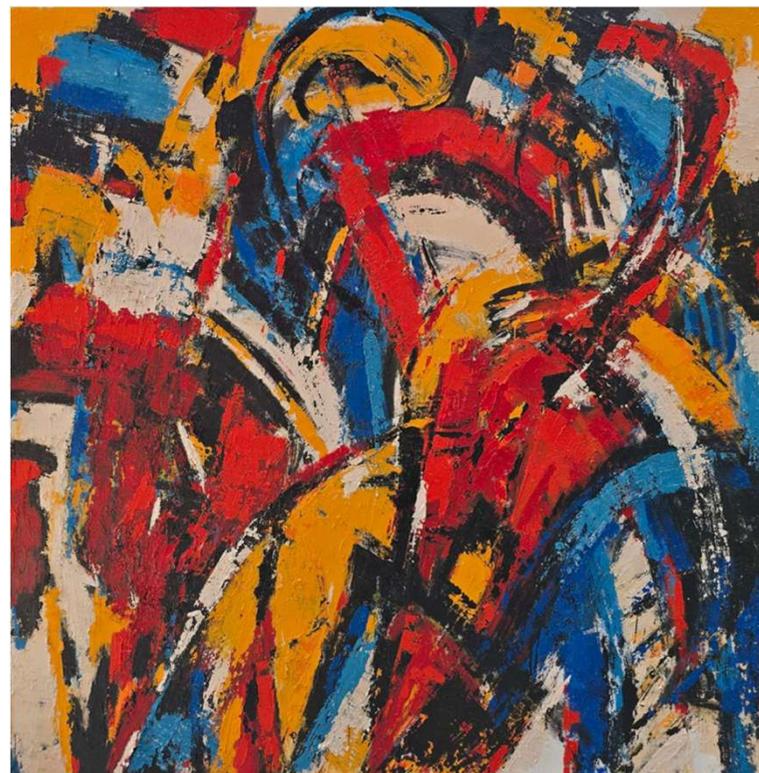
Awang Damit Ahmad (1956)  
*Estetika Merentas Musim...*

"A" "M"  
"F" "P"

2025  
Mixed Media on Canvas  
61 x 61 cm each  
SGD 9,000 each



Awang Damit Ahmad (1956)  
*Estetika Merentas Musim...*  
*"Nostalgia Sepasang Baju"*  
2025  
Mixed Media on Canvas  
122 x 122 cm  
SGD 23,000



Awang Damit Ahmad (1956)  
*Estetika Merentas Musim...*  
*"Monsun Dan Payang — Nov"*  
2025  
Mixed Media on Canvas  
122 x 122 cm  
SGD 23,000



Awang Damit Ahmad (1956)  
*Estetika Timur "Akhir"*  
2025  
Mixed Media on Canvas  
91 x 91 cm  
SGD 15,000



Awang Damit Ahmad (1956)  
*Estetika Merentas Musim...  
"Daun-daun Mula Gugur"*  
2025  
Mixed Media on Canvas  
91 x 91 cm  
SGD 15,000

## **Awang Damit Ahmad (1956)**

Awang Damit Ahmad is one of Malaysia's most influential contemporary artists, known for a practice that fuses personal memory, rural heritage, and Malaysia's complex cultural landscape with a distinctive modernist visual language. Raised in an agricultural and fishing community, Awang developed a deep connection to land, labour, and the rhythms of rural life, experiences that would later anchor his most important works.

Awang pursued formal art training at Universiti Teknologi MARA (UiTM) in the late 1970s. His artistic direction took shape at the intersection of traditional Malaysian cultural values and modernist abstraction, eventually culminating in his landmark *Estetika Timur (Eastern Aesthetic)* series, produced in the late 1980s and 1990s. This series is now considered a cornerstone of contemporary Malaysian art.

*Estetika Timur* reflects Awang's engagement with Eastern philosophical and cultural traditions, interpreted through an abstract expressionist lens. Rather than approaching "Eastern aesthetics" as ornament or motif, the works probe deeper questions of identity, memory, spirituality, and the lived experience of rural Malaysia. His upbringing in Kuala Penyu, surrounded by fields, forests, sea, and community labour, shapes the emotional core of the series. The works often serve as meditations on fundamental human values, environmental change, and the tension between modernity and tradition.

Visually, the series is distinguished by bold gestures, dense textures, and an earthy palette of deep reds, ochres, browns, and blacks. These layers resemble the accumulated marks of history and land. Awang's forms appear to shift between emergence and dissolution, generating a dynamic sense of movement that mirrors the interplay of cultural forces in Malaysian life. His abstraction does not obscure meaning; instead, it distils personal experiences into universal visual forms, creating a dialogue between East and West, the intuitive and the intellectual.

Awang's impact extends beyond his artistic achievements. As a lecturer at UiTM, he has shaped generations of Malaysian artists, influencing the development of contemporary art in the country. His ability to merge the personal and the collective, the local and the global, has made him a key voice in articulating Malaysian aesthetic identity.



David Chan (1979). *National Identity 4.0 - The Boat Race*. 2025. Oil on Linen. 120 x 160 cm.  
SGD 35,000

*The Boat Race*, aims to re-imagine the infamous yet iconic painting of Indiana, Raffles' expeditionary vessel, not as a lone and proud explorer, but rather a vessel amongst many others who have set sail against the backdrop of Singapore. The many vessels in the painting encapsulate the range of ships and boats known to have been active in the Malay Archipelago. They range from the robust Philippine Parao Mercante to the small and petite Chinese mail boat, the middle-sized Javanese fishing boats to the speedy Malay Proas, and finally the huge Ming dynasty treasure ship backed by its smaller Chinese junks.

What makes the painting unique is the relative scale and dominance of these vessels against Indiana. Many of these ships are likely to have sailed through the Straits of Malacca between the 1300s and 1800s, providing a new perspective on Crawford's claim that, "Singapore is the name of an island, which with the exception of a single village of poor and predatory Malay fishermen, and that only formed in 1811, was covered with a primaeval forest down to the 6th day of February 1819..."

*(Crawford, as cited in Kwa et al., 2019, p. 2).*

*Kwa, C. G., Heng, D., Borschberg, P., & Tan, T. Y. (2019). Seven hundred years: A history of Singapore. National Library Board; Marshall Cavendish.*

## **David Chan (1979)**

A Bachelor of Arts (Fine Art, First Class Honours) graduate of Royal Melbourne Institute of Technology, Singaporean David Chan is a full-time artist who held his first solo exhibition – Genetic Wonderland – in 2004 at age 25, to much critical and public acclaim. In that year, he was also winner of the 23rd UOB Painting of the Year – Representational Medium Category Award.

Showcasing his mastery of classical fine painting and sculpting techniques matched with a thoughtful palette of juxtaposing warm and cold colours, each art piece highlights David's uncanny talent for conveying depth through creating layers and textures. Working with oil on linen, David paints in a realistic style and often uses subjects such as animals, humans and hybrids. At first glance, the works seem comical and bewildering, but upon closer observation, the initial impression gives way to the artist's reality and his take on social issues such as popular culture and ethical dilemmas, as well as human behaviour in our current times.

Nevertheless, while David's works are cynical social commentary, they are hardly confrontational or aggressive in their messages and one gets a sense that his cynicism is peppered with plenty of irony and humour, much like life itself. In more recent exhibitions he has further expanded his artistic vocabulary by including sculptures. These life-liked 3-dimensional works further explore his concepts and ideas creating an even closer bridge between the viewer and the artwork.

David has had 9 solo exhibitions in Singapore and 5 overseas; the most recent one was "Tones and Values" in 2023. He has also exhibited in a number of countries including, China, America, Taiwan, Indonesia, Korea, Malaysia, and in 2011 he was able to exhibit his work at the 54th Venice Biennale at the Fondazione Claudio Buziol, the same work travelled to the Wereldmuseum Rotterdam in Netherlands the next year. David recently also participated in the Singapore 2016/2017 Biennale, with an gigantic installation in front of National Art Museum, titled The Great East Indiaman.

In addition to painting and sculpting, David also lectures at the National Institute of Education and Art Design & Media in National Technological University. David's artworks collections include Singapore Art Museum, Museum of Contemporary Art, Taipei, and many important private collections around the world.



Karina D. Simon (1980)  
*Harvest*  
2025  
42 x 42cm (Unframed)  
Colour pencil on paper  
SGD 2,850



Karina D. Simon (1980)  
*Shelter*  
2025  
64 x 84 cm (Unframed)  
Colour pencil on paper  
SGD 8,800

## **Karina D. Simon (1980)**

Karina Delicia Simon is an Indonesian contemporary artist who specializes in photo realistic pencil drawing. She was born and raised in Indonesia, in a family of entrepreneurs. She began drawing and painting in primary school, exploring various media such as oil paint, acrylic, watercolour, oil pastel, and pencil. From early on, she has had a leaning toward art and craft; especially drawing, painting, and origami. She hoped to work in creative industry; whether as a designer or an artist. As she grew fondness in pencil drawing and found that making art gave her much more personal satisfaction, she longed for more time to create drawings; and decided to pursue art career in 2019. Her love for photorealism style is an echo to her detailed-oriented character. Origami and thick paint blob are often the models for her drawing, reflecting her fascination toward the aesthetic look of these objects.

### **EXHIBITION**

2025 Affordable Art Fair, Y Art Project, Hong Kong

2024 Affordable Art Fair, Y Art Project, Singapore

DiaS'pora, Y Art Project, Art Seasons, Singapore

2023 Affordable Art Fair, Y Art Project, Singapore

Asosiasi Galeri Senirupa Indonesia (AGSI) group exhibition at Ashta District 8, Jakarta, Indonesia

Tokyo Tower Art Fair (10-12 March) at Tokyo Tower, Tokyo, Japan

2022 State of The Art (28 January - 4 February) at Galleria La Pigna, Palazzo Mattei Marescotti, Rome, Italy

MUSA Women's Essence (21-24 April) at Gallery 24B, Paris, France

Venice Biennale, MUSA Pavilion (9-15 August) at Palazzo Pisani - Revedin, Venice, Italy

Art Moment Jakarta (4-6 November) at The Sheraton Grand Jakarta, Jakarta, Indonesia

2021 Florence Biennale (23-21 October) at Fortezza da Basso, Florence, Italy

### **AWARD**

2022 UOB Painting of the Year, Highly Commended Award (Established Artist Category)

XIII Florence Biennale Lorenzo Il Magnifico Bronze Award (Drawing Category)

MUSA Woman Art Award 2022, a worldwide contemporary art prize created to recognize woman artists

Tokyo Art Prize 2023, Best Realism Art (Tokyo Tower Art Fair, 11 March 2023)



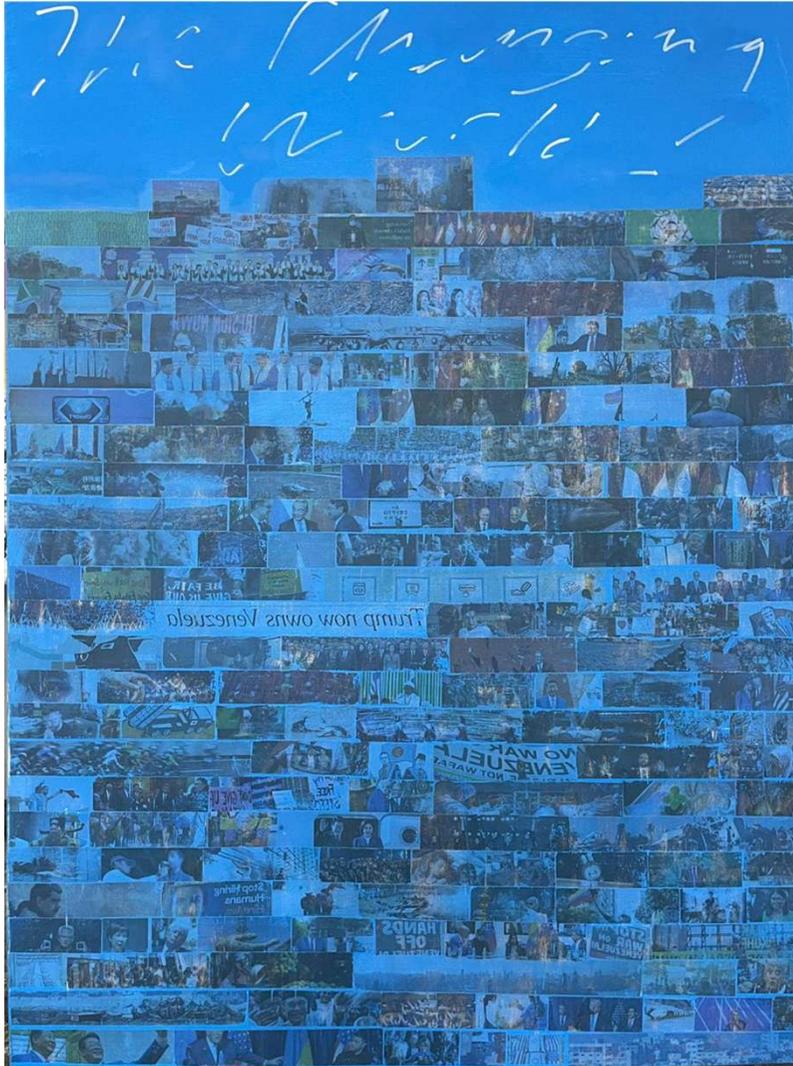
Lester lee (1964). *The Party!* 2025. Acrylic and Graphite on Canvas. 153 x 122 cm.  
SGD 10,000

*“The Party!”* stages power as celebration - bright, rehearsed, and momentarily unified - yet its true subject is not victory, but fragility. The figures stand elevated, composed and ceremonial, framed by architecture that suggests permanence and authority. Around them, colour, flags, balloons, and applause construct the illusion of consensus. But this spectacle is thin, assembled, and contingent.

The political party here is revealed as a temporary arrangement, dissolving into black stains. Beneath the choreography of leadership and the pageantry of unity lies a quieter truth - sentiment precedes structure. What appears solid, is, in fact, replaceable.

The fractured pictorial language mirrors the instability of political allegiance. Celebration coexists with rupture; optimism with erasure. Like flowers placed before a podium, political authority blooms briefly, already leaning towards decay.

*“The Party!”* reminds us that no party is permanent. It survives only as long as it reflects the desires, fears, and beliefs of the public. When sentiment shifts, the spectacle dissolves - leaving behind not power, but its memory.



*"The Changing World"* is a compression of our present moment - an accumulation of key aspects of Technological advancement, Geopolitical shifts, Social and cultural evolution and Environmental transformation. Arranged as a dense, fractured archive, the images echo the way reality now reaches us; flattened into endless streams, reordered by algorithms, and absorbed faster than it can be understood.

The blue field acts as both sky and screen - calm on the surface, saturated with noise beneath. The handwritten marks hover like fragile attempts at meaning: personal, human, and impermanent against the overwhelming scale of global events. What once felt monumental becomes one tile among thousands; what feels urgent today is already slipping into history.

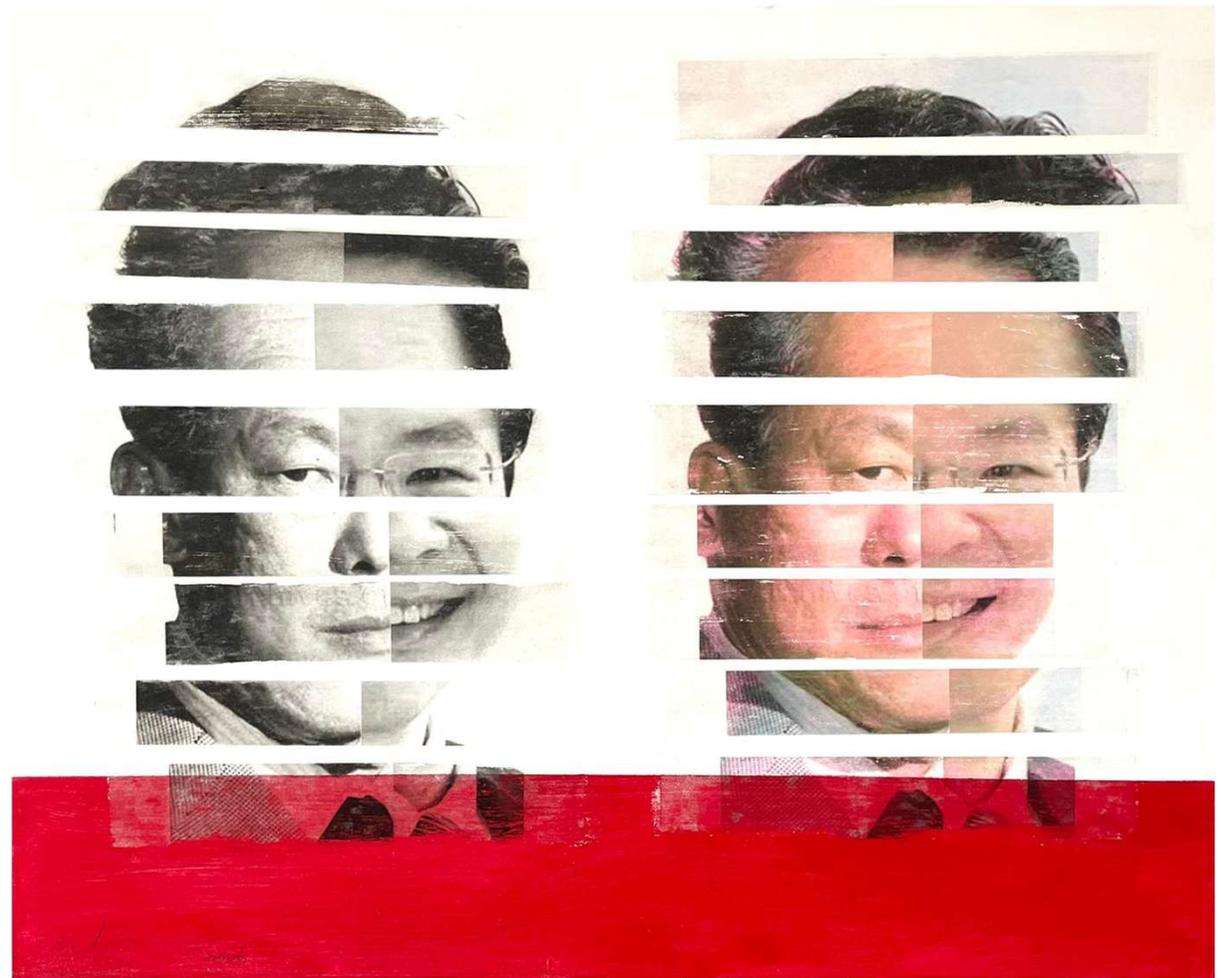
This work speaks impermanence - not only of political power, ideologies, and nations, but of attention itself. In a world constantly changing, truth is provisional, memory is unstable, and certainty dissolves into repetition. *"The Changing World"* asks the viewer not to decode every image, but to reflect on how we witness, forget, and continue living inside the flux.

Lester Lee (1964)  
*The Changing World*  
2026  
Acrylic and Newsprint Transfer on Canvas  
122 x 92 cm  
SGD 8,000

*"Continuity without Certainty"* reflects on succession as a fractured process rather than a seamless transition. The repeated face - divide, partially erased - suggests continuity disrupted by uncertainty.

The contrast between monochrome and colour collapses past and present into a single, unresolved image, while the horizontal interruptions evoke censorship, mediation, and delay. Anchored by a field of red, the work points to urgency, authority, and consequence.

Succession here is not simply about who comes next, but about what is inherited, altered, and left incomplete as the future takes shape.



Lester lee (1964). *Continuity Without Certainty*. 2026. Acrylic, Image Transfer on Canvas. 76 x 61 cm.  
SGD 5,000

## Lester Lee (1964)

Lester Lee is a contemporary interdisciplinary artist based in Singapore and a three-times award winner of the prestigious UOB Painting of the Year competition. Hailing from Singapore, Lee's artistic journey has been shaped by a diverse array of influences, ranging from his formal training in watercolour under esteemed mentors to his transformative experiences studying contemporary practice at the University of Huddersfield. Throughout his artistic odyssey, Lee has demonstrated a commitment to pushing the boundaries of artistic expression, embracing a multiplicity of mediums and techniques in his quest to capture the essence of the human experience in the digital age. From performance art to installation and sculpture, he has continually expanded the horizons of his practice, blurring the lines between traditional and contemporary modes of artistic creation. In doing so, Lee has forged a distinctive artistic voice that resonates with audiences across cultural and geographical boundaries, transcending the confines of conventional artistic categorisations and inviting viewers to embark on a journey of introspection and discovery.

2022 Painting of the Year Award (Established Artist category)

41st UOB Painting of the Year, Singapore

*A Painting of Nothing and Everything* – where he painted without preconceived ideas or concepts, relying on mindfulness to capture and compose images on canvas. The “glitch” element from his previous work gained prominence in this piece, intertwining with blocks of colours and images.

2021 Gold Award (Established Artist Category)

40th UOB Painting of the Year, Singapore

*Childhood* – in soluble graphite and a “glitch” element (as a response to the ever-growing digitalisation and the pervasive influence of technology on daily life).

2013 Gold Award (Established Artist Category)

32nd UOB Painting of the Year, Singapore

*Digital Vertigo* – a painting with grey-dominant scheme and contrasting hues.



Umibaizural Mahir@Ismail (1975)  
*Winged Witnesses*

2026

Ceramic, Lacquer, Steel Rods, and  
Steel Plate on Pedestal

198 cm (H) x 76 cm (W) x 76 cm (D)  
(dimensions with base)

168 cm (H) x 40.5 cm (W) x 35.5 cm (D)  
(dimensions without base)

SGD 30,000





Umibaizural Mahir@Ismail (1975)  
*Langkau Alam "Transient"*  
2025  
Ceramic, Lacquer, Steel Rods, and  
Steel Plate on Pedestal  
90 cm (H) x 41 cm (W) x 14 cm (D)  
SGD 12,700





Umibaizurah Mahir@Ismail (1975). *Whispers Beneath*. 2025. Soil and Mixed Media on Canvas. 128 cm x 249.5 cm.  
SGD 20,500



Umibaizurah Mahir@Ismail (1975). Hidden Beneath. 2022, Ceramic on Board, Lacquer and Wood Frame. 71 x 128.5 x 11 cm.  
SGD 8,000



Umibaizurah Mahir@Ismail (1975). Meet the Merchants #1, 2019 Ceramic, steel, acrylic, canvas & wood frame. 63 x 17.5 x 9cm  
SGD 6,000

**Artist Statement:**

My work explores the interplay between memory, time, and the environments we inhabit. Through materials such as soil, textured surfaces, stacked bricks, and steel, I examine how landscapes, both natural and built, transform under the pressures of development, social dynamics, and natural processes.

Fleeting traces of life, like subtle marks or perching birds, evoke what persists and what fades, highlighting the transitory yet enduring nature of presence. By revealing the layers beneath the surface, the work reflects on how both land and memory retain the unseen, capturing the delicate tension between permanence and impermanence.

## **Umibaizurah Mahir@Ismail (1975)**

Umibaizurah is a ceramic artist born in 1975 in Malaysia. Umi's sculptures' subjects are often animals common in our environment, and her works explore the interaction of human activity and our relationship with the physical environment today. The seriousness of her subject matter is camouflaged by the playful visual quality of her ceramic sculptures and assemblages. Many of her works are imagined hybrids of species, objects, and machinery, linking many issues concerning our modern world. She has always tried to push the traditional boundaries of contemporary ceramic work, reflecting the politics and economics of her country, community living, immigration, and many other issues that we face today, both domestically and globally.

In Umi's overarching ideology, sustainability is present in many aspects her works, that touches on the care of the environment, desire balanced economic development, and defend social well-being in many fields. She researched deep into the environmental discourse and used her knowledge to represent the significance of life on earth through her sculptures and drawings to show the importance of human life. She once said, "This is a clarion call to make people consider and, hopefully, care about sustainability. The future of the places we call home and to think more critically about their roles in climate change or learn about an issue facing the environment differently."

Since 1997, Umi has participated in exhibitions across Malaysia, South-east Asia, Asia, and Europe. She represented Malaysia in the 2009 Jakarta Contemporary Ceramic Biennale #1, 2012 Jakarta Contemporary Ceramic Biennale #2, 2011 Cheongju Craft Biennale, and 2009 Asia Ceramics Network South Korea. She attended several ceramics residency programmes, ceramic symposiums, art talks, and ceramic workshops in Thailand, Indonesia, Korea, Japan, and Europe. Her artworks have garnered several international awards and are collected both locally by; National Art Gallery Malaysia, Petronas Galeri Malaysia, Ilham Gallery, and individual collectors and internationally.



Wang Jiang (1986)  
*Oasis*  
2025  
70 x 16 x 32 cm  
Stainless Steel  
Edition of 8  
SGD 12,800

Wang Jiang (1986)  
*Of Mountain and Water*  
2025  
Stainless Steel  
40 x 8 x 30 cm  
Edition of 25  
SGD 2,950



## **Wang Jiang (1986)**

Wang Jiang is a Chinese sculptor based in Beijing. He earned both his BA and MA degrees in the Academy of Arts & Design of Tsinghua University, one of the world's first-class universities. Mainly made of bronze and stainless steel, Wang Jiang's artwork embodies profound oriental perspectives, wisdoms and philosophy in praise of the spirit of nature and the interconnections & interdependency between all things in the universe. COLORING is one of the key features of Wang's artwork, which both thermal and cold colouring processes are adopted after hand painting. He weakens the details in the form of his subjects deliberately and add some emotive weight with gradient colouring. It nurtures a stronger sense of form when seen from afar, but subtle changes are presented to the view when one takes a closer look at it. Some of his works were collected by private collectors as well as corporate clients throughout Asia. As a member of the China Urban Sculptors Association, Wang Jiang also undertook some large-scale urban sculpture projects national wide since 2014.

### **EDUCATION**

Master of Arts, 2016, Academy of Arts & Design, Tsinghua University. Bachelor of Art, 2009, Academy of Arts & Design, Tsinghua University

### **EXHIBITION**

2024 <The Shape of Time> , BOUNDED SPACE, 798 Art Zone, Beijing  
2024 <Wherever a Dragon Dwells > Contemporary Sculpture Exhibition,  
China World Hotel, Beijing 2024 < Everything Grows > Duo Exhibition,  
Shansi Space, Beijing  
2024 <Perception> Contemporary Art Exhibition, TIME & SPACE ART,  
Red Star Macalline Supreme Mall, Beijing 2023 4-Person Exhibition,  
AIMER MUSEUM OF ART, Beijing  
2023 LG1 Art Centre, Zhongliang Plaza, Beijing  
2022 <Building Dreams Without Borders>, Beijing  
2019 The 2nd Pingyao Int'l Sculpture Exhibition, Shanxi 2017 China  
Sculpture Art Annual, Tsing Dao, China  
2016 The 8th Art Expo of Asia, Beijing  
2016 the 2nd Beijing Int'l Art Fair, Beijing, China  
2015 GRADUATES ART FAIR GUANGZHOU, CHINA



Yin Chua  
*Insight*  
2026  
Mixed Medium on Linen  
(Acrylic, Plaster, 18K Gold Leaves)  
122 x 152 cm  
SGD 7,850

Yin Chua  
*Leaves in Meditation*  
2025  
120 x 102 cm  
Ceramics on Linen  
SGD 8,600





Yin Chua  
*Calm Soul*  
2025  
122 x 152 cm  
Oil on Linen  
SGD 7,850



Yin Chua  
*Lingering Ephemeral*  
2025  
81 x 100 cm  
Oil on Linen  
SGD 4,150



Yin Chua  
*Stillness*  
2025  
61 x 76 cm  
Mixed Media on Canvas  
(Gold Foil, Quartz Sand, Acrylic  
and Textured Paste)  
SGD 2,380



Yin Chua  
*Growth*  
2025  
61 x 76 cm  
Mixed Media on Canvas  
SGD 2,380



Yin Chua  
*Loving this Journey*  
2025  
61 x 46 cm  
Oil and Gold Leaf on Canvas  
SGD 1,650



Yin Chua  
*Vast Expanse*  
2025  
76 x 101cm  
Mixed Media on Canvas  
(Acrylic and Textured Paste)  
SGD 3,950



Yin Chua  
*Silence*  
2024  
76 x 101 cm  
Oil on canvas  
SGD 3,950



Yin Chua  
*Subtly*  
2024  
60 cm  
Oil on Canvas  
SGD 1,950



Yin Chua  
*Reflections of a Quiet Mind*  
2024  
80 cm  
Oil on Canvas  
SGD 2,550

## **Yin Chua**

Yin Chua, largely known as the “artist that paints peace” is mostly inspired by the spiritual practice of meditation, her love for nature. She hopes to be known as the artist that paints peace as she strives to spread the message of self love through her art. Often drawing inspiration from Zen philosophies, Yin Chua finds herself having a loving fondness for its mindfulness teachings. A sentiment spurred on by her embarkment on a 10 days silent retreat to a Vipassana centre in 2016 had greatly impacted her, steering her towards a minimalist lifestyle. This in turn is reflected in the art she makes. She hopes her pieces will bring a sense of calming beauty into the spaces where they hang.

Yin is for the better part a self-taught artist who attributes her artistic genes to her late grandfather – a photographer and avid Chinese calligraphist. She has always known that she wanted to be an artist from a young age. However, growing up, societal norms and expectations of a traditional Asian family favoured otherwise, leading Yin to choose a degree in Communications over an education in the Arts. Over the years, she has redirected and channelled her creative energy into advertising and photography. Although Yin Chua had love for what she was doing, still she felt a sensation deep down, a nagging desire to pursue that long standing childhood dream. - “To be an artist.”

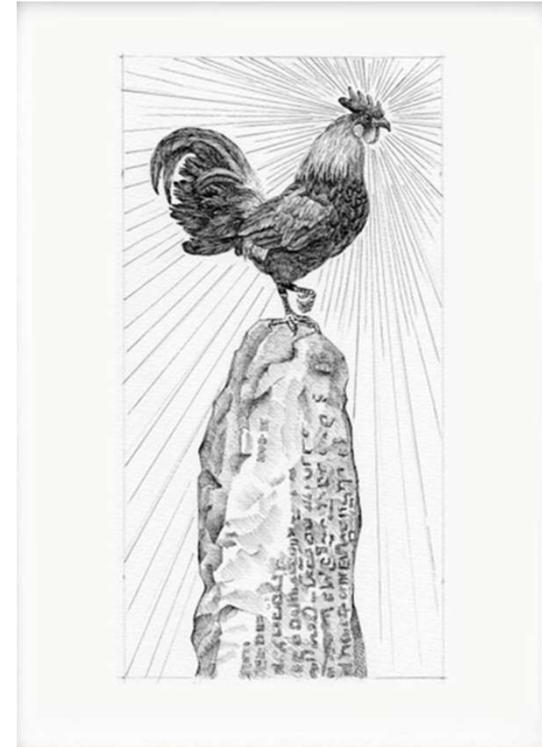


A playful fusion of “meow” and “Peranakan,” Meowranakan portrays a local street cat balancing on a richly decorated Peranakan stool, reaching for a drifting tropical seed — a common sight in the Botanic Gardens.

This scene embodies the spirit of adaptation and hybridity: like Singapore’s mixed-breed cats, the nation thrives through its blend of cultures and immigrant roots. The flying seed represents hope, vitality, and the enduring growth of this multicultural society.

Zhang Qiao (1993)  
*Meowranakan*  
2025

Media: Etching with aluminum plate, intaglio printing  
printed on 100% Cotton acid free paper  
35 x 24 cm  
Edition of 10  
SGD 499



A red junglefowl — the wild ancestor of the domestic rooster — stands atop the ancient Singapore Stone, singing toward the dawn. The stone, dating back to the 11th–13th century, is one of Singapore’s earliest archaeological relics, while the rooster, once rare but now a common sight in urban parks, symbolizes renewal and resilience.

In Chinese wordplay, “石上大鸡” (rooster on a stone) sounds like “塞上大吉,” meaning great fortune at home. The rooster’s crow heralds a new beginning — a symbolic blessing for Singapore’s continued prosperity and good fortune.

Zhang Qiao (1993)  
*Singaria*  
2025

Media: Etching with aluminum plate, intaglio printing  
printed on 100% Cotton acid free paper  
35 x 24 cm  
Edition of 10  
SGD 499



The national flower, Orchid, blooms gracefully from a traditional Chinese ceramic pot — a nod to the porcelain trade that helped shape early Singapore's economy. A sunbird hovers playfully beside it, infusing the scene with vitality and light.

This piece celebrates Singapore's growth from its cultural roots into a flourishing, modern nation. The orchid — ever resilient and radiant — mirrors the nation's openness and continuous blossoming on the global stage.

Zhang Qiao (1993)  
*Open Blossom*  
2025

Media: Etching with aluminum plate, intaglio printing  
printed on 100% Cotton acid free paper  
35 x 24 cm  
Edition of 10  
SGD 499



A serene seascape reveals a traditional Chinese junk ship sailing under a glowing dawn, accompanied by a rooster perched on the Singapore Stone in the foreground — linking back to Singaria.

The image recalls Singapore's early role in Asian maritime trade, when such vessels carried goods and ideas across the region. The tranquil sea at sunrise signifies peace, continuity, and the promise of new horizons — a hopeful vision for Singapore's shared future.

Zhang Qiao (1993)  
*Dawns Asia*  
2025

Media: Etching with aluminum plate, intaglio printing  
printed on 100% Cotton acid free paper  
35 x 24 cm  
Edition of 10  
SGD 499



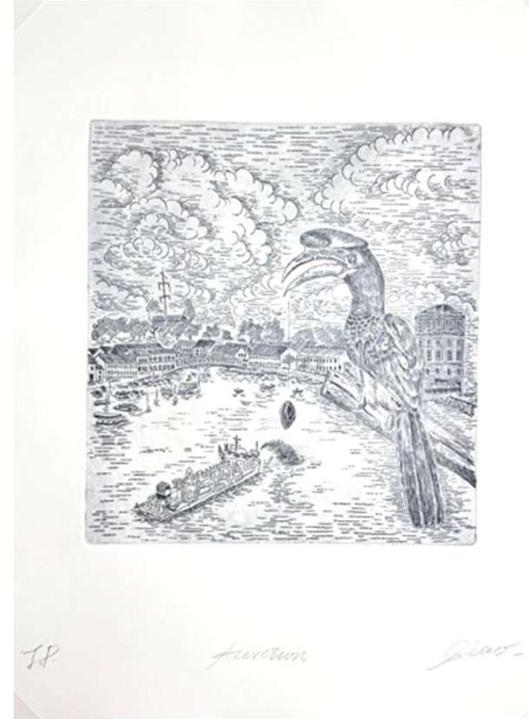
A mangrove tree, planted in a traditional Chinese bonsai pot, stands as a meditation on balance between nature and human design. The bonsai, a miniature controlled landscape, mirrors Singapore's urban planning philosophy, disciplined yet mindful of ecological harmony.

Otters rest nearby. Otters are now thriving in Singapore's waterways, much like the many who have made this island their home. Together, they speak of belonging, adaptability, and rootedness.

Zhang Qiao (1993)  
*The Roots*  
2025

Media: Etching with aluminum plate, intaglio printing  
printed on 100% Cotton acid free paper

35 x 24 cm  
Edition of 10  
SGD 499



Set against the historical backdrop of Boat Quay — the site of early land reclamation during Raffles' era — *Accretion* contemplates how Singapore has continuously reshaped its landscape to meet the tides of progress.

An oriental hornbill drops a nutmeg seed into the sea, echoing an ancient Chinese myth of Jing Wei filling the sea (精卫填海) — a metaphor for resilience and transformation. In the foreground, a sand barge hints at ongoing reclamation, symbolizing Singapore's ceaseless effort to create and recreate its own ground of opportunity.

Zhang Qiao (1993)  
*Accretion*  
2025

Media: Etching with aluminum plate, intaglio printing  
printed on 100% Cotton acid free paper

35 x 24 cm  
Edition of 10  
SGD 499



Zhang Qiao (1993)  
SG60 Collection  
2025  
Etching with aluminum plate, intaglio printing printed  
on 100% Cotton acid free paper  
Box: 50 x 34 x 10cm  
Edition of 10  
SGD 2,200

## **Zhang Qiao (1993)**

Zhang Qiao is a multidisciplinary artist whose practice bridges the worlds of art, design, and technology. Trained in printmaking at LASALLE College of the Arts, Zhang has spent over a decade exploring how traditional techniques can evolve in response to contemporary concerns about accessibility and sustainability. His recent work focuses on developing eco-friendly electro-etching printmaking processes, replacing toxic materials with environmentally responsible alternatives. By rethinking the chemistry and process of printmaking, Zhang seeks to open up the medium to a broader audience, artists, students, and the public, while preserving its tactile, handmade essence. Through his works, Zhang Qiao continues to investigate the meeting point between precision and intuition, science and craft — pushing the boundaries of printmaking in the age of technology.

Education: Diploma in Fine Art, Printmaking, Laselle college of Art, 2012

### SG60 Series – “Rooted Blossoms”

To celebrate Singapore’s 60th anniversary, SG60 Series presents six etching artworks, each in an edition of ten, together forming sixty impressions for sixty years of Singapore’s nationhood. Through the eyes of a new immigrant artist, these works reflect on Singapore’s layered history, its spirit of resilience, and the harmony between nature, culture, and modernity.

Each piece reimagines familiar elements from Singapore’s environment, from birds and flowers to historical landmarks, as metaphors for growth, continuity, and coexistence. The recurring motifs of seeds, roots, and blossoms echo the nation’s journey: how generations of people from different origins have taken root, flourished, and contributed to this vibrant island home.

**ART SEASONS** is a contemporary and fine art gallery in Singapore and Beijing that represents Asia and Southeast Asian contemporary artists. ART SEASONS is today a leading art gallery in Singapore and has made its presence felt in Singapore, the region and beyond.

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