

**RISE AND FALL,
EBB AND FLOW**
: Works of Jane Lee

Albert Lim and Linda Neo Collection



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INTRODUCTION



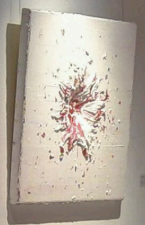
The Albert Lim and Linda Neo Collection, which began over a decade ago, comprises over 400 modern and contemporary Chinese and Southeast Asian artworks.

Since 2005, Lim and Neo have been honing their interest in Singapore modern art, leading to the collection of signature works from modern artists including Cheong Soo Pieng, Chen Wen Hsi, Lim Tze Peng and Tay Bak Koi, to name but a few. The collection has also expanded to include works from the Southeast Asian region, as well as a growing collection of emerging contemporary artists.

Housed in Primz Gallery, the storage facility cum art gallery which the couple manage, works from the collection have been shared with institutions such as National University of Singapore (NUS), Singapore Art Museum (SAM) and the Singapore Management University (SMU).

Rise and Fall, Ebb and Flow: Works of Jane Lee is the fourth exhibition that Lim and Neo have organised, following the earlier exhibitions *My Kampong, My Home – Lim Tze Peng* (2010), *Songs from the Heart* (2014) and *Ink and Paper* (2015).







RISE AND FALL, EBB AND FLOW : Works of Jane Lee

Albert Lin and Linda Neo Collection

One of Singapore's most prominent contemporary artists, Jane Lee is known for her intricate that works to explore the possibilities of form and meaning in her art's most recent collection - *ebb and flow*.

Inspired by her body of work on water, landscape and architecture, Jane Lee's *ebb and flow* collection of artwork and sculpture, in the way it engages with the connection of these two seemingly disparate elements, is a testament to her artistic vision. Lee's *ebb and flow* collection is a testament to her artistic vision, and it is a testament to her artistic vision, and it is a testament to her artistic vision.

This selection of works from the Albert Lin and Linda Neo collection, Jane Lee's *ebb and flow* collection, is a testament to her artistic vision, and it is a testament to her artistic vision, and it is a testament to her artistic vision.



RISE AND FALL, EBB AND FLOW

: Works of Jane Lee

By Michelle Ho

A lingering paradox resides at the heart of Jane Lee's works. Lee's paintings almost always begin as a deconstruction of the genre. Denied the typical qualities of painting such as narrative or pictorial matter, they are yet unfailingly imbued with the presence of Painting's ultimate objecthood. Lee works with great precision to manoeuvre her materials, while relying on intuition to determine how paint itself materialises. Because the end product of her works often result in sumptuous aesthetic experiences, it may sometimes be difficult to see the artistic impulses based on a working process that tethers between chance and control.

Through the course of her career, Lee has engaged with techniques like cutting, stripping, gouging and obscuring to disrupt the pictorial plane, frequently departing from the reliance of a canvas's stretcher support, or four-sided frame. On one level, they can be seen as formal investigations into the nature of the medium. On another, these incursions do not negate the very being and materialism of painting. Rather, they crystallise into an illimitable void resonating with a sense of wholeness. For Lee, breaking down the pictorial plane is not a nihilistic act, for the void is in a dialectical relationship with creation. Her works are both painting and non-painting. They are both deconstructed, and reconstructed entities. They embody both form and emptiness.

One of Singapore's most prominent contemporary artists, Lee is known for her practice that seeks to expand the possibilities of form and meaning in painting. Lee, who began her practice in the mid 2000s, is part of a small group of artists in Singapore whose work in painting led to the resurgence of the medium as a critical force that expanded the possibilities of representation within the genre. Seen in her body of works are diverse techniques and treatments in painting that traverse the categories of sculpture and installation, as the artist engages with the conventions of these art-making

disciplines to question the ontological status of the art objects themselves.

Her paintings are less interested in depicting external phenomena than they are in revealing the internal world of painting, examining the very nature of paint itself, its latent properties and potentials as both material and object, as well as its possible behaviors and characteristics. This has remained a key preoccupation in her practice spanning the past decade, with the artist's resistance of engaging with referential subject matter in her work, preferring to let the materiality and methodology of painting take lead.

In Lee's works, painting has been imbued with tactile qualities that dramatically push the medium into the threshold of the three-dimensional realm. Other times, works have been conceived to blend into site and space, putting forth the possibility that painting could well be a multi-dimensional experience. The significance of her works lie in how they operate within these ambiguous zones of sensory and spatial perceptions, leading to what Fumio Nanjo has identified about the essence of Lee's work "to be found in between the 2nd and 3rd dimensions."¹

It is within this in-between-ness that we can perhaps make sense of some of the dualities and contradictions that have been observed in her works. In his earlier assessment of Lee's works made between 2004 to 2009, Tony Godfrey likened her works to artists whose paintings were anti-painting, as they were, alluring works of paint. If her works were decidedly an assault on painting, they also upheld the "invariable objectness of painting".² Godfrey also noted how Lee's works embodied contrary elements – "they were playful, and serene, deconstructed and calm, inner directed but outwardly sensuous".³

Working with acrylic paint, gel, canvas, wood and other

CITATIONS

- 1 Fumio Nanjo, *Secret Garden*, Tokyo: Mizuma Art Gallery, 2013, unpagged
- 2 Tony Godfrey, 'Dancing with Jane Lee' in Jane Lee, Hong Kong: Osage, 2011, p 6, 9.
- 3 Tony Godfrey, 'Jane Lee: Recent Paintings' in Jane Lee, Hong Kong: Sundaram Tagore Gallery, 2012, pp 5 -6, p 8.
- 4 Conversation with Jane Lee, 20 December, 2016
- 5 Eugene Tan, 'The Transformation of Process and in the work of Jane Lee' in Jane Lee: Transformation/Process, Singapore: Taksu Gallery, 2006, unpagged.

mix media treatments, the artist uncovers the many characteristics of these materials, which are fundamental to painting, and deploys them in innovative ways. Her works can loosely be divided into these approaches even though some of them occur concurrently: Those that question the stability of a painting (whether it's through removal of elementary supports, such as stretcher or canvas, in part or in entirety); those that manifest paint's characteristics (streaks, spills, spurts and swathes of paint resultant from the manner of its application and its viscosity); and those that use painting's attendant contexts to create unexpected form (e.g. the skin of paint or stained canvas).

Over the past decade of her practice, while Lee has built up a series of different approaches and avenues to unravel the nature of painting, the ontological status of painting was one that concerned her at the onset of her career. Towards the latter half of her career, the artist noted that it was the notion of removal, in contrast to her earlier strategies of addition and layering that began to take precedent.⁴ While this may be noticeable when we compare earlier works such as the *Variations* series (2009) and *Belong* series (2012), to more recent ones like *Portrait* (2013) and *Heartbeat* series (2015), of which the latter two privileged a cleaner surface, the notion of removal is one that has existed at the start of her practice. This was evident in her first solo exhibition in 2006, where a series of works *Untitled*, was based on the elimination of the wooden stretcher of painting, resulting in works that nonetheless retained its presence as painting proper. As Eugene Tan noted, Lee's works "embody a reflexivity", "even though the starting premise of Lee's paintings is the deconstruction of the essence of painting...".⁵ It is this reflexivity that allowed Lee to make "reductive" works which removed the stretched canvas (e.g. *Denim I, III*, 2009) and *Bonded III* (2009), using strips of canvas, acting as paint that was woven and applied onto the gallery wall, which performed the role of the supporting canvas.

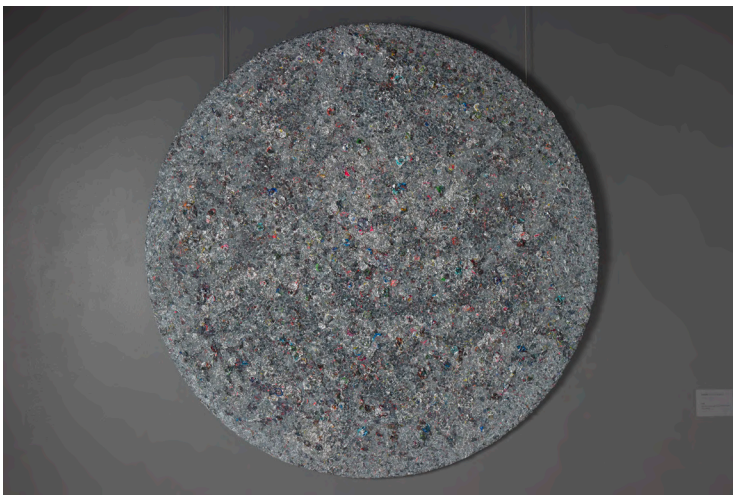
Therein lies the paradox and allure of Lee's work: If her practice can be said to be a journey to arrive at the truth of painting through the process of reduction, it did not culminate in the notion of flatness as the irreducible nature of painting, nor did it conclude in the dematerialisation of the object. If she had sought to present the essence of paint and painting, her works always materialised in abounding forms, ever generous and resplendent. The interplay of layering and reduction in Lee's process did not occur in a linear way, for subtraction leads to addition, and they continue to occur in tandem, much like the rise and fall of phenomena, in her practice.

In more recent times, Lee spoke of how she is drawn to the Eastern philosophies of Emptiness.⁶ While the artist does not profess to adhere to a particular religion, the practice of understanding the nature of the mind, through meditation and yoga have been an integral part of her life, and the artist had observed that her approach to painting as being parallel to meditation.⁷ Even though Lee does not attribute specific meaning to her works other than it being a manifestation of its own phenomena, it becomes discernable when we look at the process of her work. The principles unconsciously occur in a manner that does not situate her work in a dichotomy of void and emptiness, but rather, embody the co-existence of opposites that may help us understand how these ideas reside in her work.

In Mark Epstein's essay on artists who work on the theme of "emptiness", he stressed that the understanding of emptiness or *shunyata* does not equate to encompassing of "nothingness", but the realisation that there is something positive and creative that underlies all experiences.

“*While the self, or the object, may not be the concrete, self-sufficient entity that we imagined, the alternative is not nothingness. Emptiness is best compared to the hollow of a pregnant womb; shunyata is derived from the Sanskrit word shiv, which means swelling, like the swelling of a seed as it expands. There is a fullness to emptiness, a sense of spaciousness that both holds and suffuses the stuff of the world. Not to appreciate this fullness is the great stumbling block of the deconstruction of the self, and one that many people, including some contemporary artists, fall prey to... The great challenge of emptiness is the ability to truly appreciate the stuff of this world, qualified, as it is said in the Buddhist teachings, by 'mere existence'.*”⁸

This capacity to know things as they are, as qualified by “mere existence”, or in Lee’s case, see painting for what it essentially is, is what connects Lee’s work to the creative play between form and emptiness. When Lee titles her works, she does not furnish them with metaphor, poetics or personal meaning, preferring to state them as they are, whether it is based on its process (*Coiling II*) or their colour (e.g. Red, Silver).



Silver (Fetish Series)

In *Silver (Fetish Series)*, viewers behold a circular disc of silvery grey that evokes a certain sense of an uncanny, otherworldly cosmos. Much like looking upon the night sky and its indeterminable twinkling stars, *Silver* provides hints of coloured and contoured hues, yet we are unable to grasp what these nodes of light lead to, other than be filled by a sense of infinity, oblivion and wonder. The work is made by strips of mixed dried paint that has been wounded into spirals, and through presenting the cross section of paint, Lee literally opens another dimension of paint for viewers.

AUM, another work made in circular form, also pulls the viewers’ attention into its core and entirety through a similar device.

Made of thin canvas strips that have been coiled to form a large circumference, like *Silver*, it is the culminated thickness of a canvas’s side, rather than its surface that gives rise to form. If one of the intentions of the work was to disclaim the entity of painting through the concealment of its actual surface, it has made evident that form will always find its way. *AUM* radiates with darkness and light through the uneven coil of canvas, drawing viewers into this phenomenon of space, while opening up the perception of void as an all-nourishing abyss. The joy of the work comes from knowing that *AUM* is about the unraveling of a painting that remains a complete entity and being of itself.

Taken in this regard, we begin to see how Lee’s understanding of the nature of her materials, or as she says, “letting cause and effect in painting to happen”⁹, is based on a fundamental awareness of, and adeptness with the medium’s possible states of flux that in turn, allows her to find new modes of expression.

The exhibition *Rise and Fall, Ebb and Flow*, demonstrates this recurring process that is at the heart of her work. Formed by a selection of works from the Albert Lim and Linda Neo collection, they chart Lee’s investigation into the inner world of painting: the inherent nature of paint; both constant and mutable, its innate capacity to transform, its rise and fall, ebb and flow, and that which continues to hold infinite possibilities for her art-making.

CITATIONS

⁶ Conversation with Jane Lee, 20 December, 2016

⁷ Payal Uttam, Q+A in *Jane Lee: Recent Paintings 2015 + 2016*, New York: Sundaram Tagore Gallery, 2016, pp 54–55.

⁸ Mark Epstein, ‘Sip My Ocean: Emptiness as Inspiration’ in *Buddha Mind In Contemporary Art*, eds. Jacquelynn Baas and Mary Jane Jacob, Los Angeles: University of California Press, 2004, pp 34 – 35.

⁹ Conversation with Jane Lee, 20 December, 2016

IN CONVERSATION WITH JANE LEE

MICHELLE HO (MH): Post 2000 Singapore contemporary art was largely represented by new media, installation and inter-disciplinary art. Your practice in painting also gained recognition at that time, as there seemed to be fewer artists adopting this medium then. What are your thoughts about painting in Singapore, and its history?

JANE LEE (JL): At that time, not many artists were painting. Many were making installation and video. In 2007, I submitted a work to the Singapore Art Show and was awarded a residency price. The responses were mixed. Some did not accept my work because they didn't think it was painting. Others found it refreshing and new.

I'm not so drawn to the discourse surrounding Singapore modern art history or painting. When I first started painting, I wasn't trying to challenge the Nanyang Style. I just want to do my thing. I wanted to find the meaning of my life. I was interested in the essence of things. I learnt traditional painting, along with the other methods that art school taught. Gradually, I found a way of working with paint that felt meaningful to me.

MH: Your practice has spanned over 10 years. During this time, you have worked to expand the possibilities of the paint medium through different strategies. How have your approaches changed?

JL: When I look back on my past work, I realise much of my earlier work was based on the principle of layering, and the layering upon layering of paint material. There are many things happening when you are trying to push boundary of painting. You start to notice many qualities of a painting, like the stretcher, the canvas, the paint... Still, these thoughts happen within the boundary of what a painting is. I came to realise, no matter how hard I tried to challenge the idea of painting, I was still operating within its very frame.

Over the years, I've become more interested in the process of reduction. In meditation, there is this idea of Emptiness. It is something that speaks to me, making me question my method of painting. Emptiness does not mean nothingness. It has more to do with what, and why are we building up. What is painting, when I use paint as a process of addition? Eventually, I realised that painting is essentially, pure space. My works then began to develop further through this idea of removal.

MH: The philosophy of Emptiness is often spoken in parallel with the notion of Form. "Form is Emptiness, and Emptiness is Form" – this is one of the deepest teachings from the Buddhist Prajñāpāramitā Heart Sutra. Do you find aspects of this idea resonating in your work?

JL: I'm into Zen and the essence of things. There are still a lot of stories to tell, just from a study of the characteristics a painting itself: The canvas, and its different thickness; how you roll it, and how its form changes after it stretches... Just from these elements alone, there are so many interesting dimensions to express. For me, it is so much more an interesting way to make art.

When I make art, I'm led by the process, and sometimes it brings in unknown elements, like how paint may react to a surface that is unexpected, or marks that are unplanned. I like to discover these chance occurrences further. For example, I had once used a glass palette to mix paints. Later, when I wanted to clear the palette, I realised the residue paint was an interesting form in itself. I ended up with a layer of the skin of paint that was even more beautiful.

- 01 *Red (Fetish Series)*, 2014
 02 Detail, *Belong Series*, 2015
 03 Detail, *Heartbeat I*, 2015

01



MH: You are also referring to the process of making the *Fetish Series* works, which comes from strips of mixed dried paint on this surface, winded into spirals.

JL: Instead of focusing on the idea of the surface of a painting, I found myself interested in the cross section of paint, which can give rise to unexpected form. With the *Fetish Series*, I started to think of paint, more as the skin of paint. The actions of twisting and slicing and the process of the paint drying and peeling all come into play in this series.

02



MH: This act of removal can also be seen in works like *Belong* and *Heartbeat* although in different degrees.

JL: The basis of a painting can be seen in the three components of paint, canvas and stretcher. I wanted to challenge myself and see how I can make a painting without relying on the stretcher for structure in the work. *Belong* comprises of objects based on small pieces of crushed and solidified canvas, and using the uneven surfaces as a structure for the works.

03



With *Heartbeat*, the idea of removal came in the form of literally scooping out paint from a work of paint. After *100 Faces* show, I started to realise that my work in the past was too meticulous and labour-intensive, and I was frequently layering my work. I started to question this working method. Could I do the reverse? Instead of layering, what if I did the opposite? At its basic, a painting is a surface. I asked myself what more I could remove from there. So I started to explore this idea of removal. The whole gallery became my canvas. All this emptiness of space - what do I do with it? Yet this emptiness is powerful. We spent much of our lives accumulating or adding, just as artists sometimes find ways to add and layer their work. But Emptiness speaks. It can actually enhance and bring out what you want to say.

MH: At the same time, these acts of layering and removal occur as a cyclical rather than a linear development in the course of your art-making. I also find it interesting that your process of reducing does not lead to a certain dematerialisation of the object. Form persists.

JL: There is some disturbance there, but some of the form is distilled. I still work within the zone of the painting discipline.

Sometimes, I think that it is possible that too much knowledge is not a good thing. At one time, I felt that I knew too much about painting techniques and that got in the way. If you want to have a breakthrough, you throw out what you have gained. Things that you are too familiar with, you have to let go. Things that you are unintentionally good at – that’s a good thing.

MH: The one constant in your practice is the engagement with paint. However, your recent works from the Singapore Tyler Print Institute (STPI) were largely made without paint. For example, some of the key material in works like *The Birds*, and *Coiling*, are of mylar and paper.

JL: Yes, I intentionally want to make works without paint. That was one of my conditions of working with STPI. I have always wanted to work with other materials, having worked with paint for so many years. The STPI platform was a way for me to get away from painting. It also gave me an opportunity to work with narrative. My works were always about colour, feeling and texture. With *The Birds*, it began as a reflection of nature. I wanted to present something and nothing at the same time. So I incorporated the idea of shadows, through superimposing the silhouette of birds. Over time the series developed into the theme of freedom and entrapment.

MH: From 2009 onwards, it appears that you introduced this gesture of coiling in your work. We first saw it in the work *Turned Out*. We also see in works such as *AUM*, *Coiling II* and *The Birds*. Was it a conscious idea to move away from a rectangular plane?

JL: When I started to bring in the elements of coiling and cutting, I found that no matter how I tried to roll the canvas, some parts will be thinner, and other parts thicker, and these characteristics are exposed in the form of shadows and unintended textures. Exposing the edges of the basic material of the work became

meaningful. When you look at *AUM* up close, so many qualities of paint come alive.

While I do try to challenge the idea of form in my work, it doesn’t always happen in a conscious way. I played with strips of canvas, explored different ways of handling it. Eventually by turning the canvas strips round and round, I found that I created a surface. It evolved naturally. It’s the same thing with *Coiling* series. The STPI team managed to get a lot of recycled paper which was the trim of unwanted paper. When I was working with it, the motion of coiling happened naturally.

MH: You speak of your process as one that is guided by chance. Yet the finished works that you produce appear to show a sense of control, whether it’s in the composition of colour and texture, or the final work which seem to maintain some kind of balance.

JL: In some of my later works, I have tried to allow the colours to come out by themselves. I may have set a process in place, for example, when I decided to work with a tube and syringe as a technique of applying colour, and I put in a base colour of white and some others. But the reaction is something that I cannot control. The colours mix by themselves, and the nature of paint takes its own course in terms of how the colour comes out. Paint can react a different way from what you want it too. It has a life of its own. There’s a lesson in cause and effect here.

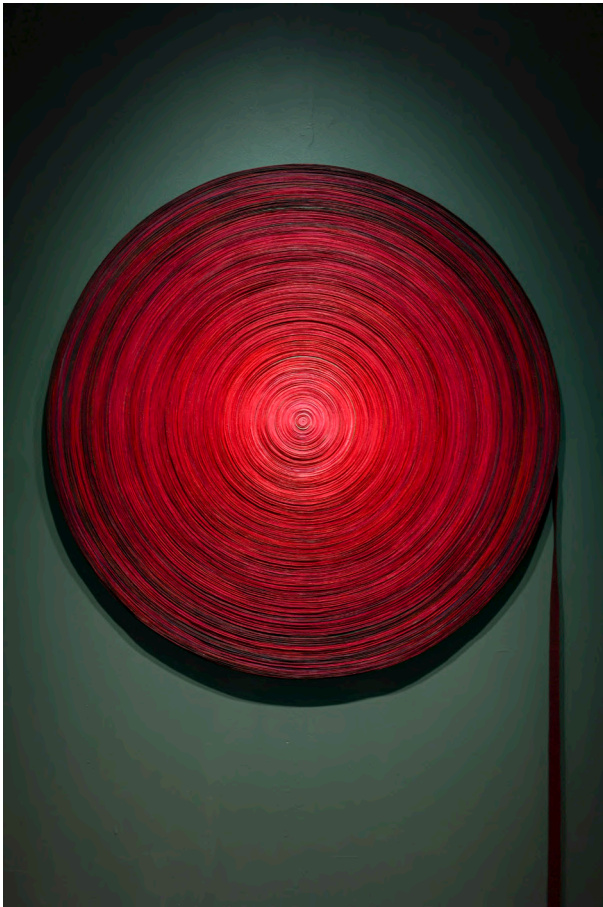
Some of my works evolve because of letting this idea of cause and effect in painting happen in my work. When I let the nature of my materials guide the work, sometimes I end up with something else new that becomes more interesting.

MH: This way of working that threads between chance and control, and building up and letting go, is different from some of your earlier work that were more conscious of itself, in terms of how it would be situated within a given space. For example, works like *Status* (2009) and *Bond II* (2009).

JL: During that period, as I was investigating these questions about what made a painting a painting, and trying to challenge it through various means, Still, I felt I was within the boundaries of the painting genre because I was conscious that I was still making paintings. And there must be a reason for why the works were still seen as painting.

- 04 *AUM*, 2014
- 05 *The Birds*, 2015
- 06 Detail, *Status*, 2009
- 07 *Status*, 2009

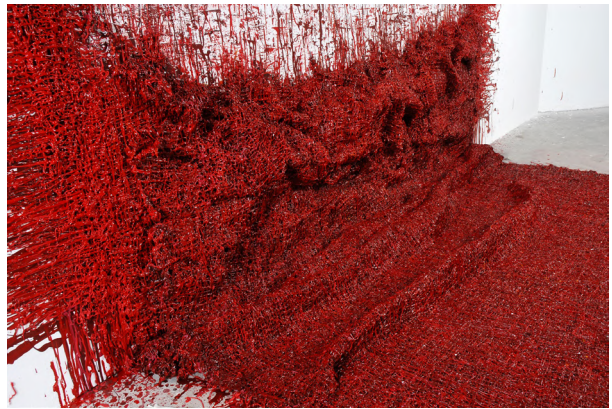
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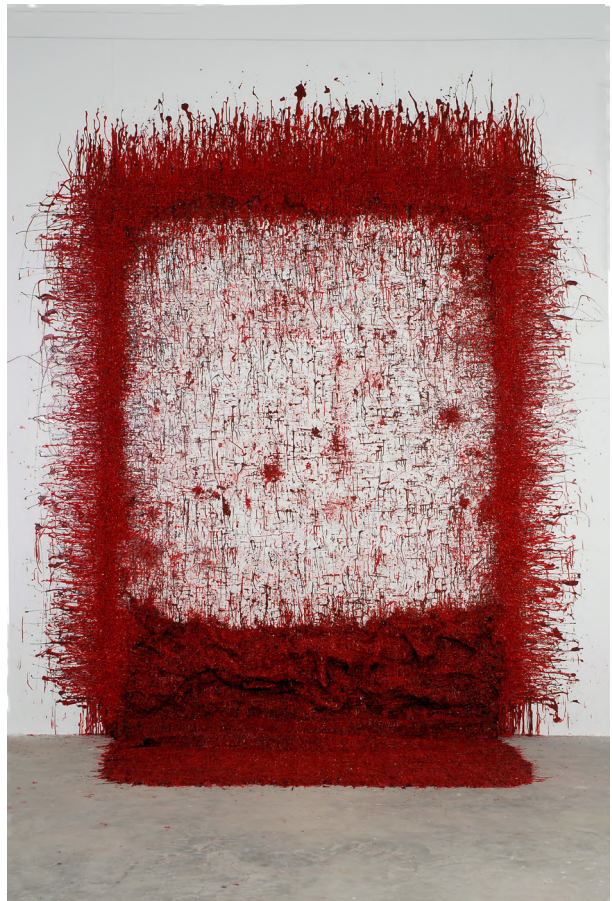
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06



07



So I started to look for things beyond this pictorial world, like a painting between the painting. I started to look at the space beyond the painting, and also considering what it meant to the viewer: How the viewer experiences the painting and the space itself, and how the work of art might change in light of how people move and walk. I start to question how people approach painting and view the space. That was a very important turning point in my practice. I realised painting could be installation. It doesn't have to stay as a piece of object. And I kind of like the idea of my painting extended into space, jumping from painting to sculpture to installation.

MH: Some of the principles of looking at painting include notions of pictorial composition, perspective and focal point. These conventions don't seem to apply to your work because your work asks to be seen as a whole. It's not just about viewing but experiencing art in its entirety.

JL: You bring out an important point. In school, we learn so much about the pictorial dimensions of a painting. When people look at art, they tend to search for meaning in terms of what is suggested by the pictorial qualities of the work. Or when people look at space, they try to find where is the pictorial centre. For me, it's actually all just paint. You could say there's a degree in my work that makes fun of the pictorial. People see paintings. I see paint.

MH: This tendency for an audience to search for meaning in terms of tangible subject matter in artworks, also occurs through looking at artwork titles. I notice that you tend to use very concise titles, calling the work as it is, nothing more and nothing less. This idea of the burden of language or naming, has also been discussed in Zen.

JL: Titling for me, normally comes during the process of making a work, or after it is completed. There's only one work I've made, that had a title before the work was made. People attach meaning to things that have a name. Things are thought to be real because they have a name. But look at the world of colours. There are so many beautiful colours that are not registered in the colour charts. They have no name, but they exist.

This is where naming can be a burden. Just like when people call you a painter, your work becomes defined that way categorically. But you can call my work non-paintings and I am fine with it. As an artist, what I'm primarily interested in is to deal with the paint element. The outcome is what people perceive as this thing called painting. But actually I'm not sure of whether it is a painting. It used to bother me, but not anymore.

MH: In the process of art-making, artists may investigate certain issues or dilemmas about their work or given medium, and seek to resolve them. Are there issues about the painting medium that you have been trying to resolve?

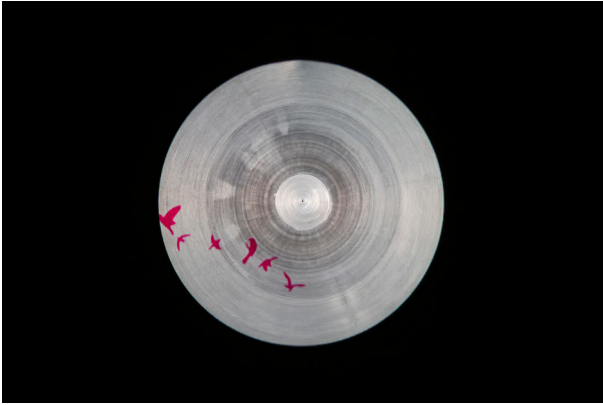
JL: Not really. I've let go the idea of what a painting should be. I'm not taking any responsibility for how painting should look like and how it should be presented. Yet I don't feel exhausted. There's still so much room to play. And there are other subject matters that interest me: Nature. Spirituality. At the same time, I'm conscious of bringing these interests into my painting as some kind of narrative. If I did that, the work is no longer about paint. That's something that bothers me.

MH: There is certain quality about your works that strike me. On the one hand, they are elegant abstractions that maintain a sense of aesthetic balance. On the other hand there are times that they hint of a certain iconoclastic impulse to break, to tear, and to distort.

JL: I don't intentionally focus on the ideal of beauty, and when I work, I am not consciously trying to make a beautiful piece. But no matter how I work, my works somehow end up the way they do. How colours come together in my work are important to me and I tend to use colours that gel with my being, and speak to my nature. Somehow, I have never really used black in my painting.

I am aware that in the process of making my work – puncturing, tearing, gouging – there is a certain brutality. In some ways, the work *Status* looks quite violent. There exists a very thin fine line between beauty and violence. This duality exists in the spiritual world, like the relationship between heaven and hell. But when you think hard about these things, it's actually the same thing. Heaven and hell – it's the same world. In art, and in life.

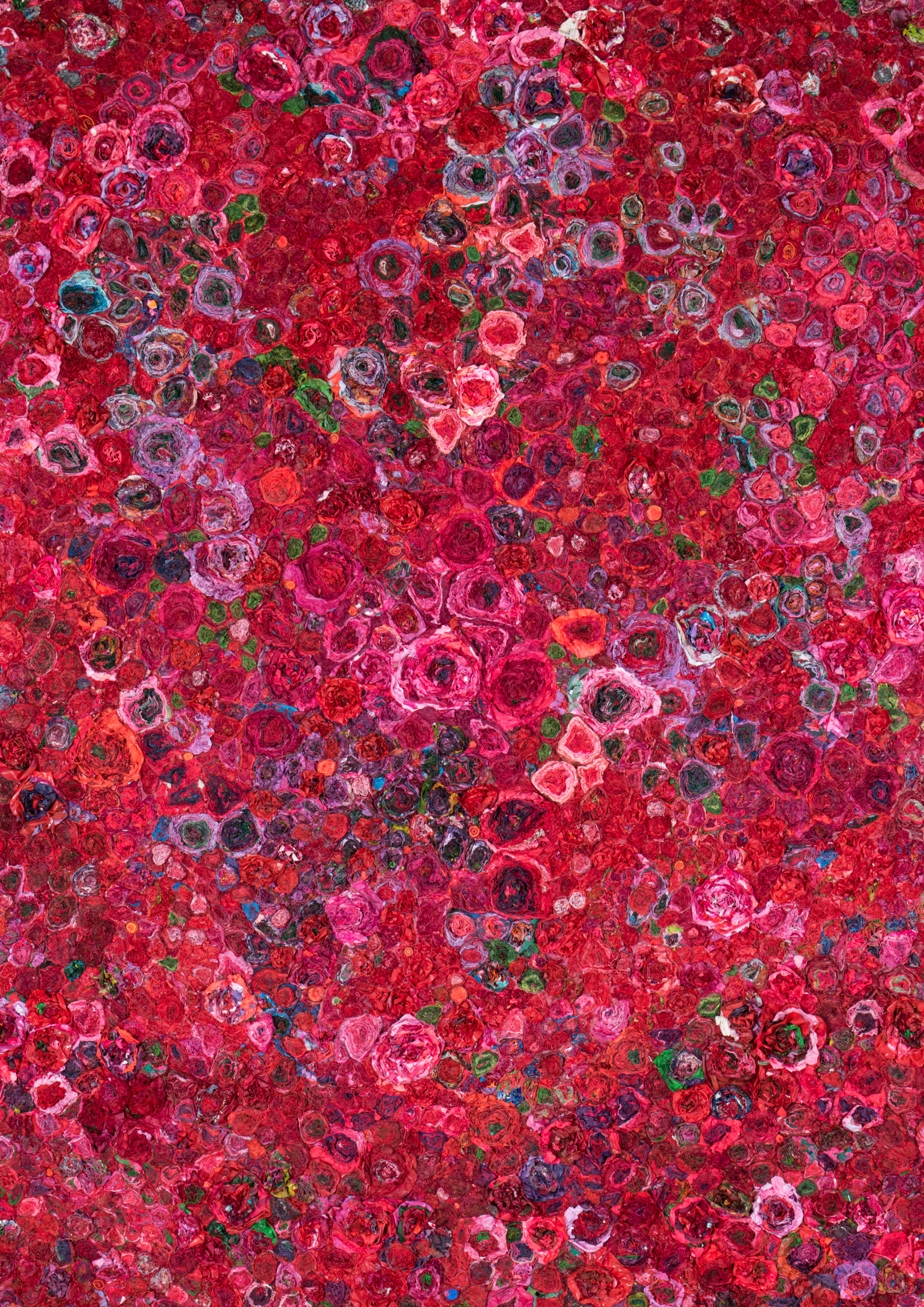
20 December 2016 and 31 January 2017, Interviews at Robertson Quay; 2 March 2017, phone conversation.



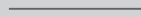
Jane Lee, *The Birds*, 2015

ABOUT THE AUTHOR

*Michelle Ho is a curator and writer. Formerly a curator at the Singapore Art Museum, she oversaw acquisitions management of the museum's collection, and was in charge of its Thailand collection. She was co-curator in exhibitions such as *Time of Others* (2015) and *Image & Illusion: Video Works from the Yokohama Museum of Art* (2014), and also curated *The Collectors Show: Weight of History* (2013), *Amanda Heng: Speak to Me, Walk with Me* (2011) and *Natee Utarit: After Painting* (2010), amongst others. Ho, who holds a Masters in Curatorship and a BA in Comparative Religion from the University of Sydney, Australia, was also a co-curator of the 2013 Singapore Biennale. She is presently Gallery Director at the ADM Gallery at the School of Art, Design and Media, Nanyang Technological University.*



ARTWORKS



Albert Lim and Linda Neo Collection



01

JANE LEE, *PORTRAIT #1*, 2013

Acrylic paint, gel on mixed fiberglass base, 122 x 122 x 7 cm



JANE LEE, *BELONG SERIES*, 2015

Mixed Media (12 pieces), Varied sizes



03

JANE LEE, *UNTITLED*, 2014

Synthetic polymer paint and binder on canvas, Varied sizes



04

JANE LEE, *HEARTBEAT I*, 2015

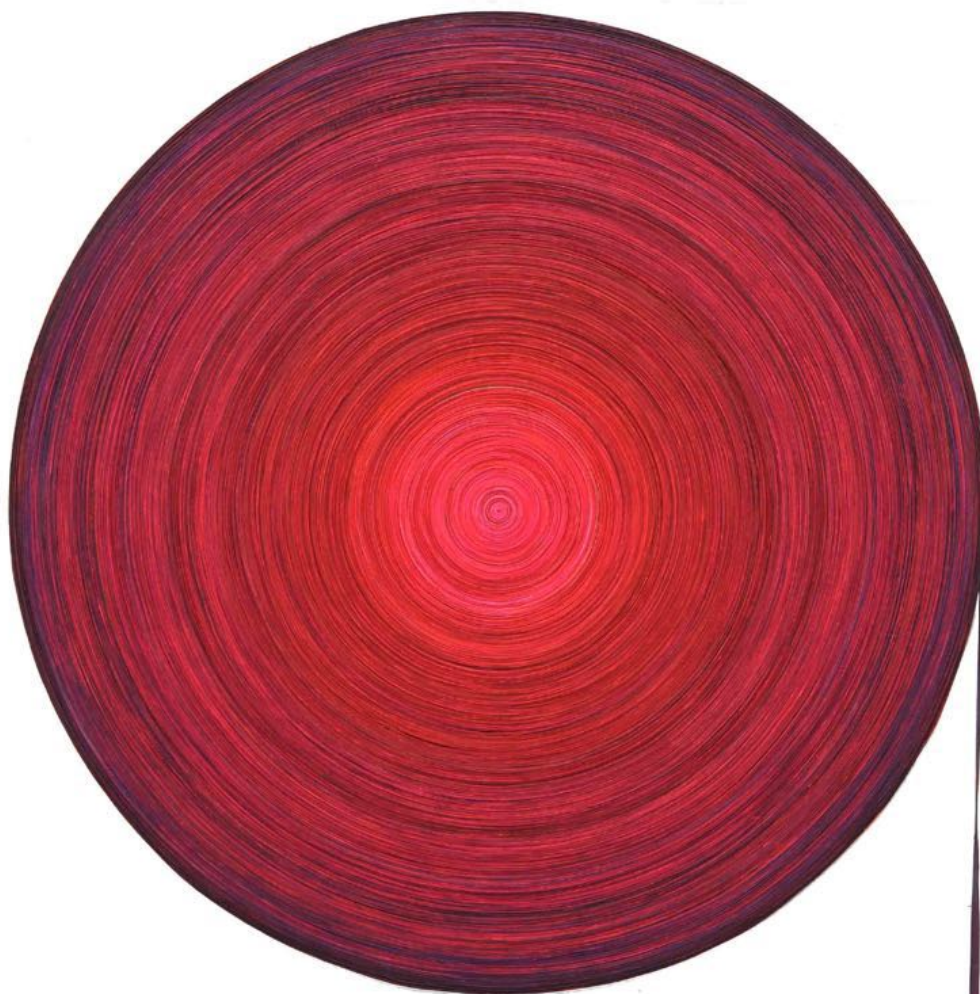
Acrylic paint, gel on mixed fiberglass base, 100 x 100 x 7 cm



05

JANE LEE, *HEARTBEAT 1.1*, 2015

Acrylic paint, gel on mixed fiberglass base, 100 x 100 x 7 cm



06

JANE LEE, *AUM*, 2014
Acrylic on canvas, 103 x 103 cm



07

JANE LEE, *SILVER* (FETISH SERIES), 2014
Synthetic polymer paint and binder on canvas, 123 x 123 cm



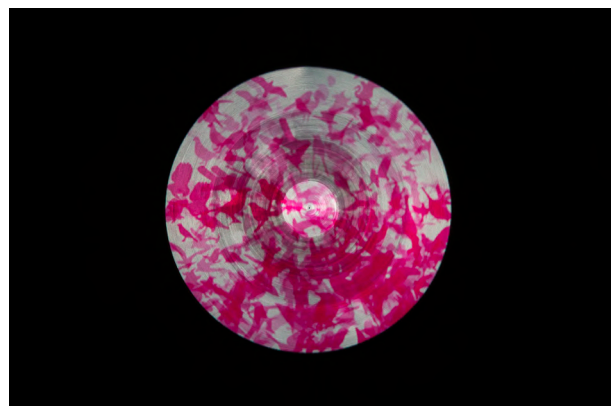
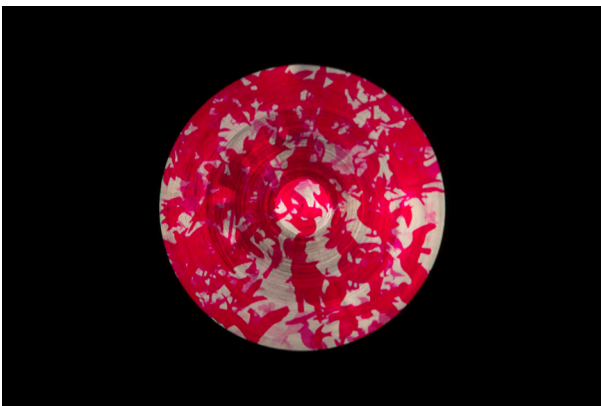
JANE LEE, *RED (FETISH SERIES)*, 2014
Synthetic polymer paint and binder on canvas, 180 x 150 cm



09

JANE LEE, *COILING II*, 2015

Paper, pins on board, 90 x 110 x 5 cm



JANE LEE, *THE BIRDS*, 2015

Video projection on coiled mylar,
stainless steel and frosted acrylic

Duration 0:43 mins
54 x 54 x 2.5 cm

JANE LEE

Artist Curriculum Vitae

Born 1963

Lives and works in Singapore

SOLO EXHIBITIONS

2014 *100 Faces*, Sundaram Tagore Gallery, Singapore

2012 *Jane Lee: Beyond*, Sundaram Tagore Gallery, New York

2011 *Jane Lee: Prélude à l'après-midi d'un faune*, Osage Soho, Hong Kong

2009 *Jane Lee*, Osage Gallery, Singapore

2006 *Transformation/Process*, Taksu Gallery, Singapore

SELECTED GROUP EXHIBITIONS

2015 *Frontiers Reimagined*, Collateral Event of the 56th Venice Biennale

Dear Painter, Sundaram Tagore Gallery, Singapore

2013 *Summer Group Show*, Sundaram Tagore, New York

To Be a Lady: An International Celebration of Women in the Arts, Sundaram Tagore Gallery, Singapore

2012 *Installment 1*, Sundaram Tagore Gallery, New York

2011 *Fabrication*, Museum of Art and Design, Manila

Celeste Prize Exhibition, The Invisible Dog, New York

Jane Lee, Donna Ong, Wilson Shieh, Eslite Gallery, Taipei

Collectors Stage, Singapore Art Museum

Remaking Art in the Everyday, Marina Bay Sands Convention Centre, Singapore

2010 *Popping Up: Revisiting the Relationship Between 2D and 3D*, Hong Kong Arts Centre

The Burden of Representation: Abstraction in Asia Today, Osage Kwun Tong, Hong Kong

2009 *Code Share: 5 continents, 10 biennales, 20 artists*, The Contemporary Art Centre, Vilnius, Lithuania

2008 *Wonder*, Singapore Biennale 2008

Coffee, Cigarettes, Pad Thai: Contemporary Art in South East Asia, Eslite Gallery, Taipei

Always here but not always present: Art in a senseless world, Singapore Management University

2007 *Singapore Art show*, Singapore Art Museum

2006/5 *Artery: Inaugural Exhibition*, The Gallery, Singapore Management University, Nasi Campur, Taksu Gallery, Kuala Lumpur, Jakarta and Singapore

New Contemporary, Institute of Contemporary Art, Earl Lu Gallery, Singapore

HONORS AND AWARDS

- 2011** Celeste Prize, painting category, New York
- 2007** International Residency Art Prize,
Singapore Art Exhibition
- Sovereign Art Prize (finalist), Hong Kong
- 2005** Philip Morris Singapore Art Award (juror's
choice), Singapore
- 2003** ASEAN Art Award (finalist), Singapore

COMMISSIONS

- 2010** "NDP Fun Tote," designed for National Day
Parade, Singapore
- 2008** "The Coin Mat," commissioned by LTA for
Circle Line Art, Bartley Station, Singapore

CREDITS

This e-catalogue was published on the occasion of
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