

ART: *art*

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PEH ENG SENG



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JAPAN
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EMBASSY OF JAPAN

PEH ENG SENG
Fenghuang Village in Hunan (China)
Watercolor, 55cm x 75cm, 2013
at ArtSafe

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Whimsical Forest, ink on paper, 101x106cm, 2013

Terence Teo was born in Singapore in 1953 and graduated in Graphic Design from the Nanyang Academy of Fine Arts in 1980. Spontaneous brushstrokes, adventurous colours and sensitive ink techniques distinguish Teo's paintings. He challenges techniques of Chinese ink painting through the interplay of the elements of traditional Chinese and modern art.

Teo draws inspiration from his experience of nature in all the richness of the seasons. His paintings are a record of his observations and visual experiences of the environment that surrounds him. He attempts to achieve the suggestion of light, reflection and luminosity.

Terence Teo has exhibited his work throughout different Country, Singapore, China, Malaysia, Thailand, Japan, and German. In 2006 he won first prize in the Chinese Ink Painting category of Dr Tan Tsze Chor Art Award. He presently is the President of Singapore Art Society.

Teo's works will be on display at **Booth #B1**  **SINGAPORE ART FAIR**
27-30
November 2014
ME.NA.SA.ART

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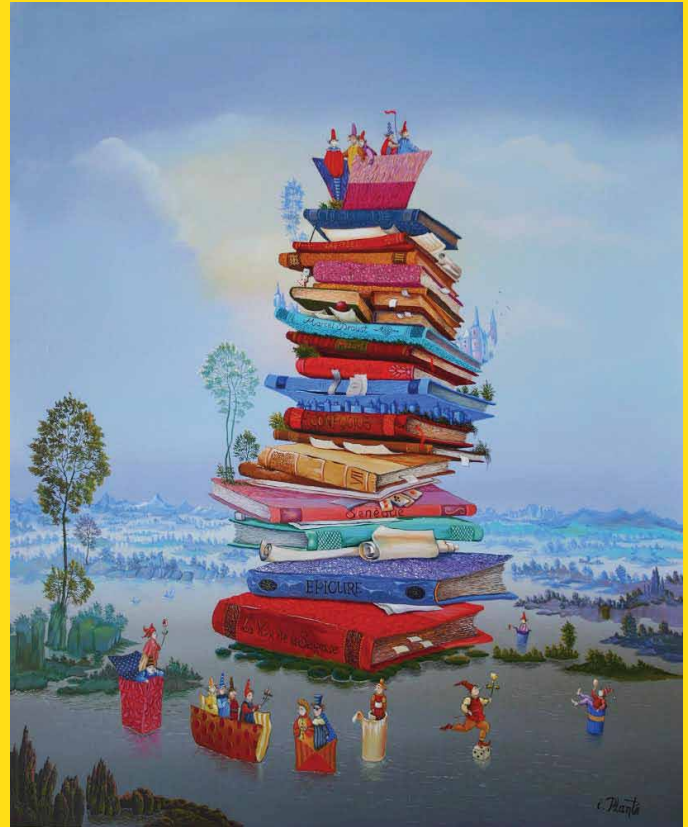
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EXISTENTIAL PROPOSITIONS: AN INTERVIEW WITH RAN HWANG



Korean artist Ran Hwang's site-specific installation at Third Floor Hermes is breathtaking in its meticulous creation and sheer beauty. Her unusual choice of medium, the inconsequential button, is a metaphor for life and its cycle, giving her audience pause for thought.

While small and forgettable, a button plays an essential role as a fastener. Similarly, in your works, the button on its own is almost non-consequential but when it becomes a part of your massive installation, every button plays a crucial role. How did the button become your choice of medium?

While working at an embroidery company in New York, I found some abandoned buttons in a corner. At that time, these lifeless, worthlessly abandoned objects looked like me (I was working both for a living and art at that time, I hustled and hustled all the time.) I felt the transition of myself to the objects and I wanted to enliven these beautiful objects.

Why do you liken the humble button to the ordinariness of human existence? Is human existence ordinary?

When we lose a tiny button, we realize then for the first time how precious it is. I think the existence of an individual human has a similar meaning as a button. Furthermore, buttons are tied with pins. It is similar to the limited freedom of human in the society.

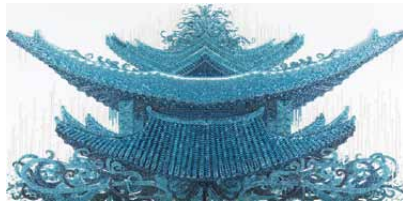
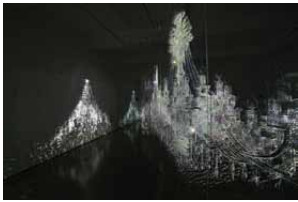
Flowers return every spring and with death comes life. Why does the transient nature of life fascinate you so much for it to form the basis of your practice? Is it frustrating to be working with ideas that are so fleeting or is there joy in immortalizing the temporary?

My thoughts are centered on life, which is always blooming and fading. Extinction comes as part of a cycle and necessarily engages with another generation. This is an inevitable pattern and the law of nature.

What is your creative process like?

During the early part of my career, before my current installation practice, I created mixed-media pieces using fashion materials. While engaged in such experiments, I started making on-site installations by hammering right onto the wall. I continued doing site-specific wall-installation for a long time.

At that time, I also drew directly on the wall contouring the image that would be filled with pins and buttons. After the exhibition ended, the



work perished. This is analogous to the cycle of life in which there is birth, life and death. This was my focus and practice at that time. Currently, I build movable walls/panels upon which I work. The process of my work is inspired by my past practice of wall-installation.

The work I create is delicate and I worry about potential injury that might occur while I am producing my work or installing it. The pins that I'm using are very sharp and can easily hurt my staff or art handlers. I also worry about the details that may not be captured and expressed by my materials.

Tell us more about the installation that you have prepared for this show. You also mentioned that the moving buttons in your works are symbolic of the human tendency of being irresolute or represent unrestrained human desire. In this installation at Hermes, what is the symbolism of the buttons in your work?

I want to convey the value of existence through the existence of a shaky button glistened in the light on the pin. Also I juxtapose substance of the tranquil meditation with the splendor of the video image.



POTONG: THE ICE CREAM THAT MADE THE CUT

