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We sow what we reap. Nature's existence is dependent on how we treat it. We are all part of the Earth which spins like the pinwheel; the four blades of which represent the four seasons which are a central cycle of our lives. How then can we continue to live in harmony with nature?

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Chern Lian Shan • tel 6533 4520
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The bust is done to commemorate President Nathan's second term as President of the Republic.

Chua Aik Boon • tel 6454 2258
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This is a series of panoramic photographs of Singapore landscapes with familiar landmarks or buildings removed or altered to challenge one's habitual perception of places, to create a sense of dislocation, to heighten the viewer's awareness of places we have assigned meaning to, and to understand the role spaces played in the lives of Singaporeans.

Participating Members & Artist Statement

Baet Yoke Kuan • tel 6363 0146
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This piece depicts rice harvesting. For thousands of years, the Chinese have been diligently cultivating their land. My ancestors came from mainland China and since childhood, their traditional moral values and social ideals have been dominant in my education. I am interested in modernity, in thence of eastern ancestral values, and in where the two meet.

Cheung Shing Tai, John • tel 6469 5681
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Since the new Millennium, we keep hearing news of unending carnages and man-made catastrophes all over the world. This artwork expresses the feeling of agony that humanity is on a sinking descent, even dragging down the animal species from which the human species descends. We all have to play our part to do something about this. This cannot be Man's fate.

Chua Boon Kee • tel 64470743
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Shu Nu is a 3-D calligraphy sculpture creation based on a 2-D reference. It is from the Chinese Calligraphy Cursive Script which means Gentlewoman. The artwork is expressed in a single bold impressive stroke in an elegant manner that depicts the meaning of a gentlewoman.

Daniele Lamarche-Sarvia • tel 6728 7602
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With its secured foetal-like position firmly grounded, reminiscent of the devastated Pompeii's intact corpses covered in ashes, the vulnerable naked form evokes distress and fear of human belligerence, be leagued to a status of empowerment. Highly significant yet an instance of allegory.

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Hiah Buang Hoe, Jeremy • hp 9787 7874
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Combining a love for symbolically suggestive substances and historical legacy of Singapore, my work revives otherwise spent detritus, giving decay an afterlife. The work is conceived as a pile of empty sagging vessels, composed in various ways, under the weight of our 'Coolie' history; begging to be filled through human insights and labour.

Lee Ee Guan • hp 9060 5242
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I am interested in using 'Chains' to express different human expressions and life conditions. I seek to understand the relationship between the Human & Karma. In Buddhism theory, chains represent problems, heart & mind distortions, and links with each other like chain after chain. I wish to further explore the relationship between "Human & Chain".

Lim Guan Huat • tel 6745 7970
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Every task and every sculpture that I do everyday pose a great challenge to me. I challenge myself and push myself to the Apex . Everyday, my challenge keeps me moving on to the next era.

Lim Soo Ngee • tel 6482 3508
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I believe that everyone has their own secret garden hidden in one's inner soul, and assumes that this is the "paradise" built by one's own experiences. This "paradise" could appear any time and anywhere like a scene from the theatre, to assign you the leading role on the stage.

Ng Hwee Leng, Oscar • hp 9092 8590
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The process of inserting 50,000 thumb tacks on "Shucks" acts as the self-mortification of acknowledging each and every slightest pain we feel, and the healing completion. This journey is a hypnosis of self-recovery pains that one feels in the past, present and future.

Ong Chu Kheng, Michael • tel 6455 7429
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My sculptural practice relies on the natural intrinsic qualities inherent in my chosen material. Each piece begins by my act of looking at the raw clay or wood, "asking" it what it would like to be. Throughout the sculptural process, the work's natural tendencies toward a certain visual aesthetic is cultivated and refined into a more definite form.

Sai Hua Kuan • tel 6484 8827
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As an artist, I try different ways to create my own visual language to communicate with the audience, myself and the environment. Allowing the audience to see, feel, listen and explore through the process has been an aim of the creations. My aim is to raise the awareness of what is art, and why and how art is affecting our daily life.

Oh Chai Hoo • tel 6760 1669
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Shiah Chyi Yun • frillyobject@
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Thank you for the things you sent to me with love. This is for you.

Ong Mei Chi'ng, Donna • tel 6455
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My work deals with the adult's dream to revive the guileless hope of childhood, that ingenuous belief in the fanciful and seemingly impossible, like fairies, winged flights, and wishes. It is about looking back with nostalgia at our childhood, seeking to recreate and recapture a remembered past with the tools, skills and knowledge of the adult one has become.

Sim Lian Huat • tel 6348 5035
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Life and nature are beautiful.

Sun Yu Li • tel 6336 7188
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Tan Sock Fong • tel 6781 6207
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The beauty of glass's tranquillity allows me to play with colour within the glass. Creating an inner space within layers allow flowing colour to catch light and bring out the depth. This blending of colours creates a moving effect inside the glass block. It also represented the advancing spirit in life.

Tay Swee Siong • tel 6512 4112
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This is a time-based kinetic sculpture made of wax and brass. The brass sculpture embodies an electrical heater in which temperature can be controlled. When the wax melts from the top to the bottom, this encloses the wax human stature, and at the same time reveals the metal sculpture at the top.

Tan Wee Tar, Victor • tel 6851 6528
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com

The work captures the movement of air over a dancer's outstretched arms, and the heavenly experience, likened to having the breeze of an angelic or heavenly joy blowing past. This is a feeling I sometimes get while working in my studio on the 4th floor of an old school building.

Tan Yen Peng • tel 6852 3328
• hp 9017 3079 • Blk 299 #06-25
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whitewhitewind@yahoo.com

The dilemma of being in the contemporary era: an expression of confusion felt concerning the routine compounding of graspable "things" in daily life to the ungraspable moments essential to existence. Does materialism arise from a kind of unconscious urge to compensate for the ungraspable - memories, emotions, feelings etc?

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Wang Ruo Bing • tel 6484 8827
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This installation art consists of two elements - a swamp (or pava in Malay) and coffee shops. Singapore had many swamps that are quiet and calm with very rich ecosystems. Coffee shops are places for Singaporeans to eat and drink, and to meet and chat. Through showing a drink stall in a coffee shop, I am exploring the ecosystem between human and nature.

Wee Hong Ling • tel 1-917-882-7777
• 81 Mott Street #5s New York NY
10013 USA • HI@ceramicus.com

I am interested in the separation between public and private spaces, expressed in her biomorphic forms. I see architecture as the containers and the human emotions inside them as the containments. I am developing a series of sculptures titled, Prayer Houses. Even though a place of worship is a public space, the prayers within are very private.

Wee Kong Chai • tel 6285 8423
• 34 Walmer Dr Serangoon Gdns
Estate Singapore 555060

The unique texture of this portrait was created by the hammering in of numerous steel-nails, followed by a process of polish to achieve the antiquated look.

Yeo Chee Kiong • tel 6852 3328
• hp 9653 5253 • Blk 299 Yishun
St 20 #06-25 Singapore 760299 •
cheekiongyeo@yahoo.com.sg

My main interest/concern is to question and challenge common visual perceptions and the shared concepts of object and space in the practice of contemporary visual art.

Chng Seok Tin • tel 6742 5955
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No 1: "I am No. 1. I am world class. If you do not believe, simply check the series number on my base."

No 2: "I am a goddess of wisdom - look at the lotus pod."

No 3: "I am the symbol of love, like a couple who are madly in love until their bodies are merged into one."

No 4: "I am a pregnant woman and I shall give birth to a baby for to the elite class."

No 5: "I am what I am."

No 6: "I look like a fairy."

No 7: "I am more sexy and more beautiful than Miss Universe (臭美)."

No 8: "我是三国时代建安才子曹植笔下的洛神。"

No 9: "I am No. 9, but I am not the 'smelly Lao Jiu'. "我是郭宝昆笔下那位坚持自己信念和理想, 千山我独行的香老九。"

They all look the same, yet each one can become very unique, very different from the others, as long as you view them from different viewpoints and perspectives. Each sculpture is unique and requires special attention by the viewers.

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