



The Photography Show

ART SEASONS

The Photography Show

The earliest example of photography as an art form, the "View from the Window at Le Gras," was created by Joseph Nicéphore Niépce in 1826 or 1827. This image, captured using a camera obscura and a light-sensitive pewter plate, is a view of Niépce's estate in Burgundy, France. Niépce's work, along with later advancements by Louis Daguerre and William Henry Fox Talbot, established photography as a new art form. Fast forward to today, the contemporary photography art by the modern artists of the early twentieth century were becoming extremely experimental - wacky, incomprehensible, and kitsch-like. Some artists push photography art to the limit of digital assemblage art, AI art and even theatre.

This exhibition casually looked at the photograph's metaphorical representation approach of being funny, serious, or both. This exhibition collate works from artists of different forms and makes that narrate the story of life, its social issues such as popular culture like social media and fake news, and human behaviour and societal relations in our current times. Some works touch on socio-political climate, and others are more provocative that critique religion and systemic oppression. These works are without a serious curatorial presence and also void of any critical judgments, a pure visual journey, and experience for the audiences to enjoy, be it a humorous take or meditative thought to bring back.

Participating Artists:

Chi Peng, Francis Ng, Kenny Low, Pan Yue, PHUNK, Umibaizurah, Zhang Peng, Zuoxiao Zuzhou.



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



Chi Peng (1981). *Buddha*. 2007. C-Print on Paper. 60 x 495 cm. Edition of 10.



Chi Peng (1981). *World*. 2006. C-Print on Paper. 28 x 120 cm. Edition AP.



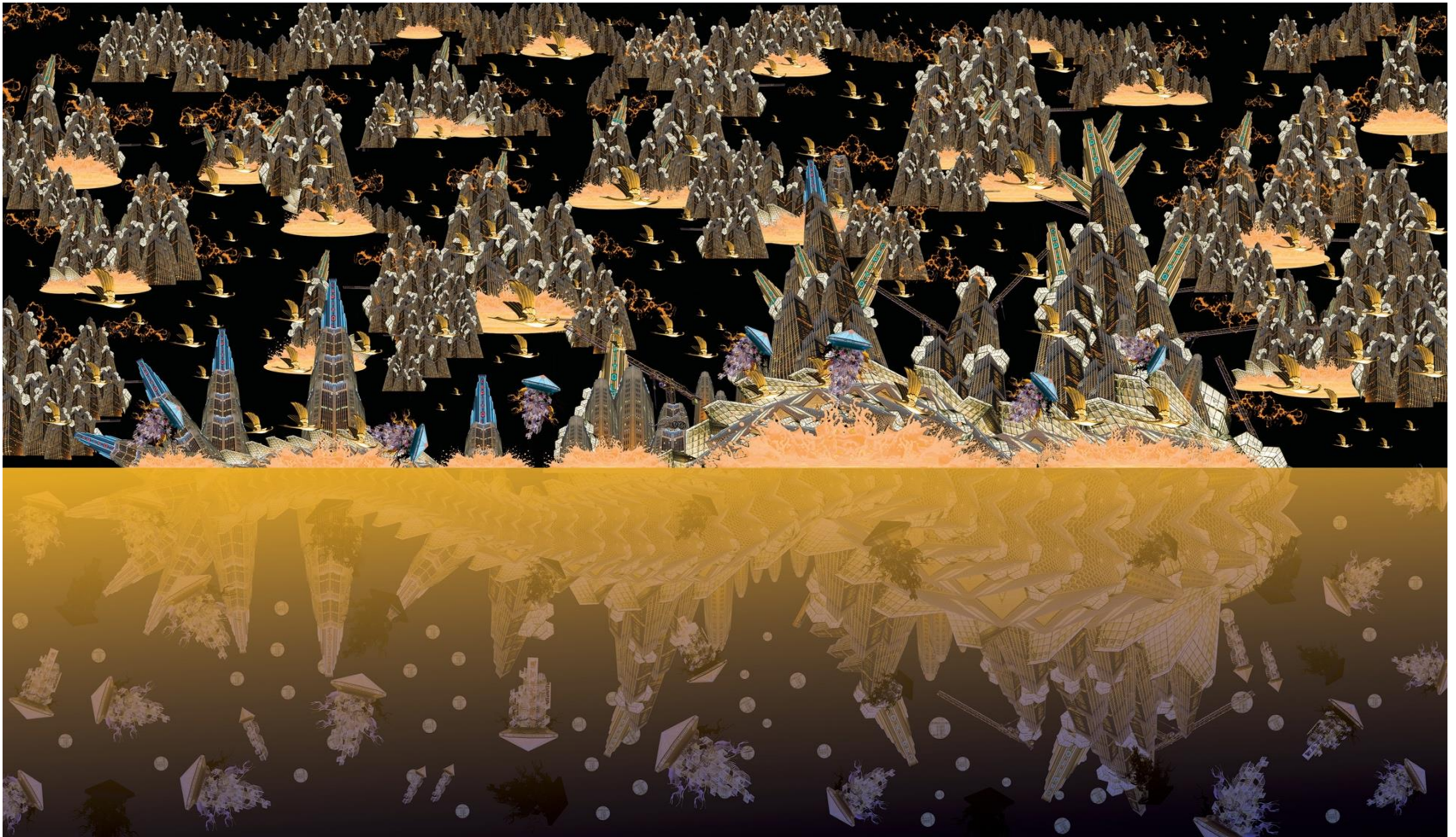
Chi Peng (1981). *Mirage.* 2005. C-Print on Aluminium Board. 78 x 149 cm. Edition AP.



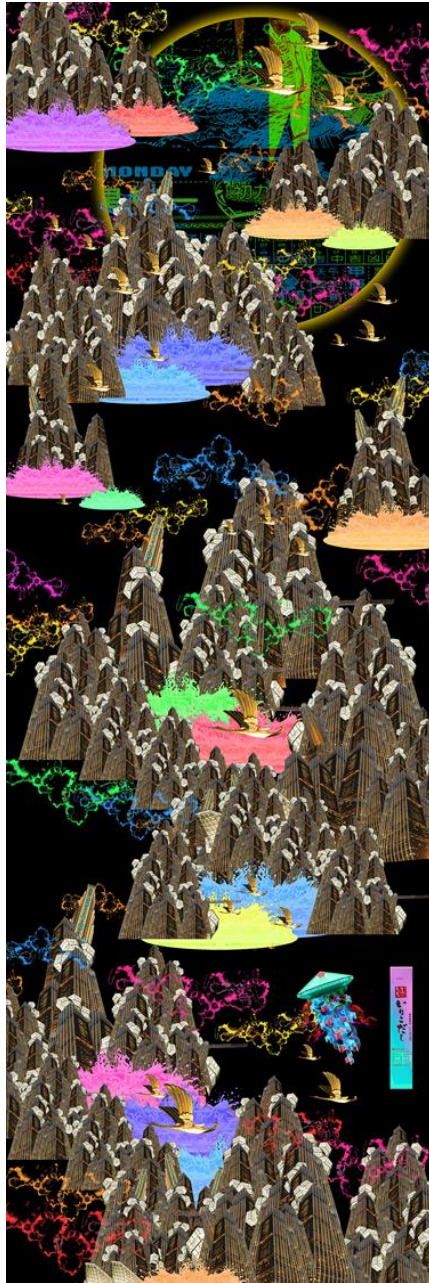
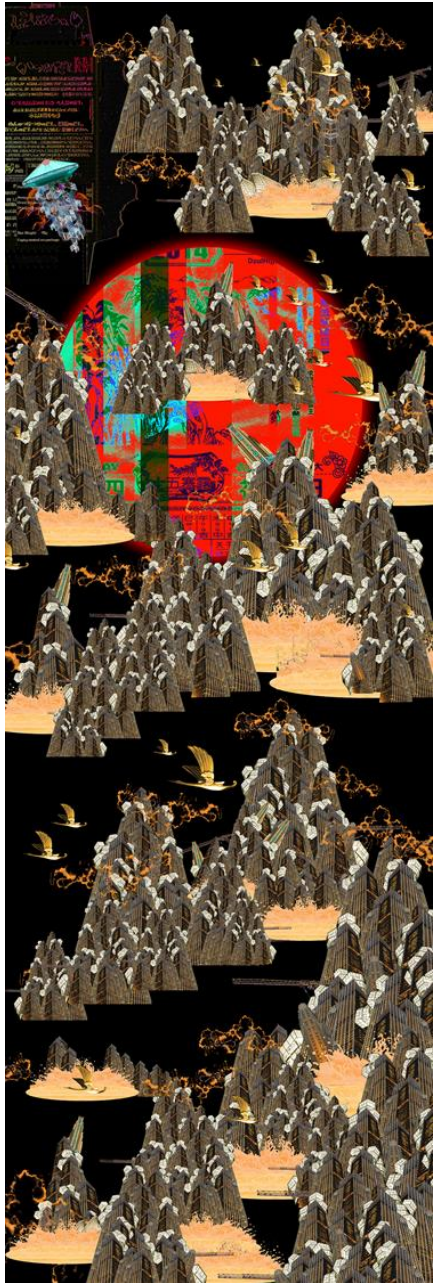
Francis Ng (1975). *Vertical Equilibrium.* 2004. C-Print. 120 x 150 cm.



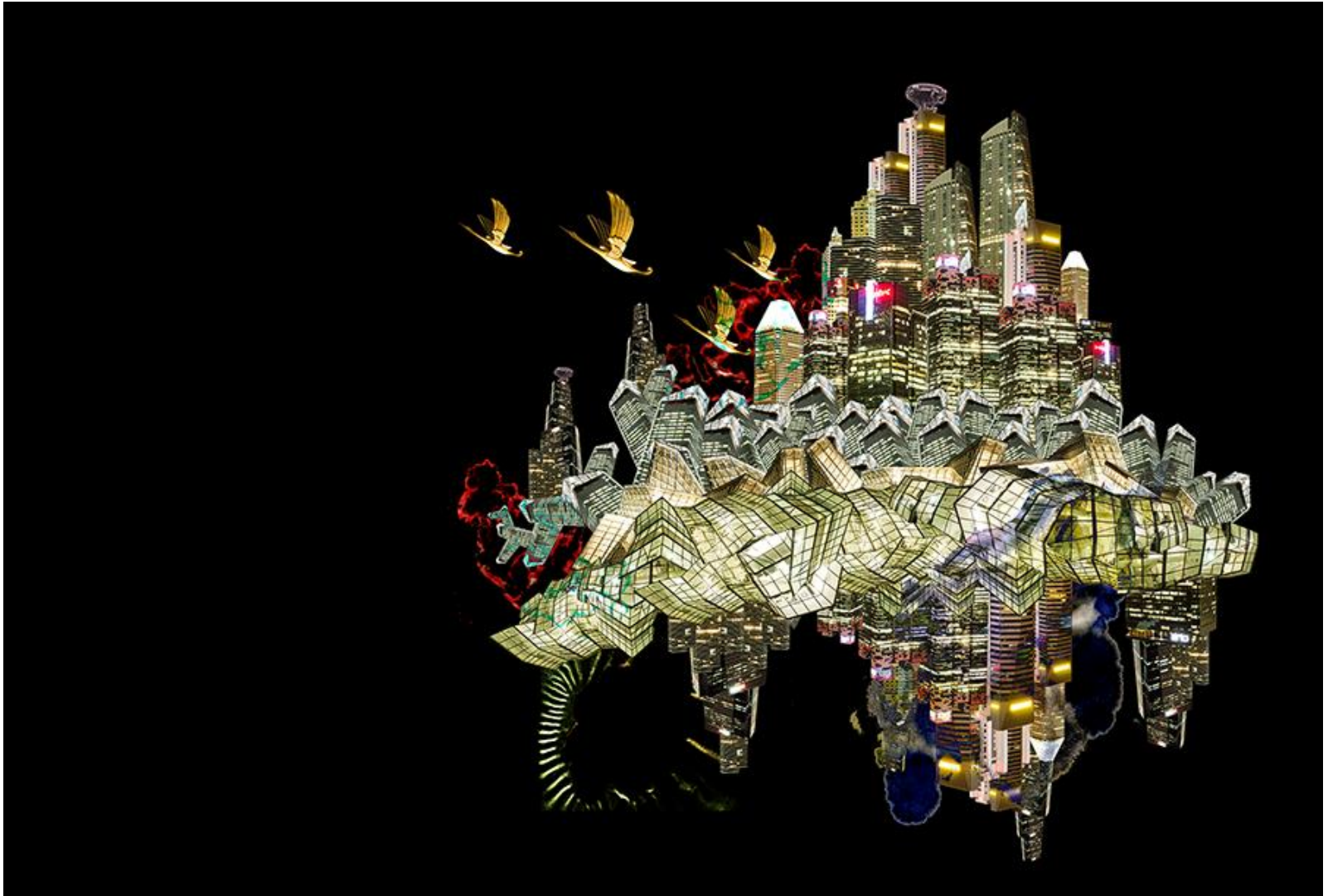
Francis Ng (1975). *Higher Ground I, II & III.* 2005. C-Print on Paper. 120 x 80 cm. Edition 1 of 5.



Kenny Low (1986). *Migration*. 2018. Print on William Turner Paper. 110 x 200 cm. Editions of 5



Kenny Low (1986)
Midnight Sun
Orb of Light
Peaceful Fuchsia
 2018
 Print on William Turner Paper
 200 x 67 cm
 Editions of 5



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



Kenny Low (1986)

Angel

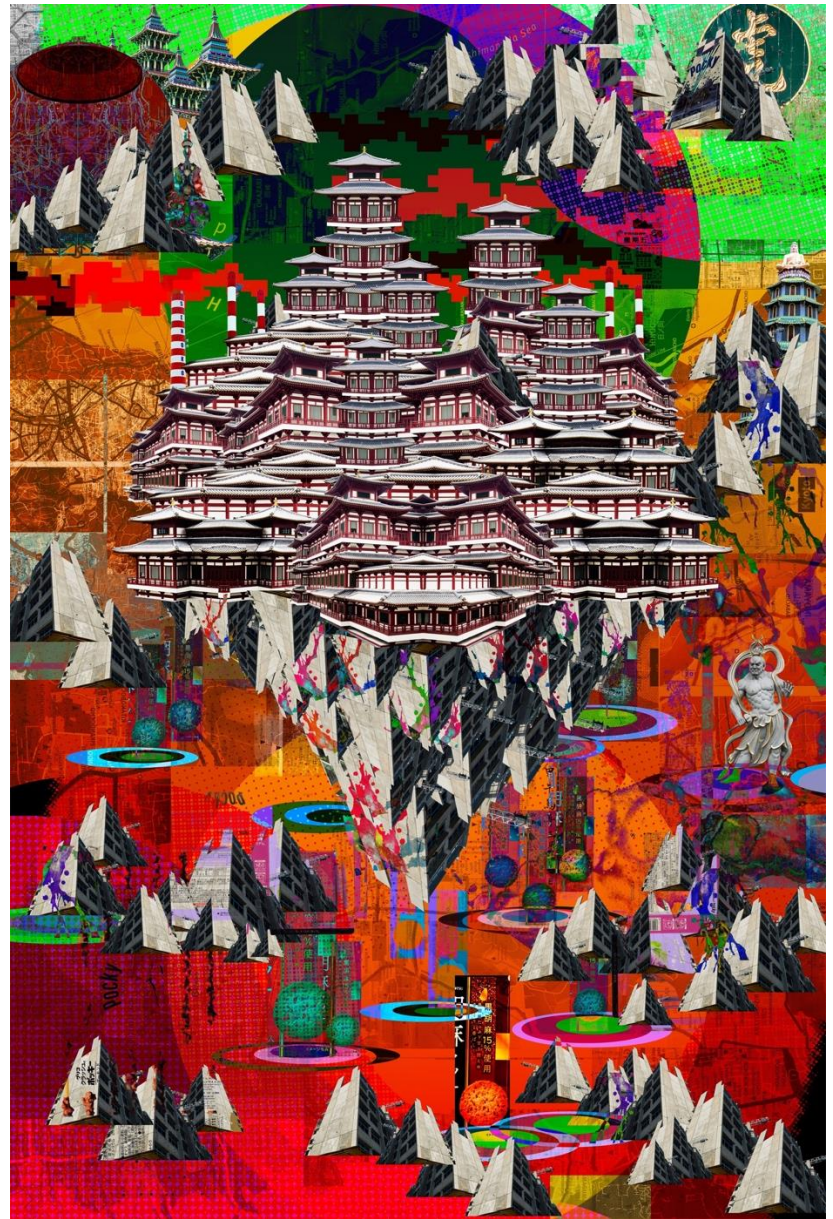
2014

Print on William Turner Paper

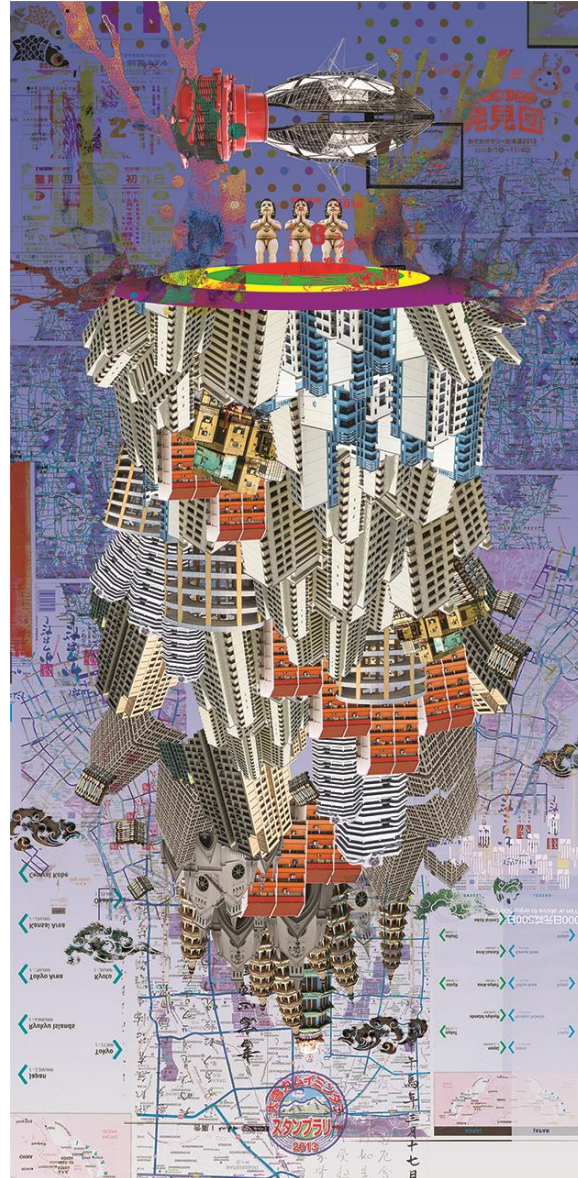
150 x 100 cm

Editions of 5

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



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





Pan Yue (1968). *Red 1 to 8*. 2009. Pigment Print on Paper. 38 x 38 cm.



Pan Yue (1968). *The White Hair Girl No. 2.* 2014. Pigment Print on Paper. 41 x 34 cm x 5. Edition 1 of 5.



Pan Yue (1968)
Peroxide Blonde
2012
Oil on Canvas
154 x 123 cm

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-centricism 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 Edouard Manet.* 2006. C-Print on Paper. 127 x 125 cm. Edition of 10.



Apology To Piero della Francesca. 2006. C Print. 115 x 83 cm. Edition of 10



Pan Yue (1968)
To Michelangelo Bounaroti
2008
C Print on Paper
140 x 120 cm
Edition 5 of 10



PHUNK in collaboration with Chia Aik Beng (Social Media Series). *PHUNKISS.* 2024. Print on Paper. 100 x 66.7 cm.
Editions of 5.



2017 "Hand in Hand, NL" # 2 Umibaizurah Mahir @ Ismail

Umibaizurah Mahir @ Ismail (1975)

Hand in Hand "NL" # 2

2017

Collage and Mixed Media on a
Reproduction Photogravure of *The
Adoration of The Kings* (1510-1515)

by Jean Gossaert

29.5 x 26.5 cm

56.5 x 56.5 cm with Frame

Zhang Peng (1981)

Yi Fan No.1

2006

C-Print on Paper

120 x 120 cm

Edition of 8





Zhang Peng (1981)

Gui Fei

2007

C-Print on Paper

154.5 x 120 cm

Edition of 8



Zhang Peng (1981)

Red No.6

2007

C-Print on Paper

150 x 152 cm

Edition of 8

Zhang Peng (1981)
Untitled
2006
Watercolour on Paper
80 x 80 cm





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



Zuoxiao Zuzhou. *To Add One Meter to a Nameless Mountain.* 1995. C – Print on Paper. 120 x 160 cm. Ed. 1 & 2 of 21 (a collaborative artwork of Cang Xin, Ma Liuming, Zhang Huan & Zhouxiao Zhuzhou)