

## ***Collectors' Stories – Big Pictures and Private Affairs***

This exhibition, *Collectors' Stories – Big Pictures and Private Affairs*, explores the personal and aesthetic motivations of collectors who are drawn to both large-scale paintings and works that depict intimate, private moments. The show brings together diverse collections, offering insight into how collectors engage with art as both a public statement and a deeply personal experience.

*Big Pictures*, highlights the collectors' fascination with monumental works that command space and attention. These paintings, often characterized by their grand scale and dramatic compositions, serve as statements of artistic ambition and collecting as an act of cultural patronage. In contrast, *Private Affairs* presents paintings that capture intimate moments—quiet interiors, personal relationships, and everyday life. These works emphasize emotional depth, the beauty of fleeting experiences, and the introspective nature of collecting.

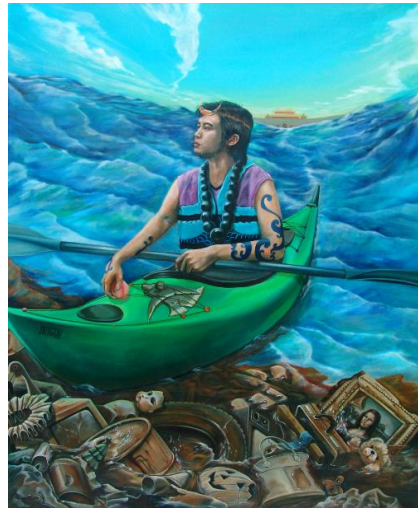
By showcasing paintings from various collections, *Collectors' Stories – Big Pictures and Private Affairs* not only celebrates individual passion for art but also examines how collecting practices shape and reflect broader cultural and aesthetic trends. Through this lens, the exhibition offers a rich dialogue on the intersections of scale, intimacy, and the personal meanings embedded in collected artworks.



Chi Peng (1981). *Late*. 2011. C-Print on Aluminium Board. 120 x 160 cm. Edition 5 of 10



**David Chan (1979).** *Can He Play Ball with Us?.* 2005. Oil on Canvas. 140 x 200 cm



## *Modern Journey* – David Chan (1979)

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, judiciary, 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)**  
*Modern Journeys*



*Modern Journeys – Flying West*  
2007  
180 x 145 cm  
Oil on Canvas



*Modern Journeys – Tasting West*  
2007  
180 x 145 cm  
Oil on Canvas



*Modern Journeys – Cruising West*  
2007  
180 x 145 cm  
Oil on Canvas



*Modern Journeys – Infusing West*  
2007  
180 x 145 cm  
Oil on Canvas

Feng ZengJie (1968)

*Mao*

2000

Oil on Canvas

150 x 150 cm





**He Wei (1980)** . *Story In the Dream*. 2009. Oil on Canvas. 160 x 200 cm





Hsieh Mu Chi (1981). *The State of Nowadays is Stopping – Reality is the Extension of Politics*. 2005.  
Oil on Canvas. 162 x 227 cm

**Hui Xin (1983)**  
*Lion Sit on Lotus*  
2008  
Oil on Canvas  
262 x 220 cm





"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)**

*My Satisfaction*

2019

Acrylic on Canvas

200 x 200 cm



**Pan Yue (1968)**

*Time Transfixed*

2007

C-Print on Aluminum Board

170 x 130 cm

Edition 2 of 7



**Xu He (1972).** *Matthew Barney Meets the Mystery of China.* 2015. Oil on Canvas. 163 x 203 cm



**Zhu Wei (1966).** *New Positions of the Brocade Battle No. 5.* 1994. Ink, Color, Gold on Paper. 134 x 196 cm



**Yim Tae Kyu (1976).** *Erewhon (Happy Family)*. 2009. Indian Ink, Oriental color on Special-treated Korean Paper.  
346 x 828 cm, each 173 x 138 x 12 Panels



**Zhu Xinyu (1980).** *The Floating Non-ash Flowers.* 2014. Oil on Canvas. 300 x 400 cm





**Francis Ng (1975).** *Vertical Equilibrium.* 2004. C-Print. 120 x 150 cm.

**Jia Aili (1979)**  
*Untitled*  
2017  
Oil on Canvas  
50 x 60 cm



*"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?"

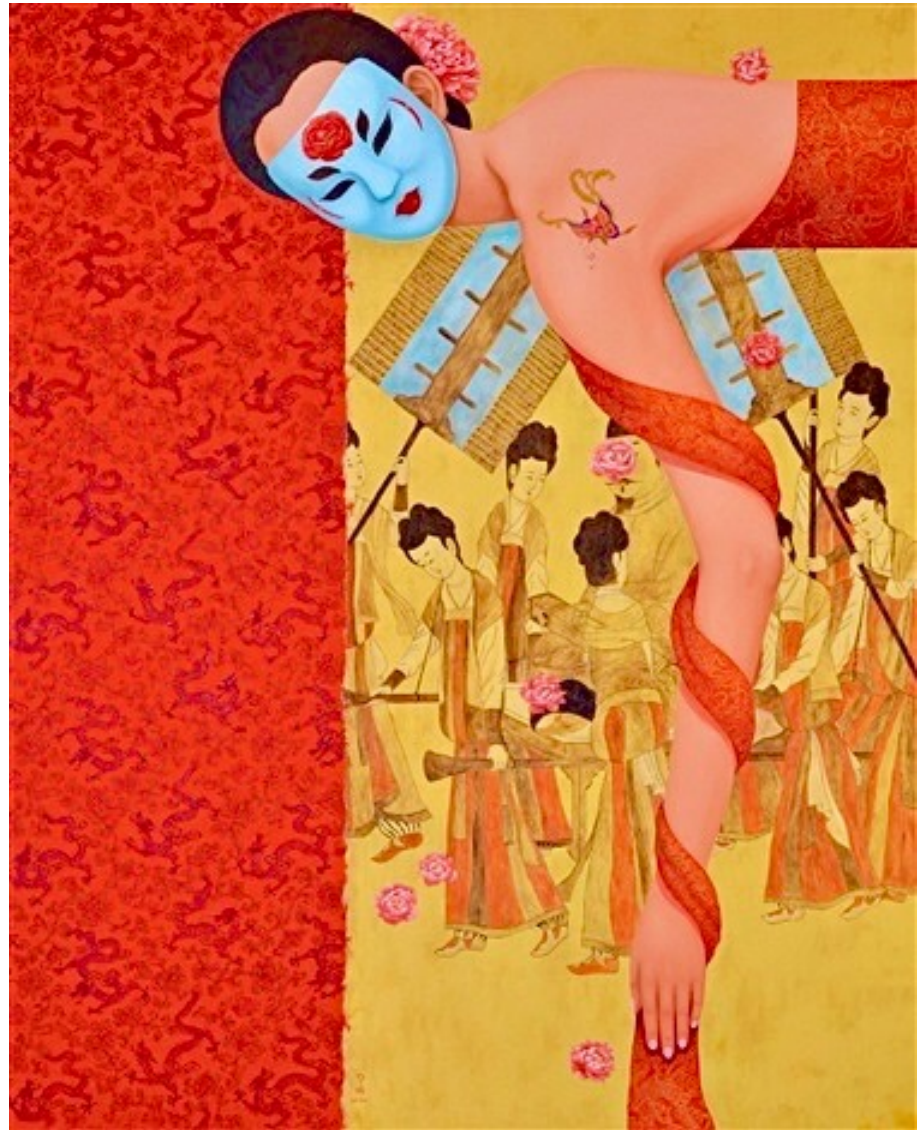
**Kit Tan (1953 -2022)**

*Butterfly Blues*

2005

Oil on Canvas

153 x 122 cm





Luo Qing (1970). *Beijing Streets Scene*. 2002 – 2004. Oil on Canvas. 145 x 58 cm x 6 panels.



**Shi Mohan (1983)**

*Invasion*

2014

Oil On Canvas

70×70 cm



**Shi Mohan (1983)**

*Appetite*

2009

Oil on Canvas

70 x 50 cm



**Song Yonghong (1966)**  
*The Bath of Consolation*  
2003  
Oil on Canvas  
80 x 100 cm



**Song Yonghong (1966)**  
*The Bath of Consolation*  
2000  
Oil on Canvas  
53 x 80 cm



**Xu He (1972)**  
*The Walking Man*  
2013  
Oil on Canvas  
73 x 60 cm



**Xu He (1972)**  
*The Second Man Comes*  
2013  
Oil on Canvas  
60 x 73 cm



**Xu Hong (1957)**

*Red Bassinet*

2006

Oil on Canvas

170 x 145 cm





**Xu Hong (1957).** *Before the Supper.* 2006. Oil on Canvas. 120 x 145 cm



**Zhu Xinyu (1980)**

*Untitled*

2014

Oil on Canvas

165 x 120 cm