

ShanghART is presenting

Lin Aojie

Li Dezhuang

Lai Yu Tong

at  **S.E.A.
FOCUS**
An STPI Project
18 - 26 Jan 2025

Vernissage (by RSVP only)

17 Jan 2025 (Fri)

6pm – 9pm

VIP Hour

18 Jan 2025 (Sat) – 26 Jan 2025 (Sun)

12pm – 1pm

Public Days

18 Jan 2025 (Sat) – 26 Jan 2025 (Sun)

1pm – 8pm (Last entry 7.30pm)

Lai Yu Tong, Newspaper Painting No. 108, 2021, Synthetic polymer paint on newspaper, 63 x 76 x 4cm

Lin Aojie 林奥劼



"A strategy without art is not well-structured."

"没有艺术的战略不是好格局。"

My Global South 他们的全球南方

2024

iPad 绘画、收藏级喷墨打印、裱于铝塑板

iPad painting, Archival inkjet print, Mounted on aluminum

100(H)*70cm

LAJ_3628

Unique 独版

My Global South is a work created for Lin Aojie's solo exhibition at ShanghART Singapore in September 2024, his first major solo presentation in Southeast Asia. Using his signature humour, Lin questions the concept of "Southeast Asia" by referencing "The Situation in the Far East" and incorporating contemporary geopolitical motifs.

《他们的全球南方》是艺术家为了 2024 年 9 月香格纳新加坡空间的个展创作的。作为林奥劼首次在东南亚的正式个展，林奥劼通过这件作品反思了“东南亚”这个区域的概念。他以一贯幽默的手法，借鉴了《时局图》为背景上创作了对当代时势的反映，以不同符号和图形为隐喻来表达当今世界的状态。



My Global South artwork detail 《他们的全球南方》细节图

Presenting the work of a Guangzhou artist at S.E.A. Focus further challenges conventional regional boundaries, inviting reflection on his inclusion in the Southeast Asian art scene. Including areas like Guangzhou, Hong Kong, and Taiwan in the demarcation of Southeast Asia in his work, Lin playfully reimagines what it means to be a "Southeast Asian artist," expanding the possibilities of regional identity. Perhaps Lin Aojie is a Southeast Asian artist.

作品展出于“聚焦东南亚”的同时又加深了一层对于“东南亚”这个概念的反思，直接地邀请观众思考这个以东南亚艺术家为主的平台展出一位广州艺术家的现象。作品里划分出的东南亚区域并非人们传统的定义，还包含了港澳台等地区，而看着地图的同时这又似乎是合理的。或许林奥劼确实是一个东南亚艺术家。

My Global South 他们的全球南方
Artwork detail 细节图



Lin Aojie 林奥劼

Lin Aojie, born in Guangzhou in 1986, graduated from Guangzhou Academy of Fine Arts, Oil Painting Department in 2010. He lives in Guangzhou, currently working in Beijing and Shanghai.

Presented through video, photography, painting, text, etc., Lin Aojie's artistic practice departs from his personal experiences. The artist has a keen and delicate record of the trivial details of daily life or deliberately planned events with strongly improvisatory and humorous images, while a seemingly dispassionate tone threads the whole narrative structure. By beating around the bush he tries to question, ridicule, and criticize the capitalist mode of production, the artist's survival predicament, and the relationship between artists and other art professionals.

林奥劼，1986 年出生于广州，2010 年毕业于广州美术学院油画系，现生活于广州，工作于北京和上海。

林奥劼的作品涉及录像、摄影、绘画、文本等形式。其艺术实践取材于自身经验，艺术家以带有强烈即兴性和幽默意味的图像，敏锐而细腻地记录着日常生活中的琐碎细节或刻意安排的行为事件，同时看似不带任何感情色彩的语调始终贯穿于叙事结构中，试图以旁敲侧击的方式对资本主义生产模式、艺术家生存困境以及艺术从业者与艺术家之间的关系进行质疑、嘲弄和批判。

Li Dezhuang 李德庄



Li's landmark "Well M Farmland" (Jing Shan Tian) series draws from his study of Chinese Han characters. Combining the most representative Chinese characters 井 (well), 山 (mountain), 田 (farmland) with three basic geometric shapes: circle, triangle and square to represent each of the Chinese character, Li created this contemporary 'new ink painting'.

李德庄著名的《井山田系列》是艺术家精心研究汉字的成果。艺术家选择了三个最有代表性的汉字——井、山、田作为中华文明的灵魂，结合了三个基本几何图形——圆形、三角形和正方形作为艺术创作的形式。他利用圆形代表井，三角形代表山和正方形代表田，创造了当代“新水墨画”。

Lavender Country 薰衣草之乡

2016

Ink and acrylic on paper 水墨丙烯纸本

250(H)*760cm

LDZ_9000



Lavender Country 薰衣草之乡
Artwork detail 细节图

Li Dezhuang 李德庄

Li Dezhuang, also known as Lee Teck Suan, was born in Singapore in 1953. Winner of the 2023 64th Chinese Literature and Art Medal (Taiwan), Li Dezhuang studied western art and graduated from Nanyang Academy of Fine Arts in 1970. As a modern poet, columnist and Chartered Fellow (FCILT), his varied experience provided him with a diverse perspective. In 1984, he won the runner-up prize in the 3rd UOB Painting of the Year competition.

In 1986 and 1988, Li Dezhuang was invited to participate in exhibitions in New York. For the past thirty years, he continued to travel to New York, visiting museums to study the works of abstract masters. In 2001 however, Li decided to turn his perspective towards China. At the invitation of Shanghai Pudong Artist Village chief Liu Gang, he relocated to the artist village. Subsequently he established a large-scale art studio in Linhai city, Zhejiang province.

李德莊在 1953 年出生于新加坡。

李德莊在 2023 年荣获台湾第六十四届中国文艺奖章。他不仅是艺术家，也是现代诗人和专栏作家，以及英国皇家物流学院特许注册院士（FCILT）。这些多重背景带给他多样化的视角。1970 年，李德莊毕业于新加坡南洋艺术学院西洋画研究班。1984 年，李德莊获得新加坡大华银行集团第三届全国美术比赛全场亚军。

1986 和 1988 年，李德莊受邀到纽约参加画展。三十多年来，他继续前往纽约参考各大美术馆抽象表现代表画家的杰作。2001 年，李德莊开始把视角转向中国。他在上海浦东画家村村长刘刚的邀请下，进驻了画家村。之后，他又在浙江临海成立艺术工作室。

Lai Yu Tong 赖宇通



Newspaper Painting No.108 报纸绘画 108 号

2021

Synthetic polymer paint on newspaper 合成聚合物涂于报纸

63(H)*76*4cm | IMAGE 57.5*70cm

LYT_0322

Lai Yu Tong 赖宇通



Newspaper Painting No.109 报纸绘画 109 号

2021

Synthetic polymer paint on newspaper 合成聚合物涂于报纸

63(H)*76*4cm | IMAGE 57.5*70cm

LYT_4335

This series of works is created using a local newspaper as source material to examine image culture, consumption, and living in Singapore. Working with images in a time of image saturation, the artist employs gestures of collection, appropriation, reduction, and arrangement as primary modes of artistic production.

本系列作品以当地报纸为素材，考察新加坡的形象文化、消费和生活。在一个图像饱和的时代，艺术家使用收集，挪用，减少和安排的姿态作为艺术创作的主要模式。



Newspaper Painting No.109 报纸绘画 109 号
Artwork detail 细节图

Lai Yu Tong 赖宇通



I've been interested in children's art and have been learning to make art like children. I was looking for an appropriate subject to apply these art-making styles that I was learning from children and decided I would draw cars; one of the things I terribly dislike about the messed-up world we have created for ourselves. I realised that the strokes of children were harsh and almost violent, and it made sense for me to be drawing cars in this way.

我一直对儿童创作的艺术很感兴趣，并一直在学习像小孩子一样创作。当我在寻找一个合适的主题来应用我从孩子那里学到的这些艺术创作风格的时候，我决定了画汽车；这是我在我们为自己创造的这个混乱的世界里，最不喜欢的东西之一。我意识到小孩子绘画的笔触是强烈的，几乎暴力的，而我用这种方式画汽车也是合理的。

Car Drawings (Old White Car) 汽车绘画（旧的白汽车）

2022

coloured pencil on paper 纸上彩铅

30(H)*37.5*3cm | IMAGE 18*25.5cm

LYT_2462

Car Drawings (Jeep Renegade)
汽车绘画 (吉普叛逆者)

2021

coloured pencil on paper 纸上彩铅
30(H)*37.5*3cm | IMAGE 18*25.5cm
LYT_9061



Car Drawings (Flyover) 汽车绘画 (高架道路)
2022

coloured pencil on paper 纸上彩铅
30(H)*37.5*3cm | IMAGE 18*25.5cm
LYT_9855

Car Drawings (Dog Drinking From Puddle)
汽车绘画 (狗在喝水坑中的水)

2022

coloured pencil on paper 纸上彩铅
30(H)*37.5*3cm | IMAGE 18*25.5cm
LYT_4318





Car Drawings (Dog Drinking From Puddle) 汽车绘画（狗在喝水坑中的水）
Artwork detail 细节图

Lai Yu Tong 赖宇通



Artwork mock-up 作品模型

Dead Animals (Domestic Scene) 死去的动物（居家场景）

2024

Pine wood 松木

Approximately 200 x 300 x 300cm | Dimensions variable 尺寸可变

LYT_0005



Dead Animals (Domestic Scene) 死去的动物（居家场景）
Artwork details 细节图

Dead Animals (Domestic Scene) is an installation that consists of various household furniture—a chair, a table, a bench and a shelf—with six sculptures resting on them that each resemble an animal—a dog, a parrot, a praying mantis, a lizard, a squirrel, and a chicken. The animals are all dead. Made out of burnt wooden blocks sawn to geometric shapes, they lay motionless in foetal positions taking the furniture as their final resting place.

《死去的动物（居家场景）》是一个由各种家居家具组成的装置——一把椅子、一张桌子、一条长凳和一个架子——上面放着六个类似动物的雕塑——一只狗、一只鸚鵡、一只螳螂、一只蜥蜴、一只松鼠和一只鸡。艺术家用松木制作的家具由一系列木梁相互连接，大致形成了艺术家家庭工作室的布局。动物们都死了。它们由烧焦的木块锯成几何形状，一动不动地躺在那里，把各个家具作为它们最后的安息之地。



Lai Yu Tong 赖宇通

Lai Yu Tong (b.1996) routinely investigates notions of the mundane and adequacy in daily life by way of drawing, sculpture and photography. The artist's practice relies on the conditions of observation (ie. what can be seen or heard from his apartment windows, wherein he also has his studio) and modest, ubiquitous materials like newspapers, cardboard boxes, and wood. From this perch, symbols of life emerge and are recorded, marking the innocuous as peculiar, sad, hopeful.

赖宇通（b.1996）经常通过绘画、雕塑和摄影来探讨日常生活中的世俗和充分性的概念。艺术家的实践依赖于对环境的观察（从他的住家，也是他的工作室，窗户可以看到或听到的东西）和普通的，无处不在的材料，如报纸，纸板箱和木材。从这个出发点，生命的象征出现并被记录下来，将无伤大雅的事物标记为奇特的、悲伤的、充满希望的。

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