



ink and paper

Primz Gallery
May 2015- July 2016
From the collection of
Albert Lim and Linda Neo



Top and bottom: Installation views, Primz Gallery, June 2016/ Images by Ken Cheong

a brief introduction to the collection

“We looked at Singapore’s art... I thought we should, as Singaporeans, own Singapore[an] art. And I think that’s what we’ve been telling people.” In conversation with Linda Neo, April 2016.

The collection of Albert Lim and Linda Neo is an expansive and ever-growing collection. It spans two rooms, and it can be difficult to categorise the collection neatly under any one label. Diverse and eclectic, the collection includes works of various media, genres, and eras. Upon entering the gallery, it is easy to find contemporary art nestled beside modern works, while sculptures and installation works reside beside paintings. There are no set rules prescribing what kinds of works can enter this collection.

Rather, collecting was guided by a belief that the collection should only have works that have a profoundly *affective* quality about them.

In that sense, this collection was founded on the basis of the collectors’ highly personal and even emotional

relationships with their works. For Albert Lim and Linda Neo, most of the works in their collection were acquired simply because—as Linda unabashedly puts it—“we go for the works that we like”.

In conversation, both Albert and Linda opened up about the connection that they have with the works. Linda, for example, notes that “Art just does something *magical* in you”. Albert described art as “removing the dust from your soul. When you look at it, it feeds your soul and cleanses your soul.” Art, to them, is capable of bringing joy, awe, and even provocation.

The collection has grown steadily over the years, built on intimate ties formed between art collector, the work, and sometimes, even the artist himself or herself. Both collectors began to seriously

collect art in 2005. When pressed to pinpoint an origin or a definitive starting point of their collection, Albert recalled: "Actually the interest in art started with me. When I was travelling in my early days, I gravitated to museums. I went to museums and saw huge classical pieces... And that interested me in the beginning, but it really only started when we came back. We had a mutual friend who started showing us works of Singapore's artists, and that kickstarted our interest."

However, art by Singaporean artists was not their focus at the beginning of their venture. As Albert explained, "Of course, being newbies, we went by what we heard. We didn't really start with Singapore artists, we started with what was then the 'talk of the town.' A lot of people were talking about Indonesian artists, some were Chinese artists, so we

got drawn into collecting some of them, but it wasn't a major collection yet."

Linda reveals that the collection actually began with Chinese art, "because we've got a friend who was influenced very strongly by [Chinese aesthetics]. We started with some Chinese works, and then we started looking at Southeast Asia. And it was mainly contemporary Southeast Asian works." The first works that caught their attention was Indonesian art.

Yet, they felt that it rode on the momentum of speculation. "People buy to sell. We felt that we should buy art that we enjoy," said Linda. Their attention then turned to Filipino art, which was "easy to collect, you could read about them, it's viewable online, it's affordable, and they're very talented."

"ART just does something magical in you."

Linda Neo, April 2016.

This drive to collect good works—works that they felt drawn to—eventually led them to collecting the works of Singapore's artists. In a way, it was the works of the artist Lim Tze Peng that spurred the duo's interest in Singapore's Modern art.

Linda notes that Lim was the first artist "whom we fell in love with for modern art". It was Lim's skillful renderings of old Singapore scenes in Chinese ink that connected with both collectors. Having been brought up in Singapore—Linda had grown up in a *kampong*—Lim's works found great resonance with both of them. Subsequently, the exhibition, *My Kampong, My Home*, was organized in 2010 under their guidance. And it was through their love for Lim Tze Peng's works that they connected with a fellow collector, who opened his collection of art to them.

That, in effect, spurred them to widen their collection of Singapore's Modern art. Although they are also beginning to look once more beyond the shores of Singapore, the focus of both collectors are still firmly on Singapore. Supporting the local artistic community in their capacity as collectors have always been a priority.

Over time, the collection grew. It can be, perhaps, safe to say that their collection has begun to take on new dimensions. No longer content to let their art remain as a mere collection sitting in a store, the duo began curating and displaying their own shows, converting half of their storage facility into a gallery.

The collection has now become available for (and to) the gaze of others.

The point of creating such a gallery space was to allow the work that they have collected the full capacity to breathe. To let art be enjoyed in the right environment and at the right time. By pulling out works from the collection and displaying them, Albert and Linda have moved into celebrating the works of Singaporean artists.

“People buy to sell. We felt that we should buy art we enjoy.”

Linda Neo, April 2016.

Perhaps it is a re-looking of the role of the collector that Albert and Linda are pushing us towards. The collector has a role to play within the ecosystem of art in Singapore: by supporting artists, driving attention and focus to art, lending works to museums. And now, perhaps, also becoming curators themselves. With the entry of more new collectors, how can private collections contribute to the art scene in Singapore? With so many changes in the international and local art scene, what is the collectors role now and in the future?

“Ink and Paper” is the first of Albert Lim and Linda Neo’s mini-exhibitions. It is a show consisting of 25 Singapore Modern artworks featuring the likes of Cheong Soo Pieng, Chen Wen Hsi, Lim Tze Peng, and Tay Bak Koi, amongst others. It was, perhaps appropriately, hung in the same year as the SG50 celebrations. It examines Singapore’s artists through the prism of the medium they chose, and looks at the scenes of locality that they rendered. As Singapore’s artistic development moves into yet another phase, it is, perhaps, well worth looking, and thinking, about this exhibition.



exploring the works of ink and paper

Put together with works drawn from the collection of Albert Lim and Linda Neo, “Ink and Paper” consisted works that were done either with ink, or on paper.

The exhibition of *Ink and Paper* put 19 works on show in the space of Primz Gallery. Lim Cheng Hoe’s *Crossing the Bridge* (1960) was the earliest dated work, with the latest being Chang Yoong Chia’s contemporary installation *I Longed for Her...* (2013). These works provide a glimpse into the significance that ink and paper works had for the artistic practices of Singapore’s leading pioneer artists.

These works also display the dexterity in which Singapore’s urban and landscape scenes are portrayed through the combination of these two media. As an exhibition, “Ink and Paper” makes a statement about the importance these media had in the development of Singapore’s modern art, and calls attention to the paramount status of ink and paper in the art-making process.

Artistic practices that made use of the media of ink and paper— or a combination of the two—have always been prevalent in Singapore. In the 19th century, Singapore was already one of the most cosmopolitan places in Asia.

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Singapore played host to many immigrant peoples who arrived on its shores in search of work. People arrived, bringing with them their artistic practices and skills. Two of the most well-documented practices involving ink and paper were that of Chinese ink paintings and calligraphy (mostly brought by the immigrant population), as well as the technique of watercolour (brought by Western expatriates). Within the conventional narrative of Singapore’s art historical narrative, the 1800s saw the proliferation of watercolour painting. The tranquil and dreamy landscapes of Charles Dyce, for example, are some of the earliest known watercolour works produced in Singapore.

Over the years, these artistic techniques still continued to be employed in the production of art by Singapore's modern artists. Certain works in the gallery showcase the endurance of these traditional artistic practices—Chen Wen Hsi's Chinese ink works faithfully execute the ink and brush works of traditional Chinese ink works in *Two Gibbons, Squirrel, and Cicadas*—were all done in 1980. Ong Kim Seng's works, *Xigezei* (1988), and *Sonpan* (1985), also attest to the continued prevalence of watercolour in Singapore during the same era. The endurance of these strong traditions of using ink and paper continued, even though the 1980s also began to see the proliferation of other forms of artistic expression.

Yet, even in the 1800s, the interactions between so-called "Western" and "Eastern" artistic practices were already evident.

Works such as those in William Farquhar's natural history paintings, which were done by unknown Chinese artists he commissioned, adopted the lines and styles of Chinese ink paintings, while following the format and composition of Western landscape paintings. These confluences and interactions are also evident through certain works presented within this exhibition, and highlight the ability of the modern artists to incorporate the elements from both Western and Chinese ink works to create new visual techniques.



Installation views, Primz Gallery, June 2016/ Images by Ken Cheong

These qualities are exemplified in the works of Cheong Soo Pieng, which hang on the walls directly opposite the entrance of the gallery. Three Cheong Soo Pieng works are hung there: *Malay Girls with Bird* (1981), *Cowherd* (1961), and *Coastal Landscape* (1961).

While done in the same year, *Cowherd* and *Coastal Landscape* do not only display the versatility of Cheong Soo Pieng's artistic techniques through their wildly different styles. They also highlight the influence both Western and Chinese artistic practices had on him.

Cowherd, in particular, follows the visual language of Cubism, where the form of the cows and cowherd are highly fractured into geometric shapes, and realigned into multiple vantage points. The background has been abstracted, creating patches of colour that render the background blurry and indistinct.

Cowherd and Coastal Landscape not only display the versatility of Cheong Soo Pieng as an artist through their wildly different styles, but also highlight the influence that both Western and Chinese artistic practices had on him.

Yet, Cheong created these shapes with Chinese ink, using pulling and dragging strokes to create the geometry seen in *Cowherd*. *Coastal Landscape* adopted the format of the traditional Chinese *shanshuihua*, but incorporated both the brushstrokes of Chinese inkworks and the wash of watercolour works. The result is one that cannot be firmly placed within the "Western" or "Eastern" camp.

Such works highlight the experimental edge of Cheong Soo Pieng, an artist known for his varied styles and practices that spanned post-Impressionism to abstract works and even beyond.

This experimentation with different artistic languages also showed themselves in the works of Tay Bak Koi—perhaps also because he was a student of Cheong Soo Pieng. Done in 1964, Tay's *Untitled (Village Series, Abstract)* and *Abstract Composition* represented a point in Tay's artistic development where he was experimenting with different compositions of form, line, and colour. These works were done in mixed media, on paper.

However, by 1978, Tay Bak Koi would be painting only in oil or watercolour, rising to fame because of his distinctive buffalos. In an interview he gave with the (now-defunct) *New Nation* newspaper, it was noted that he “believes he has found himself in his two chosen media”, and that of the two, he still preferred working with oil. Due to the fact that his experimentation with other media “did not satisfy”, Tay did not continue this line of exploration in his artistic practice.

Untitled (Village Series, Abstract) gives us a glimpse into the trajectory of his artistic development leading up to his famous buffalo and village scenes. The bold patches of colour which he would become so well-known for later are already there, as well as the decisive, bold lines of the work. Moreover, Tay would continue to use paper as a medium for his art, especially for his innovative watercolors. Thus, the use of ink, as well as paper, were media that allowed the artists to create works that made use of different elements of colour, line, and form in order to realize new styles. For artists such as Cheong Soo Pieng and Tay Bak Koi, ink and paper were significant in allowing them to experiment with both Eastern and Western modes of art-making.

Beyond the stylistic experimentations that saw the incorporation of ink and paper, the two media were also crucial for the artists of the time to capture a certain mood in their depiction of Singapore. Central to the works of the modern artists in Singapore was the very environment that they themselves inhabited, and their efforts to capture its scenes and landscapes. By using ink and paper, the artists were afforded a delicacy and lightness in their works, as opposed to the heavier, richer, and thicker medium of oil paints.

The two media were also crucial for the artists of the time to capture a certain mood... Central to the works of the modern artists in Singapore was the very environment that they themselves inhabited.

Lim Cheng Hoe's works, *Crossing the Bridge* (c. 1960), and *Two Women* (1964), are prime examples of how watercolour techniques were utilized to capture the foliage of Singapore in the 1960s, seen in the light of the tropical sun. Alternating between darker and lighter blotches in his application of watercolour to paper, Lim's trees are dense and rambling. Yet, his deft strokes still allow the paper to be seen through the thin -watercolour, evoking the presence of light coming through the leaves. The result is a Singapore that is depicted as bright, yet colourful, and lush—achieved through the sensibilities of watercolour on paper. Gog Sin Hooi's *Singapore River* (1970) uses the same techniques; this time, however, it is used to bring out the fading sunlight over the Singapore River His watercolour works still deal with the same notions of lightness and dreaminess, which can be seen through his reflective waterscapes.

Although not done in the same practice of watercolour, the same notions of light and brightness can also be seen in Lim Tze Peng's renderings of Singapore scenes. Due to his use of Chinese ink techniques, Lim Tze Peng's works see much more negative space than any of Lim Cheng Hoe or Gog Sin Hooi's works. Chinese ink is used to trace out the form of the buildings of Chinatown in *Memories of Old Shop House* (2011), with only a slight wash of red laid over the form of the building itself. The white of the paper makes up as much of the form of the shophouse, as does the ink applied to the paper itself. The face of the shophouse looks bright, referencing the heat of the Singapore sun as the aged building throbs with the life and energy of the people gathered below.

The same can be said for *Chinatown (2), Black/White* (2011), which contrasts shadow and light through the use of black ink, starkly applied to white paper. In this way, there are evocations of the tropical heat of Singapore through the sensory elements of light and brightness, captured in the works of the artists through their ink works.

These elements would remain a key feature of the works that depict the landscapes of Singapore through the years, projecting an image of Singapore that is oftentimes idyllic, or even dreamy.

Thus, the media of ink and paper have become integral to the development of what we term as "Singapore art". As one takes a peek into the trajectory of how ink and paper has been used by various pioneer artists over the forty years, we uncover the dexterity that these media have. Ink and paper have been used by many different artists in many different ways—sometimes traditional, sometimes experimental—allowing these artists to find their voices and styles. These artists also used ink and paper to depict Singapore itself, creating ways of seeing Singapore that differed from - how oils—with all its richness and sensuality—would have. How we see "Singapore", as well as "Singapore art" is, in large part, influenced by the practices of using ink and paper—from the years of the 1800s and beyond. These two media have occupied a significant place in the development of what we understand to be the art of Singapore and, in that sense, cannot be ignored from any discussion or collection of Singapore art.

It is, perhaps, the last work—and also the only work in the exhibition that does not utilize ink or paper!—that converses well with these explorations into Singapore’s art history. The 28 decorated spoons of Chang Yoong Chia’s installation sit in the middle of the gallery, surrounded by the artworks hanging on the wall. A Malaysian of Chinese descent, Chang Yoong Chia explores the origins of the Peranakan culture in *I Longed for Her...* (2013). Inscribing on decorated ceramic spoons, his work tells the story of an immigrant who arrives in Southeast Asia, introducing ideas of heritage and history into the exhibition.

While in conversation with the Asian Art Archive, the artist himself once mentioned the value of history, stating that “I think we act the way we do because of things that happened in the past. By understanding history, we understand ourselves.”

In the same way, this exhibition does not just provide an aesthetic experience for those seeking to better understand the ink and paper works of Singapore’s pioneer artists, but also allows us to peek into the history of the development of Singapore’s cultural character, as well as the beauty and innovation of the artistic development that has happened over the years of our independence as a nation.



Installation view, Primz Gallery, June 2016/ Images by Ken Cheong.

On collecting: selected conversations

Understanding more about the practice of collecting can be difficult. Albert Lim and Linda Neo speak about their collection, uncovering their journey of collecting the art of our region.

How did the journey of collecting start?

Albert Lim (AL): Actually the interest in art started with me. When I was travelling in my early days, I gravitated to museums. I went to museums and saw huge classical pieces; whether I went to Amsterdam or anywhere in Europe, I would just make it a point to go to museums. And that did interest me in the beginning, but I think it [collecting] started when we came back—we had a mutual friend who started showing us works of Singapore’s artists, and that kickstarted our interest.

Linda Neo (LN): We’d always been looking at art, but when we started seriously collecting it... It would have been around 2005.

AL: And of course, being newbies, we went by what we heard. We didn’t start with Singapore artists; we started with what then was the “talk of the town”. A lot of people were talking about Indonesian artists, some were Chinese artists, so we got drawn into collecting some of them, but it wasn’t a major collection yet. So that’s how it all started. And then after a while, we thought, what about our own artists? So we started learning and picking up the names. So that’s how it all started. So—I’m responsible for spending all the money. After a while we learnt from one another, and we spent a lot of time in the galleries. And when she [Linda] talks to artists, and the gallery owners, we began to train our eyes to see. In terms of having a better understanding of art, my wife is a lot better than me now. I can see a piece of art, but what I think is good may not be what is good to her.

You said that you followed “the talk of the town”. What was the “talk of the town?” How did you find out?

AL: A friend of ours brought us to auction houses and galleries. He also showed us catalogues, and showed us top names of Indonesian artists such as Affandi. We thought it was nice work.

LN: I think we started with Chinese art, because we’ve got a friend who was influenced very strongly [by Chinese aesthetics]. We started with some Chinese works, and then we started looking at Southeast Asia. And it was mainly contemporary Southeast Asian works. [We switched because] Chinese art was becoming less accessible. And the entry point was also very high, price-wise. And the thing is we don’t speak Mandarin. At that time the Chinese contemporary art scene was going crazy. Every artwork was easily about sixty or seventy thousand dollars. We realized that maybe we should look at Southeast Asia.

So we went into Indonesian art, but we felt that it rode on the momentum of speculation. People buy to sell and all that. We felt that we should buy art that we should enjoy. We went into Filipino art for many years, because Filipino art is very easy to collect. You could read about them, it’s viewable online, it’s affordable, and they’re very talented. We started buying Filipino art, and from there, we started looking at Singapore.

How did you start collecting the art of Singapore?

LN: We met Mr Koh Seow Chuan, the Founding Chairman of National Gallery Singapore. He was very kind. Lim Tze Peng was the first artist whom we fell in love with for modern art. And Mr Koh was also a huge patron of Lim Tze Peng. He and his wife started collecting Lim Tze Peng because his wife saw old shophouses and she saw Mr Lim’s works—you know, Mr Lim paints a lot of Chinatown scenes—and she was really taken by it. And they were the first patrons of Lim Tze Peng. And we followed up, but we bought a different series, the *Kampong* series. And it was really interesting because it was really hard to get information about modern art in Singapore until about five years ago. There were very few galleries who collected the works, so we never really had the chance of seeing actual works and finding books [about Singapore’s modern art]. We don’t have a very good archival history of Singapore’s artists. It was very difficult—but to answer your question, Mr Koh opened his collection to us.

AL: The only access to modern art was through the patrons. I can safely say that it [Lim Tze Peng’s art] made us really dive in, and go *wow*—we’re so interested, because of the memories. [Linda] grew up in a *kampong*, so there was a lot of connection with his work. We adored it. I remember those early days when we were mesmerized by his work.

LN: At that point of time, he was not “discovered” He had pools of work that we could actually buy. I was hanging them up with clothes pegs along my curtains while he [Albert] was travelling. I hung them all around my room and I was thinking—which one to buy? They’re all so beautiful!

“I think we are beginning to treasure our heritage....

How did Mr Lim Tze Peng’s work connect with you?

AL: The scenes of Malaysia, the scenes of Singapore. They just connect with you. And besides the old scenes— I don’t know what it is about it— I just love calligraphy. I can’t read a word, but I love the strokes of it. And Mr Lim is a calligrapher. And his was, by far, our favourite amongst most of the local artists. So we really, really connected with him. We, as Singaporeans.

LN: I think his works are really [of] heritage. And they’re very important. In an interview with [Woon] Tai Ho (published in the book *My Kampong, My Home*), Lim Tze Peng spoke about the time Singapore was building itself up from a Third World nation to a First World Nation. They were pulling down the kampongs, getting rid of the dilapidated houses and all of that, clearing all those areas. And the URA official told Mr Lim, “Don’t show your paintings”, because he was showing all these dilapidated homes. I think we are beginning to treasure our heritage. That’s really important and I think we should try to preserve it. And that’s why I felt we should have a collection.

How did the show [*Ink and Paper*] come about?

AL: When we were buying paintings, we didn’t get to see them—because we put them in a tiny little space, in a store. It was Linda’s idea; she said that it was time for us to be able to see our collection. The only way we were able to see our collection is to get a place like that! But we not only wanted to see the works, we also wanted to share the collection. We do allow people that we know to come in. We cannot just be buying and keeping; we need to have vision. Because we wanted to see our works, this show started.

LN: I think it’s quite amazing over the past six months because the people that we invited are all collectors, or arts industry professionals. Very few people know about it. They may think that it’s some small little room with all the artworks stacked up and you have to pull them out. But I think art has got to be seen in the right atmosphere. You know, when a piece of work is kept in a small corner, sometimes it can almost be mistaken for junk. But when it’s hung up, framed up nicely, it gives a really different feel altogether. That’s why we kept the place air-conditioned, and we have got the best museum lighting. It’s the experience you get when you walk in.

...and that’s why I felt we should have a collection.”

Why “Ink and Paper”?

LN: Most people feel that oils are easier to maintain. If you talk about the value as well, oils are supposed to be more valuable than paper. I was never really a big fan of watercolour, until I realized how difficult it was to paint! It's the technique of it. So I wanted to bring paper and ink works out to show, instead of oils. For the Tay Bak Koi works, we purposely chose these two pieces because they are abstract works, and these kinds of abstracts are hardly being shown. By sitting here for the past six months or eight months and looking at the works, I have come to appreciate it more and more. Can you imagine using a brush, and putting it in ink—you'll smudge the paper immediately! It's so difficult.

And I want to also understand it for myself as well. Only when you have the works out here do you appreciate it. Why do you think we go to museums so many times? I've gone to the National Gallery of Singapore four or five times to look at the works. Every time you look at the works, it's very different. There are so many works in the museum that we hardly get the chance to stand before and really appreciate it. And sometimes I tell myself that “*Wah*, so long already, I got to change [my works on display]”. But every time I look at the work, I see different things in it.

AL: It [art] grows on you. It has not stopped growing. One interesting fact that we noticed was that even the English-educated, among the people that we know, gravitate towards Chinese ink works. They may not be able to read a word [of it], but they simply love the work. And I'm not surprised. There's something about it—maybe there's something inherent in us as Chinese or just the artistic part of a person, but we're drawn towards something beautiful. Ink: it's just amazing. To this day I'm still drawn to ink...

Ink, still my favourite—for now!

With such a close relationship to your works, is selling ever an option?

LN: When people tell me, “Hey Linda, sell your works, hey Albert sell your works *la!*” To me it's “*Aiya*, which one to sell ah?” because it's so personal. We took time to collect them. So I keep telling them, maybe *la*, when we have a thousand works, maybe we might look at it differently. But I don't think so. Unless the works are really minor works, and you buy for the sake of buying—but for some of the works, we really spent time acquiring them, and there's a relationship between the work and us.

AL: Art removes the dust from your soul. When you look at it, it feeds and cleanses your soul. Some of the friends that we have are doctors in departments where people are dying left and right. They just want to go to the museum. They just want to look at art. It cleanses the soul, it calms them down. Even after having a [work] for two or three years, we can still discover a lot of things. That's something beautiful about art, you don't get tired about it.

“A good piece of work need not necessarily be by a famous artist. As long as it is a beautiful piece of work.”

How do you think your collection can play a role in the development of art and culture in Singapore?

LN: We were thinking, how good is our collection? How can we upgrade our works? We're always on that path of critiquing our works. We want to build a collection that we can be proud of. And we want to introduce it to our family and to our friends. A good piece of work need not necessarily be by a famous artist. As long as it is a beautiful piece of work. And that's what art collecting is all about. We always ask ourselves: how good are our works? When you compare with other people— there's a saying, one mountain is always higher than another mountain— We always think, *aiya*, our works may not be the best compared to some other people. But I believe that you'll find that...

Albert: ...We've done the best we can so far!

LN: In a sense, to some extent, we have brought some awareness and promotion to Singapore art. I think it started from our exhibition that we did for Mr Lim [Tze Peng]: *My Kampong, My Home* in 2010, and brought more awareness to his genre of work. The fact that he was so appreciative of what we did for him—and he kept talking about the book that we did for him, when he said nobody had ever done something for him at that quality before. And he was so scared of public speaking, but he actually spoke at our opening. And he spoke longer than people expected him to, and initially he kept thanking us—that we did this for him. And that—to say it without being boastful I think—took him to another level. People are aware of him. Two years later we did another calligraphy show and brought about a new awareness again. His calligraphy is really something else; he was moving away from traditional into “muddled” calligraphy. So with our collection, we do exhibitions to bring awareness and help to promote art. Particularly in recent times, people came to know about us. And now you see, the pool of collectors has gone up. And I think in that sense we have a role in that. Not a major role, but we have definitely a role. When we introduce somebody [to our works], and they bring friends... it just keeps going. We have played a role.

And that's what art collecting is all about.”

Looking at
ink and paper



1 **Lim Tze Peng**
Memories of Old Shop House
2011

Chinese Ink on Paper
102 x 102 cm

Collection of Albert Lim and Linda Neo



2 **Lim Tze Peng**
Chinatown (2)
2011

Chinese Ink on Paper
62 x 82 cm

Collection of Albert Lim and Linda Neo



3 **Lim Tze Peng**
Fleet of Boats
2011

Chinese Ink on Paper
100 x 107 cm

Collection of Albert Lim and Linda Neo



4 **Gog Sing Hooi**
Singapore River
1970

Watercolour on paper
71 x 52 cm

Collection of Albert Lim and Linda Neo



5 **Cheong Soo Pieng**
Coastal Landscape
1961

Chinese Ink on Paper
88 x 45 cm

Collection of Albert Lim and Linda Neo



6 **Lim Cheng Hoe**
Two Women
1964

Watercolour on Paper
36 x 49 cm

Collection of Albert Lim and Linda Neo



7 **Lim Cheng Hoe**
Crossing the Bridge
c. 1960

Watercolour on Paper
34 x 44 cm

Collection of Albert Lim and Linda Neo



8 **Ong Kim Seng**
Xigezei (Tibet)
1988

Watercolour on Paper
58 x 75 cm

Collection of Albert Lim and Linda Neo



9 **Ong Kim Seng**
Sonpan (China)
1985

Watercolour on Paper
52 x 73 cm

Collection of Albert Lim and Linda Neo



10 **Chen Wen Hsi**
Pigeons
1975

Chinese Ink on Paper
135 x 68 cm

Collection of Albert Lim and Linda Neo



Chen Wen Hsi 11
Two Gibbons
1980

Chinese Ink on Paper
33 x 46 cm

Collection of Albert Lim and Linda Neo



12 **Chen Wen Hsi**
Squirrel
1980

Chinese Ink on Paper
33 x 46 cm

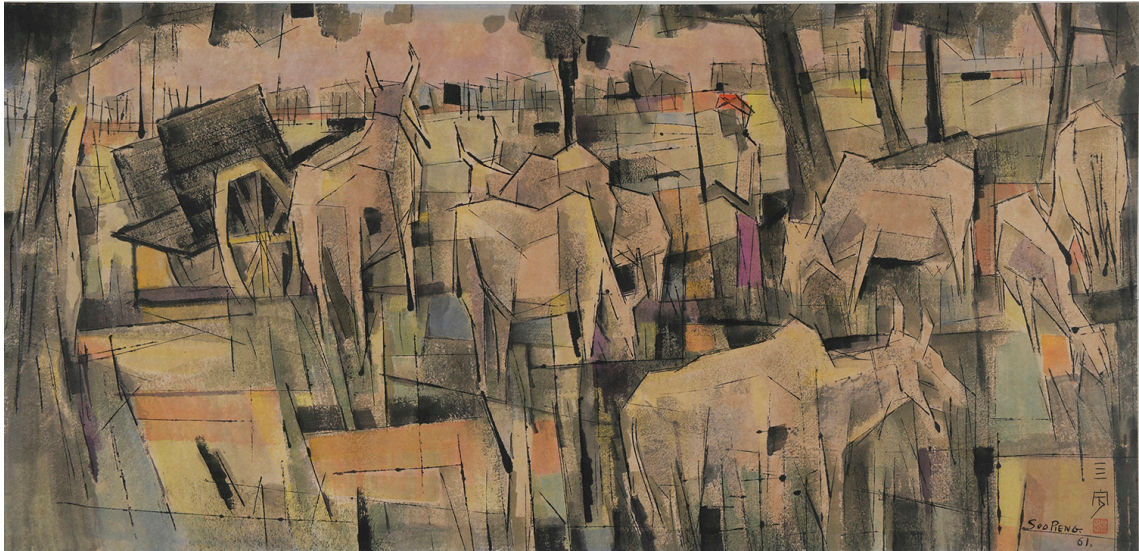
Collection of Albert Lim and Linda Neo



13 **Cheong Soo Pieng**
Malay Girls with Bird
1981

Chinese Ink and colour on cloth
102 x 134 cm

Collection of Albert Lim and Linda Neo



14 **Cheong Soo Pieng**
Cowherd
1961

Ink and colour on paper
45 x 93 cm

Collection of Albert Lim and Linda Neo



15 **Tay Bak Koi**
Untitled (Village Series, Abstract)
1964

Mixed media on paper
62 x 82 cm

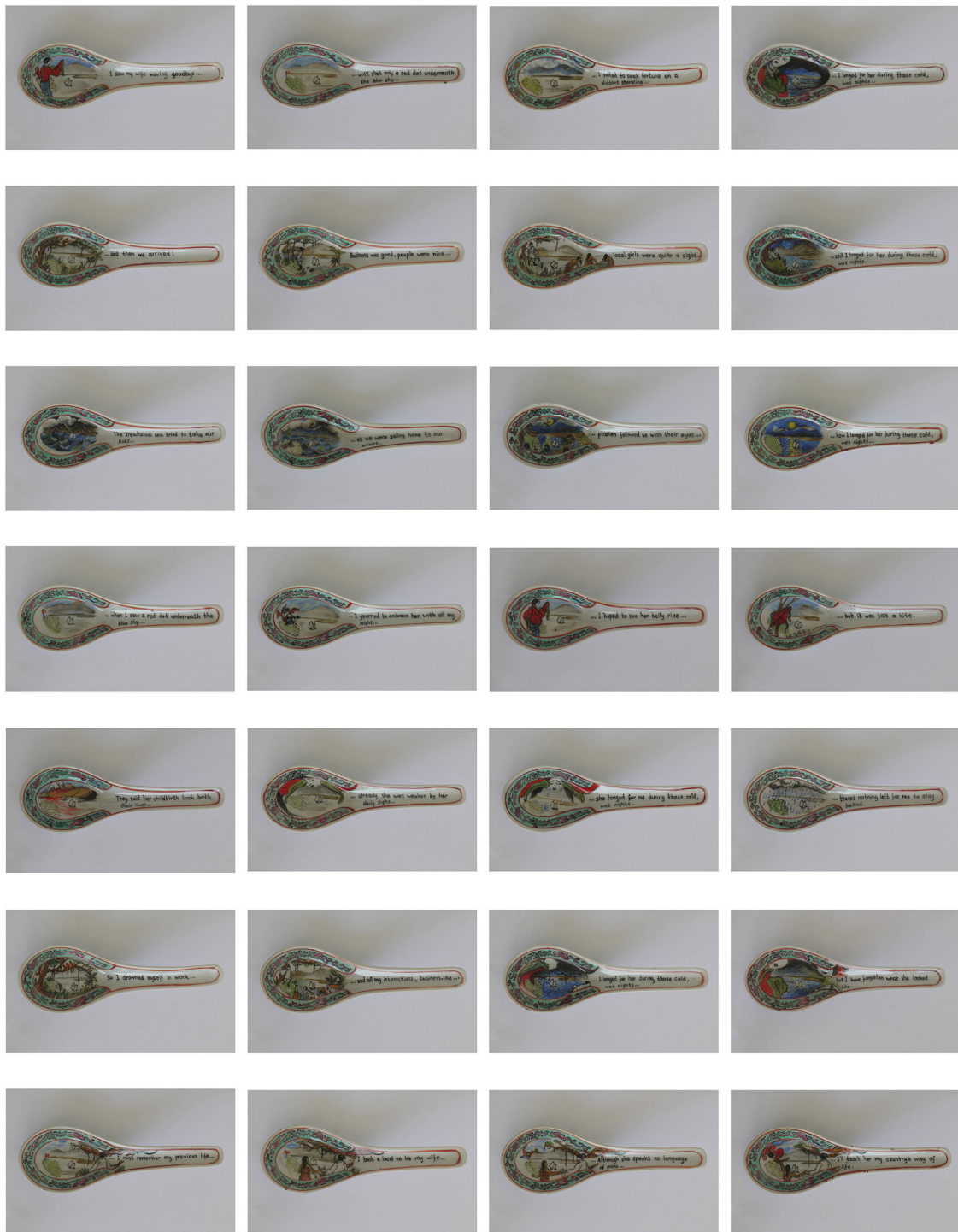
Collection of Albert Lim and Linda Neo



16 **Tay Bak Koi**
Abstract Composition
1964

Mixed media on paper
61 x 81 cm

Collection of Albert Lim and Linda Neo



17 **Chang Yoong Chia**
I Longed for Her
 2013

Oil on 28 ceramic spoons with lacquer coating
 Dimensions variable

Collection of Albert Lim and Linda Neo



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