



Of Funniness and Seriousness

Presented by

PACIFIC CLUB
SINGAPORE

ART SEASONS
25 Years of Contemporary & Fine Art

Of Funniness and Seriousness

“Of Funniness and Seriousness,” explores the nuanced interplay between humour and gravity within contemporary artistic practice. The curatorial premise centres on how artists deploy metaphorical and narrative strategies to oscillate between the comedic and the solemn, or to simultaneously inhabit both registers. Through a diverse range of works, the exhibition foregrounds how humour, irony, and satire coexist with critical reflection and social commentary, challenging traditional binaries of levity and seriousness.

The selected artworks collectively form a visual and conceptual narrative that interrogates the lived realities of our time. These include explorations of popular culture, particularly the pervasive influence of social media as well as the complexities of human behaviour and interpersonal dynamics in contemporary society. Several works engage directly with urgent socio-political concerns, including systemic injustice, identity politics, and environmental degradation, while others present more intimate or subversive critiques of institutionalised religion, cultural norms, and power structures.

Rather than imposing a didactic or prescriptive curatorial voice, these artworks are without a serious curatorial presence and also void of any critical judgements. The aim is not to direct interpretation but to facilitate a space in which viewers may encounter the works on their own terms, whether that engagement provokes laughter, introspection, discomfort, or delight. “Of Funniness and Seriousness,” is a pure visual journey, and experience for the viewers to enjoy, be it a humorous take or meditative thought to bring back.

Participating Artists:

David Chan, Feng Zengjie, Kenny Low, Komkrit Tepthian, Pan Yue, Umibaizurah Mahir@Ismail and Zhang Peng.



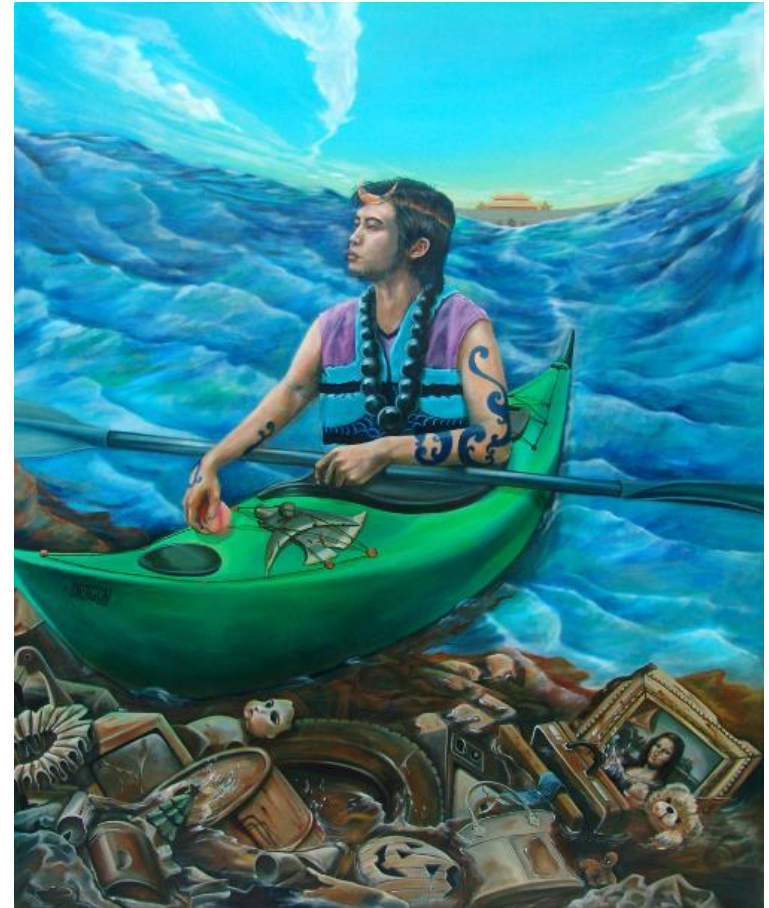
David Chan (1979)
Modern Journeys – Flying West
 2007
 Oil on Canvas
 180 x 145 cm
 SGD 50,000



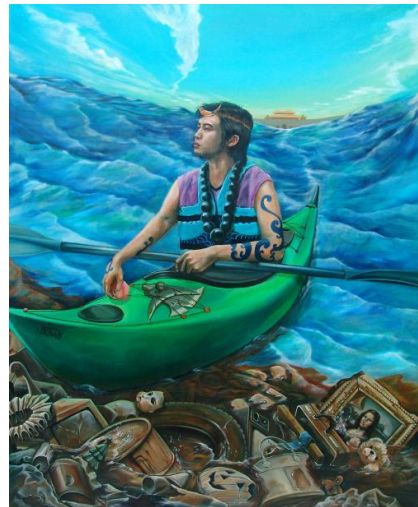
David Chan (1979)
Modern Journeys – Tasting West
 2007
 Oil on Canvas
 180 x 145 cm
 SGD 50,000



David Chan (1979)
Modern Journeys – Cruising West
 2007
 Oil on Canvas
 180 x 145 cm
 SGD 50,000



David Chan (1979)
Modern Journeys – Infusing West
 2007
 Oil on Canvas
 180 x 145 cm
 SGD 50,000



David Chan (1979)
Modern Journeys

Modern Journey – David Chan

Modern Beliefs became an opportunity for me to consider the environment behind each story, rather than just make poignant statements like those in *Genetic Wonderland* of 2003.

The story of the Journey to the West or known in Chinese as Xi You Ji is a familiar mythical tale in Asian communities. Its origins were thought to have been inspired by the Hindu folk tales of Hanuman and Ramachandra, where Hanuman in the form of a monkey avatar protects his master fervently. In the oriental version, the Monkey King, Sun Wukong, along with two other disciples accompany a Tang dynasty priest, known as Tripitaka or Xuan Zang, on his journey to the West. In the story, Tripitaka's role was to acquire and return with scriptures from India.

In my view, Journey to the West is easily one of the most widely re-interpreted stories, spanning Chinese dramas to Western movies, eventually to games, animation and comics, etc. It has literally a fan base that spans the globe. Yet, if the characters existed now, how would they have gone about their daily routines?

Modern Journeys was basically a group of paintings depicting Tripitaka and his entourage in the modern era. Much of the world has had some kind of Western influence, be it in dressing, food, technology, language, judicatory, etc. As East and West merge and cross influence, I used Journey to the West as a literal pun to illustrate the crossing of cultures and the increasing pragmatism of our world. In this sequence of four paintings, each illustrates one aspect of Western influence.

David Chan (1979)

David Chan is a celebrated Singaporean artist recognized for his technical skill in classical painting and sculpture. A graduate with First Class Honours in Fine Art from the Royal Melbourne Institute of Technology, he debuted with his solo exhibition Genetic Wonderland in 2004 at just 25, garnering critical and public acclaim. That year, he also won the UOB Painting of the Year Award in the Representational Medium category.

Primarily working in oil on linen, David employs a realistic style, often featuring animals, humans, and hybrid forms. His works, initially whimsical, offer deeper insights into social issues like popular culture, ethics, and contemporary human behaviour, often through a lens of irony and humour rather than confrontation. In recent years, he has ventured into lifelike sculpture, further bridging the connection between viewer and artwork.

David has held ten solo exhibitions in Singapore and five internationally, showing his work across China, the United States, Taiwan, Indonesia, Korea, and Malaysia. His significant exhibitions include the 54th Venice Biennale in 2011 and the Singapore Biennale in 2016/2017, where he presented the large-scale installation The Great East Indiaman at the National Gallery Singapore. In addition to creating art, David teaches at the National Institute of Education and Nanyang Technological University. His works are part of collections in the Singapore Art Museum, the Museum of Contemporary Art in Taipei, and private collections worldwide.

Feng ZengJie (1968)

Mao

2000

Oil on Canvas

150 x 150 cm

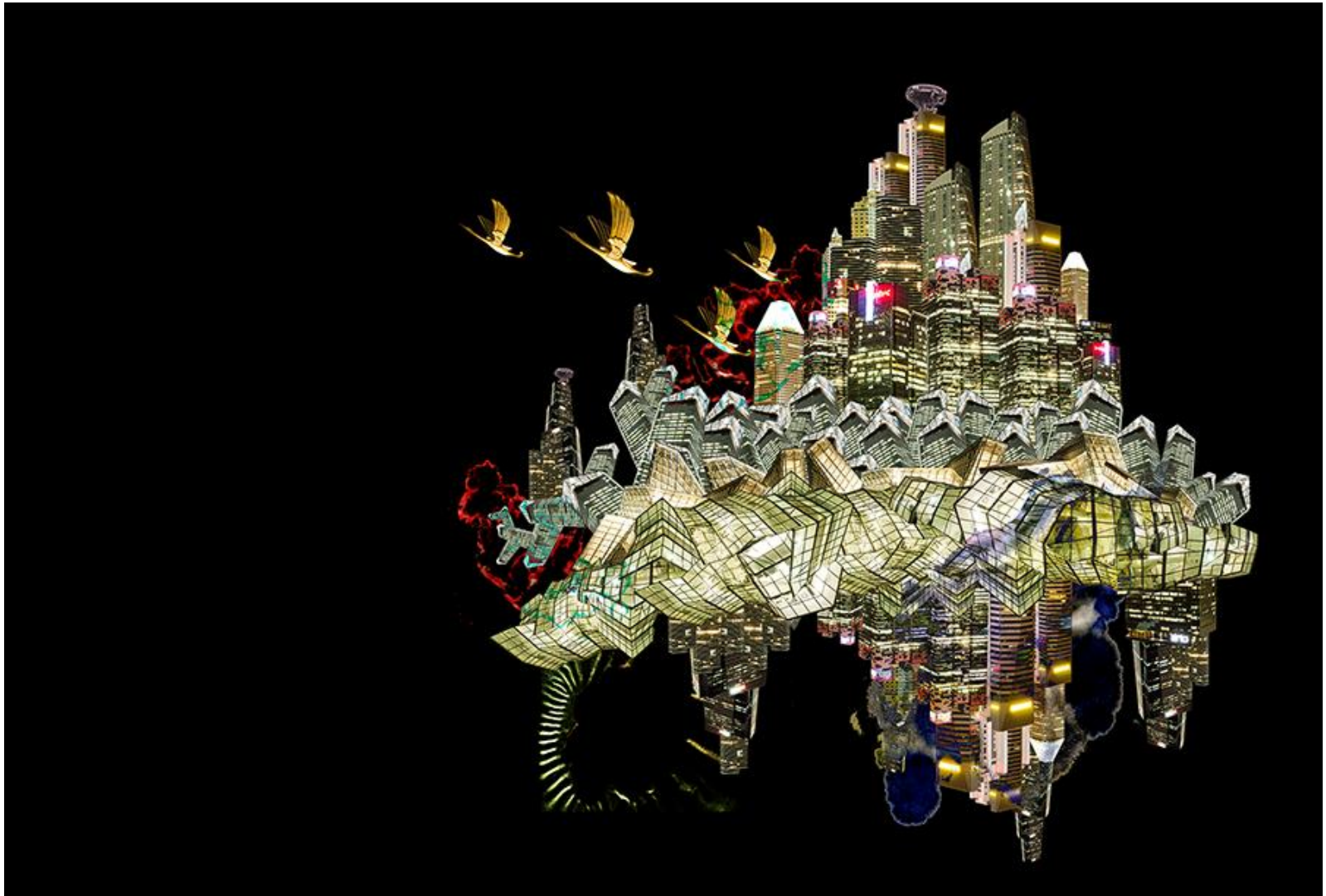
SGD 20,000



Feng Zhengjie (1968)

Worldwide recognised artist Feng Zhengjie has entered prestigious collections such as those of the Saatchi Gallery and of the Singapore Art Museum, amongst many others. He is mostly renowned for his large Warhol-style oil portraits, in a red and turquoise palette, of glamorous-looking women with sinuous red lips and vacant wandering eyes (his signature style). Painted through bright and kitsch colours his work explores issues of consumerism and alienation in our contemporary society and is “often discussed as capitalist critique, his empty eyed models posing as frivolous and vacant signifiers. Neither western nor Chinese in appearance, Feng’s femmes fatales are a super-hybrid of commercial beauty, a science fiction product of globalisation. Removing all distraction, he exposes the essence of temptation, magnifying the sex appeal of fantasy lifestyle and its gulf of intangibility.

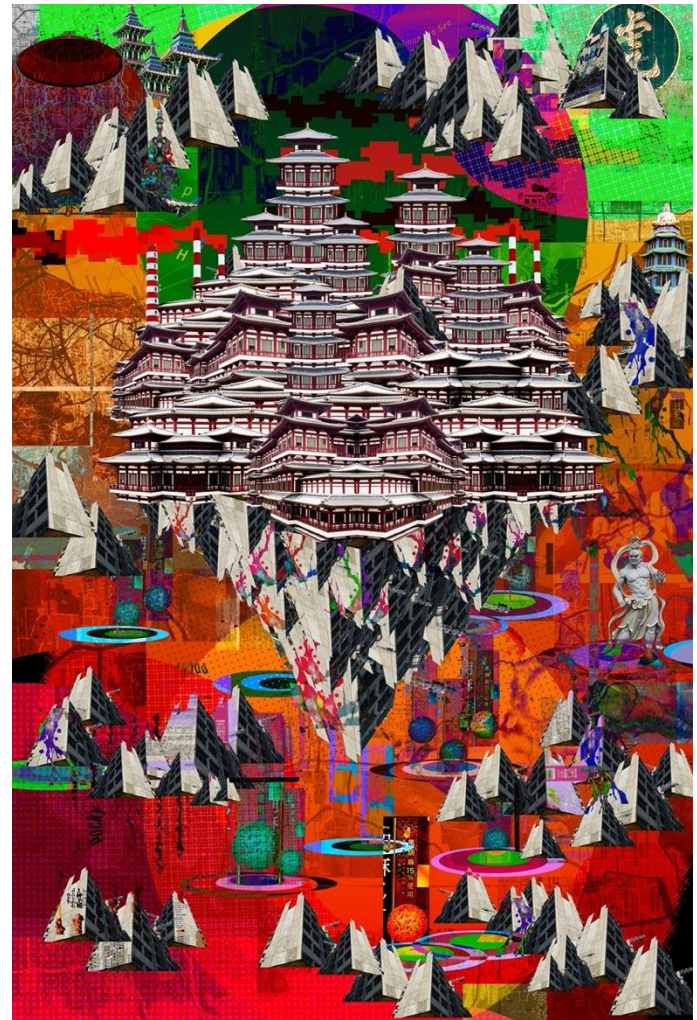
This series of works Feng Zhengjie engages with the complexity of Chinese characters through vibrant and playful colours, employing an architectural and three dimensional perspective. He try to find a way to express his emotions, not to criticise or be provocative. Behind these images of women in his works can are not just emotion but also forms of criticism, provocation, introspection, a new understanding of the world.



Kenny Low (1986). *Metamorphosis of Temasek.* 2014. Print on William Turner Paper. 110 x 150 cm. Editions of 5.
SGD 4,000

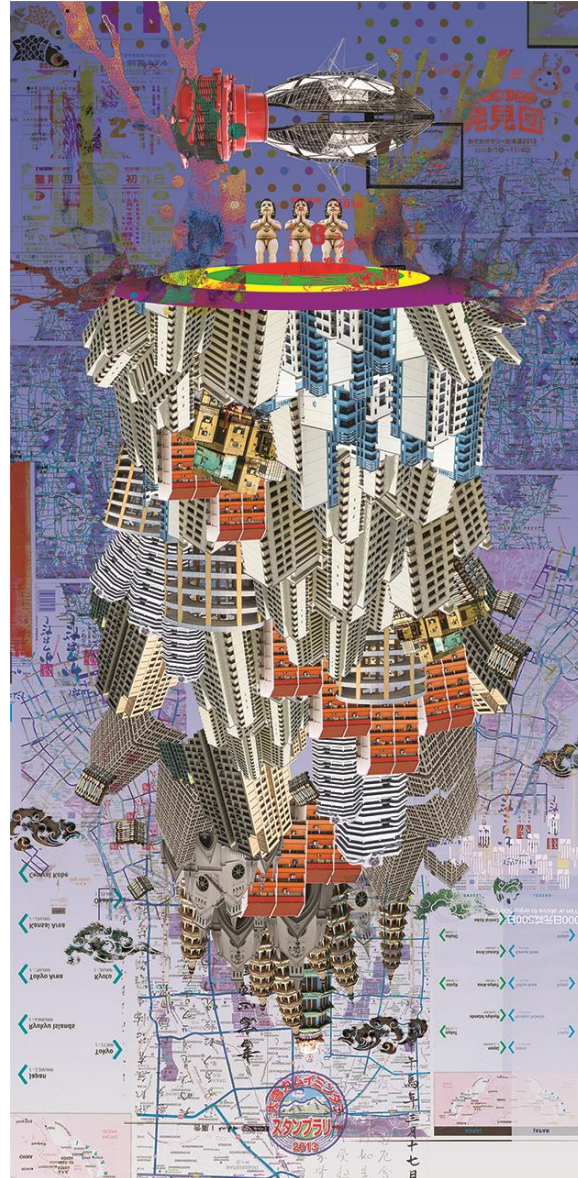


Kenny Low (1986)
Angel. 2014
 Print on William Turner Paper
 150 x 100 cm
 Editions of 5
 SGD 4,000



Kenny Low (1986)
Utopia. 2014
 Print on William Turner Paper
 150 x 100 cm
 Editions of 5 & 1 AP
 SGD 4,000

Kenny Low (1986)
The Child of the Bomb
2014
Print on William Turner Paper
130 x 64 cm
Editions of 5
SGD 3,000



Kenny Low (1986)

Kenny Low's Metamorphosis of Temasek narrate the pace of life in Singapore mirrors the relentless and unpredictable nature of mutation. This city-state perpetually seeks self-expression, yet its current identity has emerged as a composite mutation, a fusion of myriad cultural influences. Within the context of this artistic project, an imaginary journey unfolds, one where Singapore's identity is crafted under the singular influence of Japanese culture. Japan's contemporary cultural landscape, borne of both the atomic bomb's impact and the fertile imagination of its design community, has yielded a fresh synthesis of pop and Oriental elements. This endeavour holds the promise of furnishing Singapore with a more robust and distinct cultural identity.

Moreover, this artistic exploration delves into the realm of religion in Singapore, employing the symbolism of scattered religious edifices that punctuate the landscape. In a multi-racial society exposed to diverse faiths, questions emerge regarding potential shifts in monotheistic beliefs towards inadvertent polytheism. The artwork manifests as an expression of the harmonious coexistence of religious traditions within Singapore's compact urban landscape, seamlessly melding religious structures to birth new, hybrid forms. Kenny Low's foray into the mutation of religious architecture serves as a statement, underscoring his perception of Singapore as a unified religious entity. Kenny's works are part of collections in the Miami Art Museum and private collections worldwide.



Komkrit Tephian (1985)

God of Wisdom

2018

Aluminium, Glass with Marble Base

85 x 53 x 33 cm

SGD 4,000

Komkrit Tepthian (1985)

Hailing from Suphanburi, Thailand, Komkrit Tepthian earned his Master of Arts degree in Sculpture and Graphic Art from Silpakorn University in 2015. Since 2011, he has been actively participating in solo and group exhibitions across Thailand, as well as group exhibitions in Laos, Turkey, and more recently, Japan. Komkrit's *"Iconography in Contemporary Conditions"* series showcases his adept use of everyday objects, combined with exceptional sculpting skills, to create artworks that challenge viewers' perceptions and memories of the value and significance of historical cultures, beliefs, buildings, and objects. This exhibition serves as both an informative tool and a historical record, shedding light on a multitude of events and significant local wisdom spanning different eras up to modern times.

The series primarily features Buddha and other deity images, illustrating how these representations have evolved over time due to changing societal conditions and various influencing factors. Furthermore, the artworks delve into the histories of these images, intertwining with themes of faith, the colonization of historical objects, issues related to the trade of historical artifacts, and contemporary perspectives on historical objects.

Apology To The Masters is an irreverent take on the masterpieces of Western Art. Beijing artist Pan Yue combines his lifelong obsession with traditional opera, and his interest in photography to create this series that quotes, questions, reconstructs tradition that are semi-familiar to modern viewer. Paying homage to masterpieces of the Western Canon, Pan Yue challenges Euro-centrism and homogeneity, while concurrently attempting to instil elements of heterogeneity in order to emphasise the intergrowth of past culture, modern cultures and future cultures amongst different nations.

Pan Yue's photographs are reinterpreted through an Asian perspective and serve to highlight the impact of Western Art on traditional Chinese cultural ideologies, and contemporary Chinese Art. The grace and beauty of the nude female form in Pan Yue's photographs contrasts with the stock characters in traditional Chinese opera while the allusion to Western masterpieces emphasises the artist's experimentation with traditional aesthetics and harmony. Pan Yue has taken what is typical in the Western artist tradition (composition, subject matter) and incorporated these elements into his photographs but within a Chinese framework.



Pan Yue (1968). *Apology To Piero della Francesca.* 2006. C Print. 115 x 83 cm. Edition of 10
SGD 5,000

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Umibaizurah Mahir@Ismail (1975). *Earthly Pleasure #1.* 2019. Ceramic, Steel, Wood and Rubber Wheel. 46 x 56 x 31 cm.
SGD 8,000

Umibaizurah Mahir@Ismail (1975)

Umibaizural 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.

Zhang Peng (1981)

Gui Fei. 2007

C-Print on Paper

154.5 x 120 cm

Edition of 8

SGD 5,000





Zhang Peng (1981). *Red No.2.* 2007. C-Print on Paper. 84 x 200 cm. Editions of 8
SGD 4,000

Zhang Peng (1981)

Zhang Peng's photographs look like stills from fantasy animation films; they are in fact documents of elaborate sets featuring little girls. Originally trained as a painter, Zhang approaches his compositions with a heightened sense of drama, using intense colours, theatrical props, and obscure angles of perspective to create a sense of artifice and illusion from reality. Zhang uses the medium of photography to subvert its archetypal associations of perfect representations and sentimental keepsakes. Portraits of children that would normally convey hope and aspiration, through Zhang's lens, transform to grotesque distortions and underlying themes of psychological pressure and alienation.

In *Gui Fei*, a child dressed as a traditional bride appears manufactured and doll-like, her identity moulded and objectified by parental and social expectation. As in many of Zhang's photos, her eyes have been manipulated to enhance her 'flawless' appearance, referencing the 'westernised' feminine ideals disseminated in Asian media, as well as the increasing trend in plastic surgery.

Zhang Peng's artworks are widely collected and can be found in the collection of many public institutions and private collections worldwide.

Charity Item

David Chan (1979)
Merlion - One People, One Nation
(from the National Identity 4.0 series)
2024
Oil on Linen
160 x 120 cm
SGD 40,000
(50% of proceed to WAH Foundation)

Merlion - One people, One Nation, is a look at Singapore's position as a cosmopolitan country. The migratory birds in the painting represent the many who have landed in Singapore to work, play and build their home.

At the bottom of the painting, there is the Merlion, one of the most successful emblem of Singapore Tourism Board since the late 1960s. It represents our country and how we have branded ourselves as an island paradise surrounded by water. The cat in the midst of the birds, a running theme in the whole National identity 4.0 series, signifies the new generation (those born after 2000s). Like many of the new 4.0 generation, the cat is trying to fit in by wearing a bird hat.

The work is a critique on the dilemmas of the new generation placed into a situation that is always at flux, trying hard to fit in while maintaining their identity.



ICON Magazine Singapore
November 2025 Feature —
David Chan discusses his
“Animal Roulette” at the
Singapore Art Museum, his
“National Identity 4.0”
series, his artistic journey
and beyond.



David Chan (1979)

A Bachelor of Arts (Fine Art, First Class Honours) graduate of Royal Melbourne Institute of Technology, Singaporean David Chan is a full-time artist who held his first solo exhibition – Genetic Wonderland – in 2004 at age 25, to much critical and public acclaim. In that year, he was also winner of the 23rd UOB Painting of the Year – Representational Medium Category Award.

Showcasing his mastery of classical fine painting and sculpting techniques matched with a thoughtful palette of juxtaposing warm and cold colours, each art piece highlights David's uncanny talent for conveying depth through creating layers and textures. Working with oil on linen, David paints in a realistic style and often uses subjects such as animals, humans and hybrids. At first glance, the works seem comical and bewildering, but upon closer observation, the initial impression gives way to the artist's reality and his take on social issues such as popular culture and ethical dilemmas, as well as human behaviour in our current times.

Nevertheless, while David's works are cynical social commentary, they are hardly confrontational or aggressive in their messages and one gets a sense that his cynicism is peppered with plenty of irony and humour, much like life itself. In more recent exhibitions he has further expanded his artistic vocabulary by including sculptures. These life-like 3-dimensional works further explore his concepts and ideas creating an even closer bridge between the viewer and the artwork.

David has had 9 solo exhibitions in Singapore and 5 overseas; the most recent one was "Tones and Values" in 2023. He has also exhibited in a number of countries including, China, America, Taiwan, Indonesia, Korea, Malaysia, and in 2011 he was able to exhibit his work at the 54th Venice Biennale at the Fondazione Claudio Buziol, the same work travelled to the Wereldmuseum Rotterdam in Netherlands the next year. David recently also participated in the Singapore 2016/2017 Biennale, with an gigantic installation in front of National Art Museum, titled The Great East Indiaman.

In addition to painting and sculpting, David also lectures at the National Institute of Education and Art Design & Media in National Technological University. David's artworks collections include Singapore Art Museum, Museum of Contemporary Art, Taipei, and many important private collections around the world.

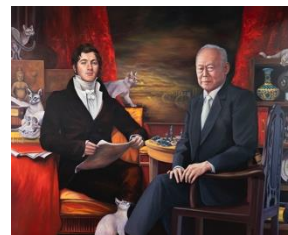
Price Guide:



David Chan (1979)
Your Are So Special, Just Like Everyone Else, 2011
200 x 200 cm
Oil on Linen
26 Nov 2017, Christies,
Hong Kong
Est: HK\$ 200,000 -
300,000
Sold: SGD 133,703



David Chan (1979)
The Saviour, 2015
120 x 260 cm
Oil on Linen
26 May 2019, Christies,
Hong Kong
Est: HK\$ 200,000 -
300,000
Sold: SGD 82,274



David Chan (1979)
Lee and Raffles – Five Stars Rising, 2024
160 x 200 cm
Oil on Linen
ART SG 2014
Sold: SGD 65,000



Charity Item

Jia Aili (1979)

Untitled

2017

Oil on Canvas

50 x 60 cm

SGD 260,000

(50% of proceed to WAH Foundation)

Untitled - 2017 exemplifies Jia Aili's unflinching vision, creating a tumultuous and surreal spectacle where fiction and reality intertwine. Fragments and black holes from various dimensions disrupt and challenge the established cognitive order, leading to a sudden synergy akin to a firestorm, reconciling transience and eternity. On one side of the painting, a jet plane is juxtaposed with a breakdown of colours, while on the other side, there's an expressionist explosion of paint, appearing monstrous and destructive. Evoking monsters awaiting war in a desolate land, three dark, squatting figures morph into mutation as they fade into the background, leading to a floating sphere that serves as the dark core of the singularity. Lightning rends the tumultuous sky, surrounding swirling clouds, while two black pools mirror the depth of space. The old city lies in ruins, reduced to debris.

The artwork resonates with the chaos of war, madness, and loss, posing the question, "So you think you can tell heaven from hell? Blue skies from pain?"

Jia Aili's paintings are suffused with a profound and immense sense of isolation, as if seeking to capture a psychological state rather than a physical location. His work is hard to place - it is at once figurative yet abstract, drawing upon imagery that feels intimately familiar yet is difficult to identify, images that are haunting in their non-specificity. In doing so, he represents a generation of Chinese artists who are no longer as interested in creating work that examines politics or society in a direct way - he instead seeks to express a mood defined by existential ennui, speaking to a generation that so often feels lost and displaced in the modern age.

Jia Aili frequently speaks about the significance of individual versus global context in his work. His hometown of Dandong is located in the heartland of Northeast Asia, beside the Yalu river and on the main land route connecting mainland China, Europe and Asia, an area that links Northeast China with the Korean Peninsula and the ports for Japan's sea lanes. Because of this key geographical situation, the city witnessed several artillery bombardments during the 1894 Sino-Japanese War and the Korean War, before experiencing a subsequent post-war economic rebirth. Born the year the one-child policy was introduced and a member of China's post-Mao generation, Jia witnessed perhaps one of the most profound and rapid periods of change ever experienced in China. He has described himself as too innocent to nurture the navigational skills required to ride out the storm of change. He recalled in an interview, "On TV I watched the tanks driving onto the Red Square in 1990. It was shown on only one channel. The soldiers were behind the tank. I remember it clearly. I watched it as a spectator at the time. Many years later we came to realize what a big event it was something enormous collapsed. We were too young to take it seriously but this did affect us a lot."

Deeply existential, Jia's works express his internal moods and perspective on modern society, drawing us deep into his personal psyche and imagination. Jia's paintings are more concerned with the human condition than they are with China, or even any one specific era - his paintings exist in a separate space that taps into the most vulnerable aspects of our shared consciousness. Jia Aili's paintings are rooted in reality, containing recognizable figures or objects often painted from life or using found images, but the settings themselves are opaque and untraceable. In *Untitled - 2017*, Jia Aili blends contemporary elements with a traditional figurative style in this industrial landscape, reflecting China's recent societal changes. Using a palette of blacks, greys, blues and pastels, he portrays individuals lost in environments transformed by technological advances, a black hole, disappearing figures and landscape in the background leads viewers into the abstract space that he inhabits, offering more questions than answers but nevertheless guiding us inexorably towards a state of greater awareness and self-understanding.

Jia Aili (1979) is one of China's most internationally recognised contemporary painters, known for his large-scale, psychologically charged canvases that blend figuration, abstraction and surreal imagery. Born at the start of China's era of rapid social and economic transformation, Jia's work often reflects existential tension, isolation and the impact of modernity on the human condition. He graduated from the Lu Xun Academy of Fine Arts in 2004 and lives and works primarily in Beijing, represented by Gagosian Gallery in New York.

Jia's work has been shown widely around the world. Notably, the Singapore Art Museum (SAM) hosted the solo exhibition *Seeker of Hope: Works by Jia Aili* in 2012, showcasing his large paintings and thematic concerns with humanity searching for light in tumultuous landscapes. He has also exhibited at venues including Palazzo Grassi (Venice), CAC Málaga (Spain), Mori Art Museum (Tokyo), the Busan Biennale and Cornell University's John Hartell Gallery.

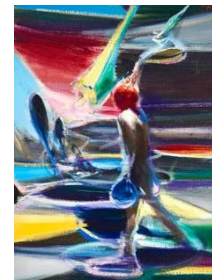
Jia's work has entered prestigious public and private collections worldwide. These include the National Gallery of Art (Washington, D.C.), University of South Florida Contemporary Art Museum (Tampa), Centro de Arte Contemporáneo de Málaga, Singapore Art Museum and the Pinault Collection, which presented his work in the Venice Biennale in 2015.

Jia Aili's monumental triptych *Combustion* (2016) achieved a new personal auction record when it sold for approximately US \$4.77 million at Christie's New York in November 2023, positioning him as the highest-selling Chinese artist born in the 1970s to date. Jia remains a vital voice in contemporary art, fusing technical mastery with contemplative narratives that resonate across cultures.

Price Guide:



Jia Aili (1979)
Combustion, 2016
198.12 x 147.64 cm
Acrylic on Canvas
07 Nov 2023,
Christies, New York
Est: US\$ 1,000,000 -
2,000,000
Sold: SGD 6,199,700



Jia Aili (1979)
Fuzzy Tonality, 2018
40 x 30 cm
Oil on Canvas
29 Nov 2021,
Phillips, Hong Kong
Est: HK\$ 800,000 -
1,200,000
Sold: SGD 252,000



Charity Item

Arpana Caur (1954). *Untitled*. 2006. Oil on Canvas. 120 x 150 cm
SGD 15,000
(50% of proceed to WAH Foundation)

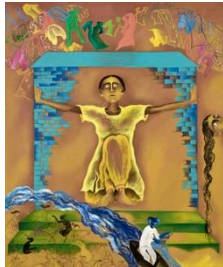
Arpana Caur (1954)

Arpana Caur is one of India's most distinguished contemporary visual artists, celebrated for her evocative paintings, murals, sculptures, prints, and installations that engage deeply with social, political, and spiritual themes.

Caur's artistic journey began in 1974, and over the past five decades, she has exhibited widely across India and internationally in cities such as London, Glasgow, Berlin, Amsterdam, Singapore, Munich, and New York. Her works are held in prestigious collections such as the National Museums of Modern Art in Delhi, Mumbai, and Chandigarh, the Victoria and Albert Museum in London, the Hiroshima Museum of Modern Art, and major institutions in the United States and Europe.

Drawing on influences from Indian folk and miniature traditions as well as Punjabi literature and Bhakti poetry, Caur's art frequently explores the condition of women, violence, spirituality, time, and nature. Her imagery often incorporates symbolic motifs, such as scissors, thread, and cloth to reflect on identity, life, and cultural narratives. She has been recognised with numerous awards including a gold medal at the VI International Triennale (1986) and has been commissioned for major public murals, including a work for Hiroshima's 50th anniversary. Caur's works are in numerous private collections and museums in India and around the world.

Price Guide:



Arpana Caur (1954)
Body is Just a Garment,
1991
183 x 152 cm
Oil on Canvas
23 Mar 2022, Christies,
New York
Est: US\$ 10,000 -
15,000
Sold: SGD 18.018



Arpana Caur (1954)
Sacred Thread, 2005
137 x 175 cm
Oil on Canvas
27 Mar 2024, Christies,
New York
Est: US\$ 8,000 - 12,000
Sold: SGD 15,561



Charity Item

Nano Warsono (1976)

Satisfaction

2019

Acrylic on Canvas

200 x 200 cm

SGD 10,000

(50% of proceed to WAH Foundation)

Satisfaction encapsulates Nano's artistic journey, intertwining his fictional narratives with historical contexts. His works consistently engage with socio-political themes, while simultaneously challenging and expanding upon these realities through imaginative storytelling. The recent series of paintings draws inspiration from contemporary global dynamics, particularly the intersection of economic conditions with politics, social issues, ecology, and mass culture, both on an international scale and within Indonesia. Nano's exploration of these themes through his artwork led to the development of *Satisfaction*, a term that reflects the delicate balance between fiction and the real-world contexts that fuel his creative expression.

Nano Warsono (1976)

Nano's art making emphasis is on socio-political contexts. Nano's art life process is about fictions and histories. He works with binaries of anti-capitalist, anti-materialist, anti-west position, on comparison of capitalism/materialist equal to economic and social ills, predator and victim, East versus West, etc. Nano may have influenced ideologically by post-colonial theories, his concerned of the global world order affecting Indonesia, and the economics, politics, social problems, ecology, and mass culture closer at home make up his visual language on in his works. Nano's indulgence in the global pop culture is evident, his roots in graffiti art and graphic novels were famous, even till today. Nano creative used of the riches of mass media collaterals for his artistic consumption are always closely related to the socio-political environment he is in, but at the same time is the negation with his imagination that new story, fiction or history emerged from that.

Nano is also the Director at the Visual Art Faculty, ISI Yogyakarta. Nanos works are in the National Gallery, Jakarta and Singapore Art Musuem and numerous private collections worldwide.

Price Guide:



Nano Warsono (1976)
*I Have Slept for an Hour
and Wake Up in the
History Land, 2009*
180 x 300 cm
Acrylic on Canvas
24 Nov 2013, Christies,
Hong Kong
Est: HK\$ 60,000 - 80,000
Sold: SGD 12,575



Nano Warsono (1976)
God of Medicine, 2020
180 x 300 cm
Acrylic on Canvas
Sold to an American
Collector in 2021
Sold: SGD 8,000

Charity Item

Shoichi Mukai (1972)
Babytector – Trickster. 2013

FRP, Resin Casting
55 x 28 x 14 cm

(c/w Certificate of Authenticity)

SGD 4,000

(50% of proceed to WAH Foundation)

Shoichi Mukai (1972) is a contemporary Japanese sculptor known for his playful yet thought-provoking works that merge pop culture aesthetics with social commentary. After graduating from Kindai University's arts program, Mukai spent over a decade as a designer creating costumes and props for monsters and heroes in Tokusatsu television and film at Rainbow Zokei Kikaku, honing his skills in FRP and resin plastics production.

Following the birth of his son, he left commercial production to pursue fine art, developing his signature *BabyTector* series, approximately 50 cm tall sculptures of armoured newborns. These pieces, made from FRP and resin casting, play on the idea of babies as both vulnerable and heroic figures, blending humorous design elements like pacifiers and milk bottles with a deeper reflection on childhood, protection, and societal issues such as child abuse and parental anxiety.

Mukai's work has been exhibited widely in solo and group shows and art fairs, and has inspired collaborations, including collectible figures and a ***Hello Kitty x Babytector*** project.





PHUNK iconic *LOVE Bomb* - aka the *Fat Boy*, took its inspiration from the atomic bomb. The atomic bomb is a human creation and also the ultimate object that destroys humankind. It has no real purpose in life except to destroy life – so creation and destruction all in one. It's very powerful, liked ying and yang. Any creation comes with destruction, and the atomic bomb was the best symbol. LOVE 愛 is the most powerful force in the universe.

Charity Item

PHUNK
LOVE BOMB – White
2013
30 cm

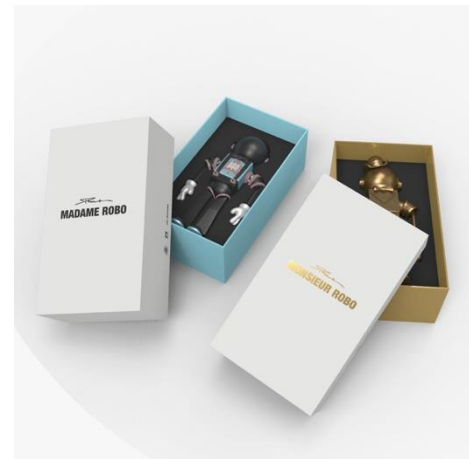
Edition 6 of 50
(c/w Certificate of Authenticity)
SGD 1,000
(100% proceed to WAH Foundation)

Charity Item



PHUNK. *Madame Robo & Monsieur Robo*. 2019. Resin. 30 cm.
Editions 40 of 50 (c/w Certificate of Authenticity)
SGD 1,500
(100% proceed to WAH Foundation)

Madame Robo is a citizen from the universe known as Daydream Nation, an artificially constructed utopia filled with fond memories of youth and eccentric characters. In this technological advanced nation, *Madame Robo* is programmed to receive the emotion of happiness and shares it with the rest of her fellow citizens. She is often seen with *Monsieur Robo*, a Frenchman in a robot suit.



PHUNK is a globally acclaimed contemporary art and design collective based in Singapore. Founded in 1994 by Alvin Tan (b. 1974), Melvin Chee (b. 1974), Jackson Tan (b. 1974), and William Chan (b. 1973), PHUNK has pioneered a unique approach to collective art-making, inspired by the collaborative energy of a rock-and-roll band and rooted in a shared passion for urban subcultures. Celebrated as “The Champion of Singapore’s Graphic Scene” (Creative Review, UK), “Asia’s hottest agency” (Computer Arts, UK), “one of the world’s foremost cutting-edge design collectives” (Asia Tatler, Hong Kong), and “iconic representatives of the new wave of young Asian creators” (Get it Louder, China), PHUNK has earned a reputation that resonates worldwide.

PHUNK’s work embodies a distinctive visual language, blending and reinterpreting influences that range from traditional Chinese craftsmanship, philosophy, and folklore to Hong Kong wuxia pulp fiction, Japanese manga, otaku culture, and Western pop culture. Their art combines elements from various art and design movements to create a singular aesthetic that reflects their multicultural identity and environment. Known as “Creators of modern urban mythological tales” (Chinese Contemporary Art News, Taiwan), PHUNK has built a densely populated visual universe filled with ancient gods, mythical beings, and contemporary characters to explore themes of social satire, human morality, rock-and-roll ethos, contemporary culture, and humour. The concept of ‘universality’ in an increasingly globalized world is a recurring theme throughout their work.

The collective constantly challenges conventional notions of the ‘artist’ and ‘commercial design studio,’ blurring the boundaries between the two. Their style fuses Neo Pop Art ideology with Post-Modernist design sensibilities, resulting in a cross-disciplinary approach that they describe as “an aesthetic collective consciousness,” focused on new visual expressions. PHUNK’s expansive portfolio spans art, design, publishing, fashion, music, film, and interactive media.

Over the years, PHUNK has collaborated with notable international brands and artists, including Nike, Nokia, MTV, Daimler Chrysler, Herman Miller, Uniqlo, Levi’s, and The Rolling Stones. Their works have been featured in numerous international publications and recognized in major design award shows. Their artwork *Electricity* was highlighted in the book *Graphic Design, A New History* as an example of “truly global graphic design.” In 2007, they were honoured with the President’s Design Award as ‘Designer of the Year,’ Singapore’s highest accolade in the arts and design. PHUNK has exhibited and lectured extensively worldwide, and their works are held in public institutions, private collections and well-known commissions globally. Notably, their piece *CONTROL CHAOS* (2003) was acquired by M+ Hong Kong for its permanent collection and displayed in the museum’s inaugural exhibition.





Swarovski Crystal Sushi Plate
Set of 6 Plates



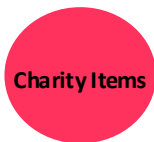
Swarovski Crystal Rainbow Candleholder
Set of 2 Candleholders



Swarovski Crystal Bull



Swarovski Crystal Dragon



SGD 3,000
(100% of proceed to WAH Foundation)

ART SEASONS is a contemporary 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.

Contact: Terry Lee +65 91293128

or

Email: info@artseasonsgallery.art

