

Dialogue of Differences



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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.

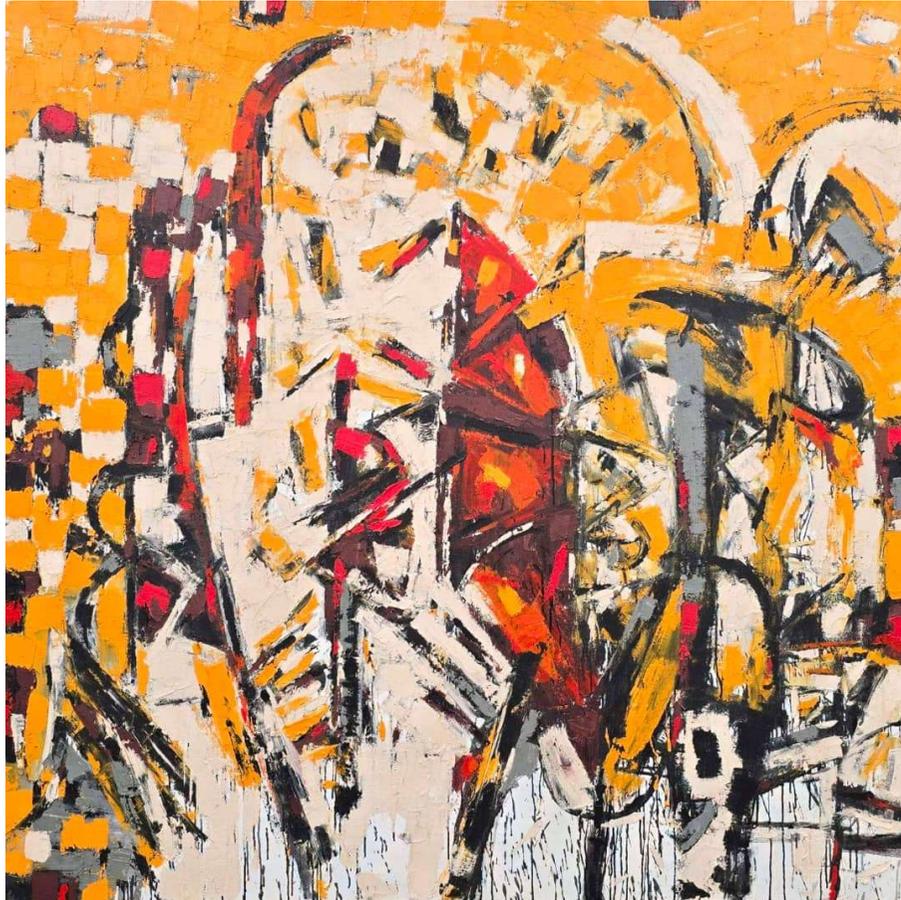
Against this backdrop, *Dialogue of Differences* highlights a contemporary condition defined by multiplicity, a multipolar reality in which no single cultural or political voice dominates. Through diverse artistic forms, the participating artists illuminate how complexity, rather than consensus, can 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 practicen 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 overn 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.



Awang Damit Ahmad (1956). *Estetika Merentas Musim... "Saat Keriangan"*. 2025. Mixed Media on Canvas. 184 x 184 cm
SGD 55,000

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...
"Monsun Dan Payang — Mid-Nov"
2025
Mixed Media on Canvas
91 x 91 cm
SGD 15,000





Awang Damit Ahmad (1956)
Estetika Timur... "Sebelum Tiba Waktu"
Eastern Aesthetics... "Before The Time Comes"
2021
Mixed Media on Canvas
61 x 61 cm
SGD 9,000



Awang Damit Ahmad (1956)
Estetika Timur... "Dalam Hitam"
Eastern Aesthetics... "In Black"
2021
Mixed Media on Canvas
61 x 61 cm
SGD 9,000



Awang Damit Ahmad (1956)
Estetika Timur... "Tenagaku Makin Terhakis"
Eastern Aesthetics... "My Energy Is Dwindling"
2021
Mixed Media on Canvas
61 x 61 cm
SGD 9,000

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.

Karina D. Simon
KatTree - Two lovers
2023
Media: Colour pencil on paper
72 x 72 cm (Frame) / 60 x 60 cm (Unframe)
SGD 3,880



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)

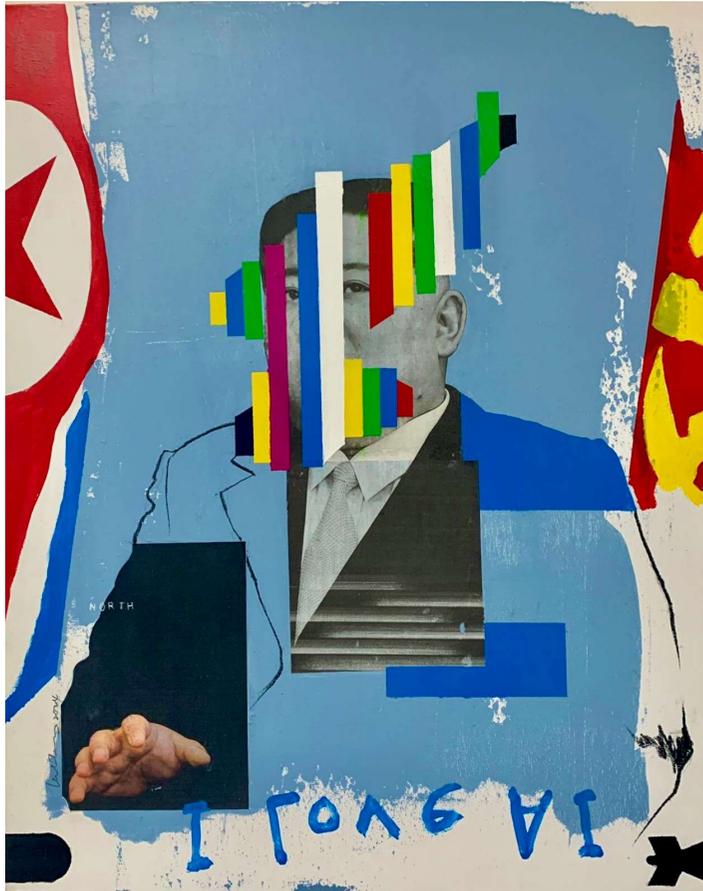
XIII Florence Biennale Lorenzo Il Magnifico Bronze Award (Drawing Category)

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)



In *K1/P2/X3/T4* by Lester Lee, our attention is immediately captured by the words "I love AI," which are mirrored and upside down. The artwork features world leaders depicted with their signature hand gestures, their faces obscured by strips of maps of their countries. This portrayal suggests that the adoption of AI is not merely a technological decision but also encompasses economic, social, ethical, and potentially political considerations. The artwork prompts viewers to consider the main factors that influence leaders when adopting AI. Are their decisions driven by the interests of their country or the political party they represent? To prevent AI from being trained with biases or hallucinating, there is increasing pressure on big tech companies to establish guardrails based on principles of transparency, fairness, accountability, and privacy. The artwork also raises questions about holding human leaders to similar standards. How much are they accountable for ensuring that AI is used responsibly and ethically?



K1
2024
Inkjet Print, Acrylic & Charcoal on Canvas
61 x 77 cm
SGD 5,000



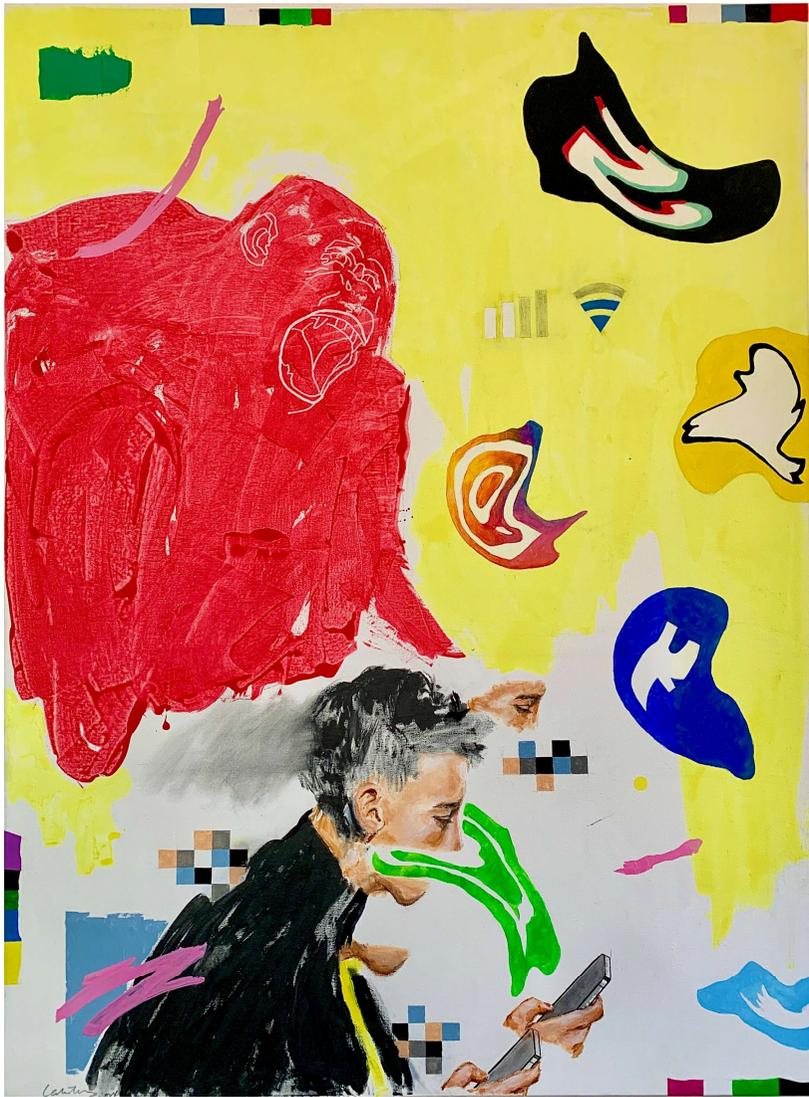
P2
2024
Inkjet Print, Acrylic & Charcoal on Canvas
61 x 77 cm
SGD 5,000



X3
2024
Inkjet Print, Acrylic & Charcoal on Canvas
61 x 77cm
SGD 5,000



T4
2024
Inkjet Print, Acrylic & Charcoal on Canvas
61 x 77 cm
SGD 5,000



Lester Lee (1964)
The Face of Digital Failure
2024
Acrylic & Graphite on Canvas
91 x 122 cm
SGD 8,000

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.



Joanna Maneckji
Night Garden. 2025
Collage - Magazine, Vintage Album
Tissue, Old Lace and Newsprint on
Canvas Board
30 x 30 cm
SGD 5,500



Joanna Maneckji
Divine Self. 2025

Collage - Magazine, Vintage Album
Tissue and Newsprint on Canvas Board
30 x 30 cm
SGD 4,500



Joanna Maneckji
Rhea's Dream. 2025

Collage - Magazine, Vintage Album
Tissue and Newsprint on Canvas Board
30 x 30 cm
SGD 4,500

In this multi-part series entitled “Divine Selves”, Joanna continues to explore the experience of female forms in her artwork, bringing back the symbolic newsprint faces of women first seen in the award-winning piece “That Blessed Mood”, 2024. Joanna envisions the women in this series as saintly forms. Can you spot their halos? The goodness of light and the use of halos to represent the divine are strong symbols in the series. Over time, the halos gain prominence, going from being “accidental” and unnoticeable to explicit.

Rhea’s Dream, 2025

12x12” collage (magazine, vintage album tissue and newsprint on canvas board)

In “Rhea’s Dream”, Poseidon’s mother dreams of a joyous underwater world, possibly a vision of what was yet to come in her journey as a mother. While the whole series is inspired by the natural world, the choice of bold pinks and yellows for the fish were reminders to the artist to feel whatever could bring her joy in a world where she had experienced many years of emotional and physical depletion.

Divine Self, 2025

12x12” collage (magazine, vintage album tissue, leather and newsprint on canvas board)

In “Divine Self”, the artist asks us to revere the holy that is right in front of us in the form of women and nature. Finding what is holy in the here and now might save us from sadness, war, uncontrollable greed and the destruction of nature. Choosing more of a portrait style for this collage, the artist returns to using circles to create a bokeh effect in the background and frames her subject with a halo of flowers.

Night Garden, 2025

12x12” collage (magazine, vintage album tissue, and newsprint on canvas board)

In “Night Garden”, the Self stands amidst a nightscape of the real and the imaginary. Continuing her exploration of atmosphere and place, the artist conjures a magical world brought to life by luminous flora. The figure’s Byzantine-inspired halo signals a profound shift: a Self comfortably integrated with her own divinity. Here, Mother Nature and the Divine Self could be seen as one. It is through this realization—this sacred union—that we might be able to find a path to peace within ourselves and the world around us.

Joanna Maneckji is an award-winning Singaporean artist, author, and educator who transforms seemingly random pieces of paper into expressive works of art that challenge perceptions, spark joy, and promote self-understanding. Her collage work “That Blessed Mood” won her the Most Promising Artist of the Year (Singapore) prize at the 43rd UOB Painting of the Year Competition in 2024.

Joanna is also the author and illustrator of “Letters to My Grandfather”, a tale published in 2023 that provides a way for families to address the difficult issue of grief with young children. Jane Ferris Richardson, Professor of Art Therapy at Lesley University, says “the magical quality of the illustrations allows the reader to see the process of growth and change in the child as the letters take on different forms. This transformation is one of the gifts of the book. As a therapist working with children and families, I am always in search of such gifts to share at difficult moments.” In 2024, Joanna’s collage “A Place Far Away”, from page 1 of the story, was exhibited at the travelling show “Postcards from Utopia” in Sarasota, Florida and at the Illustrators’ Gallery at NAFA in the Singapore Children’s Book Festival.

Joanna is a self-taught artist and found collage as her medium quite by accident. Flipping through a glossy magazine in 2003, she noticed the potential for a white flower to depict the moon, and using paper, scissors and glue, immediately began to create a magical landscape for her infant son’s bedroom. Collage freed her from her self-limiting beliefs about her artistic talents and provided her a visual language to express her thoughts and emotions. Besides making collages, Joanna teaches collage to people of all ages, focusing on the restorative powers of collage and the belief that collage’s great accessibility allows all individuals to shed their creative inhibitions. Marrying a long career in learning design with art and her mindfulness practice, she designed a process she calls “Creative Contemplation”, which is a way to draw out individual and team insights using creativity and reflection.

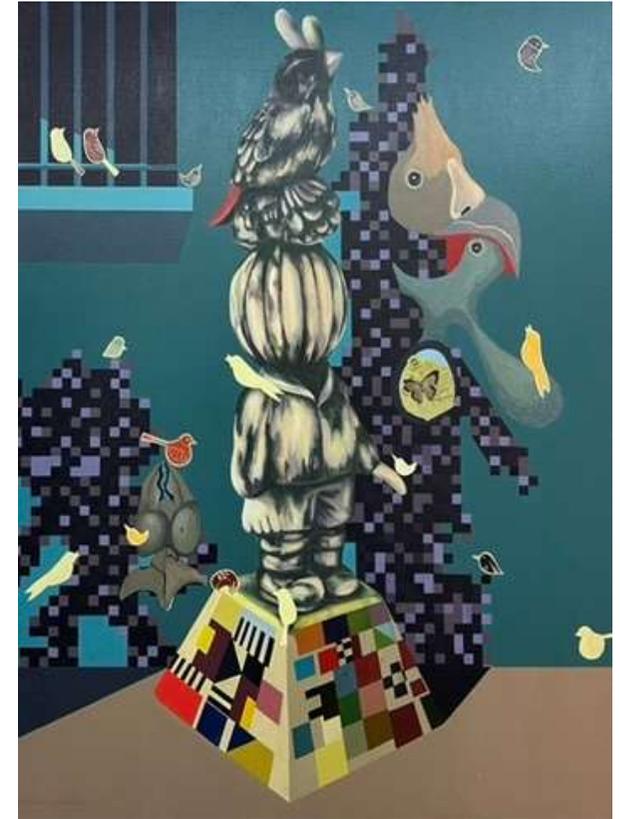
Joanna was born and raised in India, studied Cultural Anthropology at Smith College and has a master’s degree in teaching. She holds the values of being a global citizen close to her heart.



Umibaizurah Mahir Ismail (1975)
Other Side of the World – Lonely Battle
2020
122 x 91 cm
SGD 6,000



Umibaizurah Mahir Ismail (1975)
Other Side of the World – Heated Up
2020
122 x 91 cm
SGD 6,000



Umibaizurah Mahir Ismail (1975)
Other Side of the World – Pixelated Man
2020
122 x 91 cm
SGD 6,000



Umibaizurah Mahir Ismail (1975)

Stranded Migrants

2019

Ceramic, Japanese Lacquer, Steel Rod & Steel Plate

67 x 46 x 35 cm

SGD 8,000

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)
Fountainhead
2025
Stainless Steel
40 x 8 x 18 cm
Edition of 25
SGD 2,950



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)

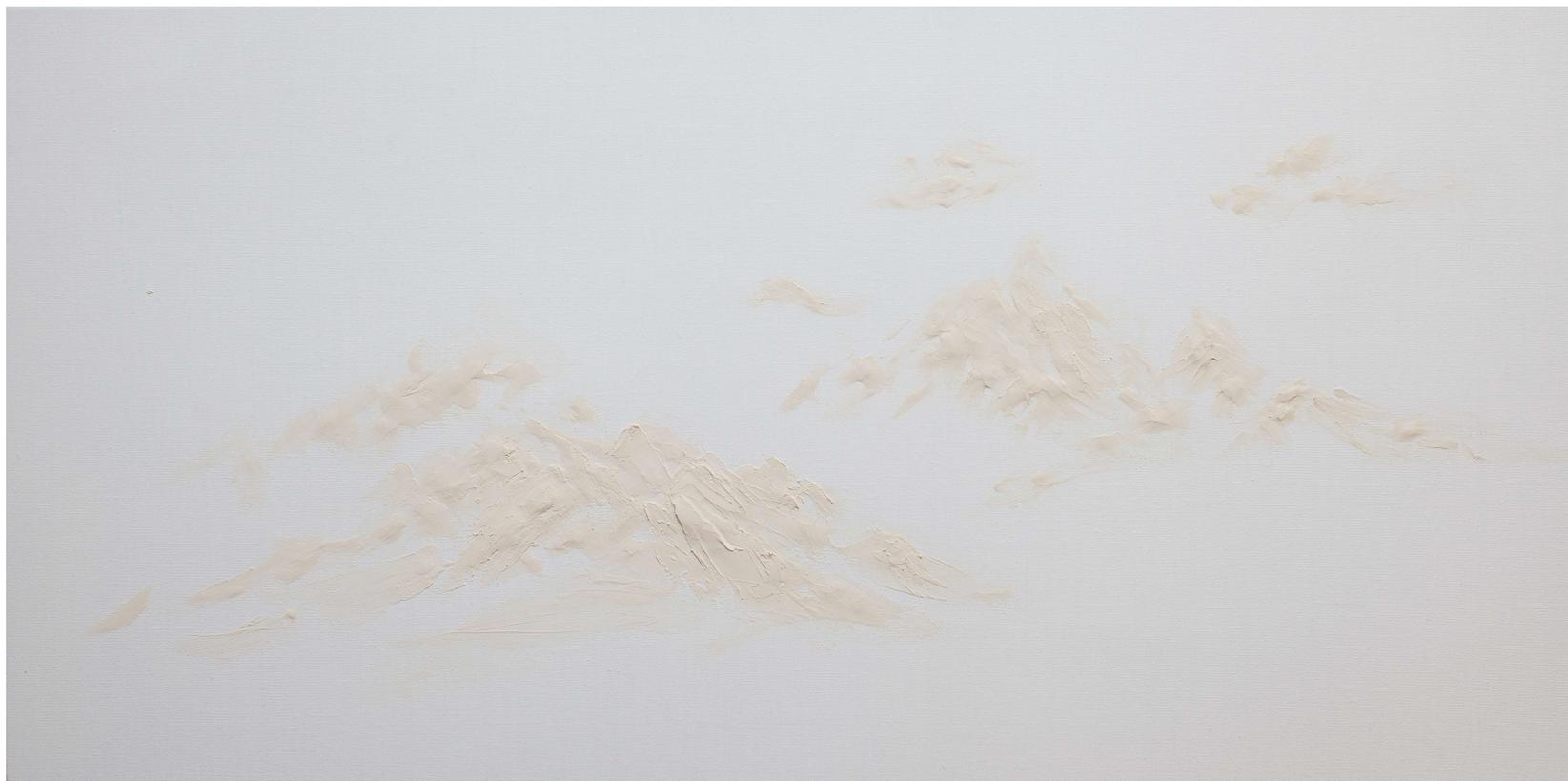
Wang Jiang is a Chinese sculptor based in Beijing. He earned both his BA and MA degrees in the Academy of Arts & Design of Tsinghua University, one of the world's first-class universities. Mainly made of bronze and stainless steel, Wang Jiang's artwork embodies profound oriental perspectives, wisdoms 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

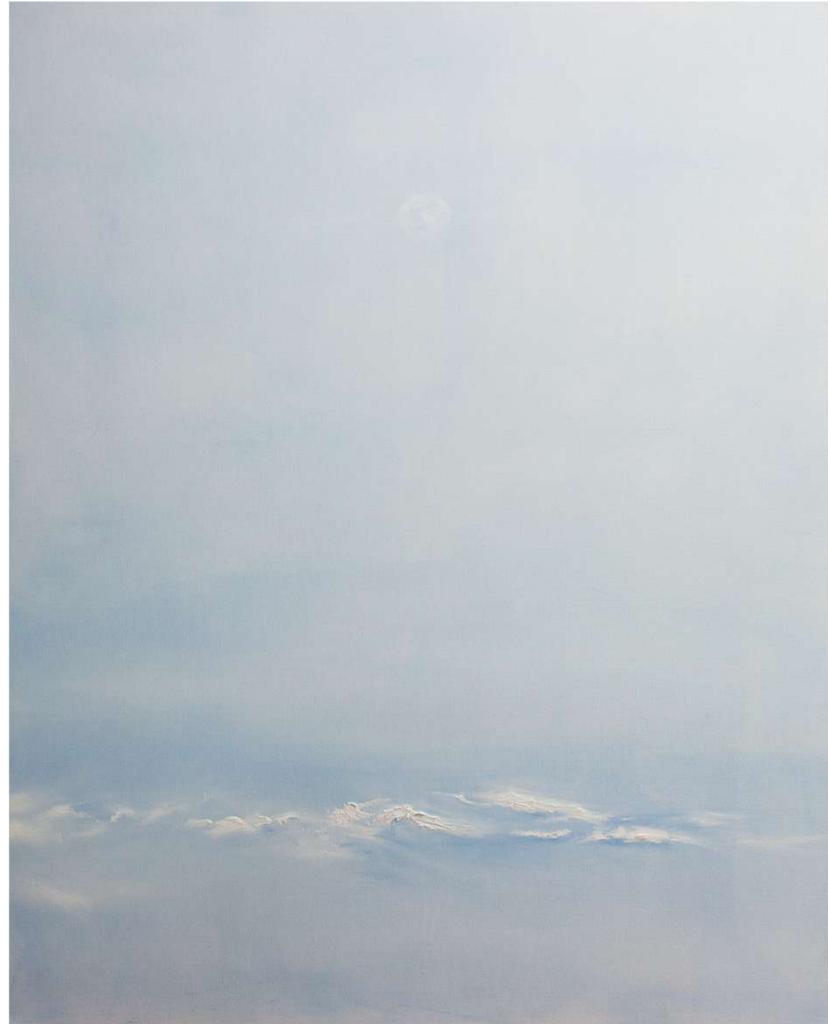
EXHIBITION

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. *I am Strong*. 2025. Mixed Media on Linen (Plaster paste and acrylic). 120 cm x 60 cm. SGD 3,900

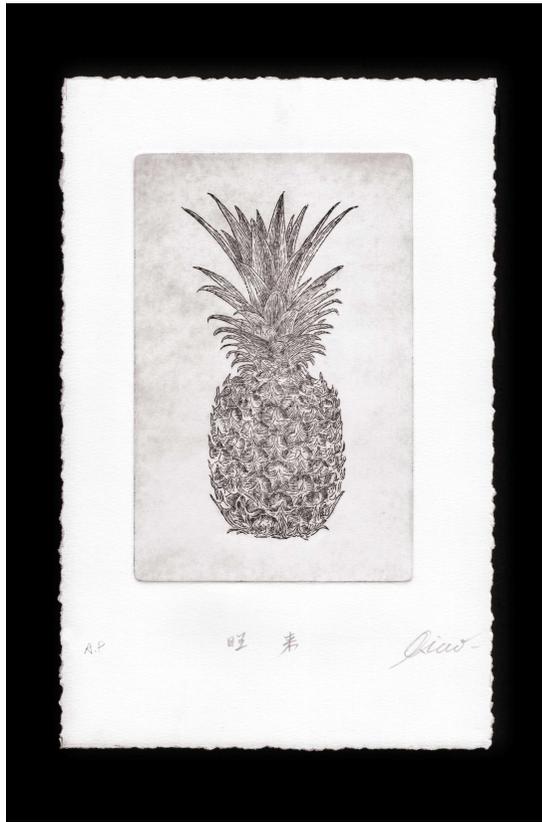
Yin Chua
Pure Bliss
2025
Oil on Linen
81 cm x 100 cm
SGD 3,980



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.”



Zhang Qiao (1993)
Pineapple / 旺来

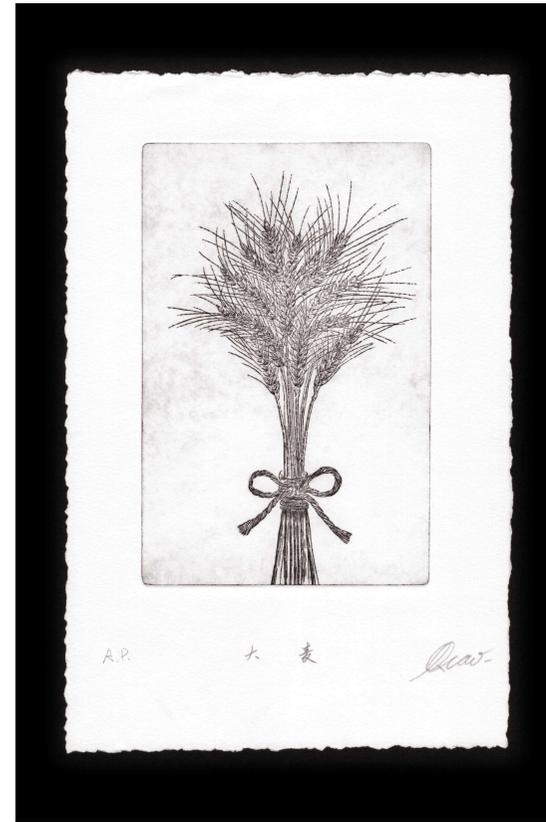
Media: Etching with aluminum plate, intaglio printing
printed on 100% Cotton acid free paper

Frame size: 35 x 26 cm

Edition of 25

2026

SGD 399 each



Zhang Qiao (1993)
Barley / 大麦

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

Frame size: 35 x 26 cm

Edition of 25

2026

SGD 399 each



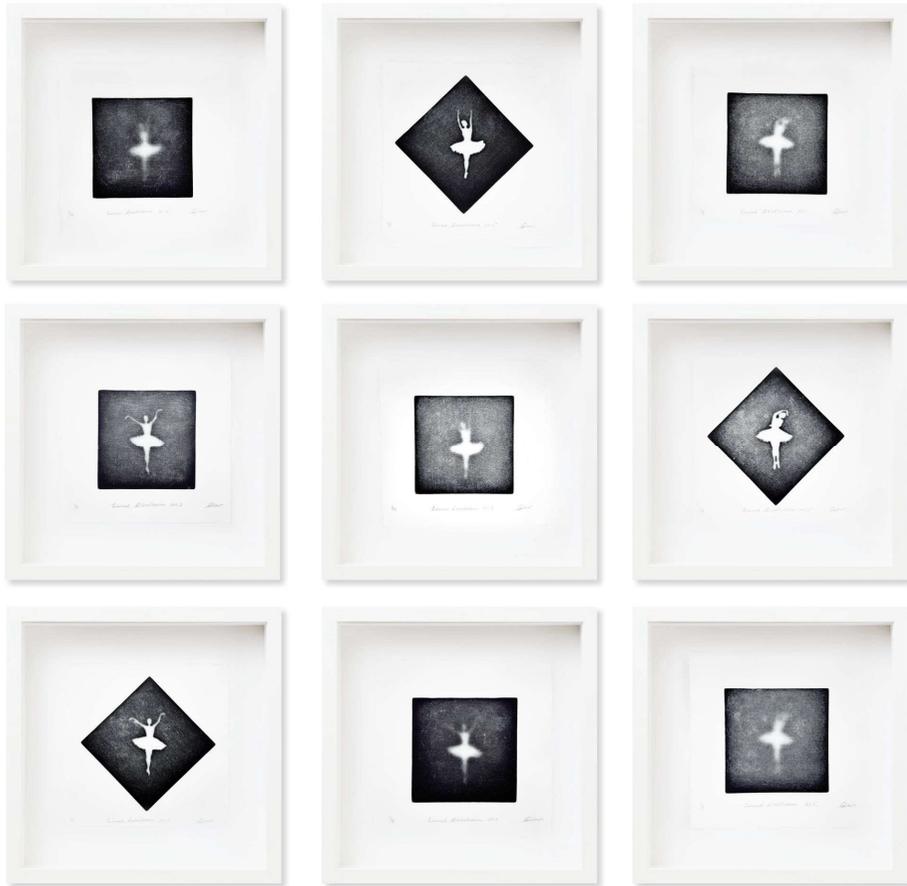
Zhang Qiao (1993)
Lettuce / 生财

Media: Etching with aluminum plate, intaglio printing
printed on 100% Cotton acid free paper
Frame size: 26 x 35 cm
Edition of 25
2026
SGD 399 each



Zhang Qiao (1993)
Fiddler Crab / 有大钳

Media: Etching with aluminum plate, intaglio printing
printed on 100% Cotton acid free paper
Frame size: 26 x 35 cm
Edition of 25
2026
SGD 399 each



Zhang Qiao (1993)
Liminal Oscillation (No. 1 to No.3)
2022

Media: Elektrotint intaglio printing
on 100% cotton printmaking paper

Frame size: 37 x 37cm

Edition of 9

SGD 399 each / SGD 2,980 set

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

25 Years of Contemporary & Fine Art

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.

SAW
SINGAPOREARTWEEK

 **ART SG**
FOUNDING AND
LEAD PARTNER
 **UBS**

HENRY BUTCHER
ART AUCTIONEERS

 **ART
GALLERIES
ASSOCIATION
SINGAPORE**

YART 
PROJECT