

## CHANG FEE MING MPRINTED THOUGHTS

4 – 24 November 2009



ver the past twenty years, Chang Fee Ming has carved a place in the Southeast Asian region as its leading artist working in watercolour. In a contemporary art context where anything goes, he has chosen to bring a traditional medium to new levels of virtuosity, exploring its potential to express narrative texture, to capture the detailed nuances of the places and cultures he encounters. From his birthplace in Terengganu on the east coast of Malaysia, he has travelled through Asia and beyond, tracing the heritage of different communities, and finding stories in their everyday. He has produced powerful, memorable bodies of work on coastal life in Terengganu, on Balinese culture, on the changing face of the Mekong region, on the harsh realities of the Tibetan Plateau.

"Chang Fee Ming: Imprinted Thoughts" is the result of a different sort of adventure, one that has taken place mainly within the confines of a printmaking studio. For an artist so dedicated to his primary medium, who has always worked alone, the four weeks spent at STPI proved a fruitful exploration of a new medium and collaborative process.

In the exhibition itself, those familiar with Chang's work will recognize various elements of his long-time interests – subjects from Terengganu, Indonesia and Tibet, and see the artist delve into some new territory, such as India, as if parts of the artist's world have been brought together in a provocative conversation. However, the overall dynamic of Chang's work here is transformed by the printmaking techniques introduced. A playful side of the artist is revealed, imbued with a sense of humour, and even pastiche, as he breaks out into new processes and strategies. If we follow through the process of how Chang came to make these works, we find some clue to the story they may tell as a whole.

This collaborative project aimed to marry Chang's drawing and watercolour skills with different printmaking techniques. For STPI, working with a watercolourist like Chang, whose use of the medium is so meticulous and deeply felt, must have posed an interesting challenge. Chang saw it as an opportunity to expand perceptions of watercolour as a medium, even beyond his own achievements in pushing its boundaries. While printmaking is new to Chang, he had in his 30's experimented with mixed media, collage, and found objects outside of his watercolour practice. He also often uses mixed media elements in his drawings, sometimes making them on found stationery or newsprint, and affixing stamps which relate obliquely to his subjects. Recently too he has begun to bring mixed media elements into the 'framing' of his watercolour works to add new layers of reading <sup>1</sup>.

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<sup>&</sup>lt;sup>1</sup> The Knot and Charting in Red, both 2008, and shown at CIGE art fair, Beijing 2008



At STPI Chang worked with Chief Printmaker Eitaro Ogawa and his team, as well as used handmade papers by Master Papermaker Richard Hungerford in a number of the prints. Chang made a preliminary visit in early 2009 to explore the various printmaking techniques available, trying out drawing in drypoint, making trial etchings of his sketches of Terengganu, and experimenting with newsprint and handcolouring. He had already decided he wanted to play with typographic text, and had begun working out ideas for images he wanted to use. Chang's background in watercolour meant that he understood a key technical aspect of printmaking - like watercolour, printmaking has a clear process, with little or no room for corrections.

The project resulted in four sets of unique prints and four full watercolour works incorporating printed and mixed media elements, as well as a series of drawings on stamped envelopes and the preliminary study etchings.

After his first visit, Chang was sent etching plates to work on the images for the prints. He then stayed at STPI for three weeks in April, working with the printmakers to decide on the effects and elements that would work best for each of the prints.

Chang came to the printmaking process with a number of ideas, bringing reference text and certain designs he wanted to use. Neither he nor the printmakers however had any set ideas about the results. They experimented with watercolour on the papers to be used. Finding these more absorbent than watercolour paper, Chang had to apply many layers to achieve the vividness of his customary palette. The detail of Chang's usual approach could not be achieved without running over the lines of the etchings, so the appearance of the watercolour is flatter and more transparent. On the other hand, using stained handmade papers created deep and subtle tones and textural effects, which Chang could respond to. Eitaro was surprised and enthused by Chang's responsiveness to the printmaking elements.

After checking the plates, Chang was asked to create different background effects with the acid wash. With the etched image printed, different elements were then added, after which Chang would apply the watercolour, with other elements such as screenprinting applied on top of this. The various print processes would be carried out by different printmakers concurrently, with Chang checking the results and suggesting ideas while also working on the watercolour elements – a scenario very unlike that of his studio.

On the first plate he was sent, Chang worked on the image for "Naga King's Daughter". He had long wanted to create a series about Langkasuka, an ancient Malay Hindu kingdom, first recorded by the Chinese in the 1st century, believed to have covered what is today North Malaysia (neighbouring Terengganu) and Southern Thailand, and said to be an ancestor of Pattani culture. The title is taken from Stewart Wavell's account of the expedition he led to locate Langkasuka in 1963. The subject of Chang's image is in fact a Malay lady from Besut, Terengganu, the playful suggestion being that she too might be a daughter or descendent of the Naga King.

Langkasuka was a Hindu kingdom likely made up of a mix of early Malays, Khmers and Mons <sup>3</sup>, and also a few Chinese Buddhist monks. In this composition we find the echoes of a multi-cultural existence – the lady's Muslim headdress, her modern floral-patterned *baju*, the Hindu-influenced *bangau* <sup>4</sup> decoration of the *sekoci* <sup>5</sup> alongside her. A pair of PAS <sup>6</sup> flags peek out from behind the *bangau*. The name "Langkasuka" is screenprinted in Chinese text across the sky <sup>7</sup>, taking the different forms recorded by Chinese chroniclers over the centuries. Unusually, this text was applied before the watercolour using wax resist so that it appears transparent under the sky, revealing the colours of the stained paper.

The prints register different colour atmosphere, allowing Chang to play with the light at different times of day. Relief print is used to vary the patterns in the lady's *tudung* and *baju* – playful polka dots, different floral designs. Chang like the feeling that emerged, very different from the feel of his watercolours. With the strong outlines and transparent colour, the effect is lighter, almost poster-like.

<sup>&</sup>lt;sup>2</sup> Wavell, Stuart, The Naga King's Daughter, George Allen & Unwin, London 1964. Wavell led a Cambridge expedition to locate Langkasuka and Tambralinga, travelling from Pahang in Malaysia to Chaiya in Thailand.

<sup>&</sup>lt;sup>3</sup> legend has it that the Cambodian people sprang from a union of the Naga King's Daughter and an Indian Brahmana named Kaundinya. However, the title of Wavell's book seems to derive from his encounter with a Manora dancer called "Golden Naga" in Pattani, Manora being a dance believed to have come from Langkasuka.

<sup>&</sup>lt;sup>4</sup> a long-necked decorative guard placed on the portside of traditional fishing boats. The form most commonly found form on the bangau is the makara, a mythological sea monster originating in Hindu mythology, believed to provide protection and to symbolise fertility.

<sup>&</sup>lt;sup>5</sup> small trading/fishing boat

<sup>&</sup>lt;sup>6</sup> Parti Islam Semalaysia, a Malaysian opposition political party which ruled the state of Terengganu from 1999 to 2004, when it was recaptured by the national ruling party Barisan Nasional. Many state locals remain loyal to PAS.

<sup>&</sup>lt;sup>7</sup> Chang had brought with him various Chinese reference texts referring to Langkasuka.

Still close to home, but looking in a very different direction, is Chang's "Astronaut". Here, the subject is a fisherman friend from home, dressed in a loud-patterned short-sleeved shirt open at the neck and a loose semutar headdress, his arms open as if to take off in flight, with an image of the earth behind him. In 2007, Malaysia sent its first astronaut, into space. Famously, he was supposed to make teh-tarik (pulled tea) there, presumably an act of patriotism, which he was eventually unable to carry out. The text "I Miss Teh Tarik" features prominently amongst a constellation of local Terengganu dishes screenprinted over the image – "ketupat sotong", "nasi dagang".

Two different plates were made of this image, one with an aquatint background. Chang played here with different grades of technicolour floridness, in some cases emphasising the bleed effect of the stained paper, and once splashing Pollock-syle drips across the print. The image and its impact are at once a little ridiculous and somewhat poignant. The humour is complicit – amidst criticism of the budget spent on and embarrassment about the lack of seriousness of the space expedition, the fisherman joked with Chang about dreaming of going to space. It also underlines the distance between grandiose aspirations and local realities. Anyway, why go to space when there is so much good food at home?

Eitaro was at first hesitant about the use of text on the image, which seemed to him already complete. However, for Chang the use of text was to be the unifying theme in the project as a whole, creating the right dynamic in tandem with his drawing and watercolour skills, and printmaking techniques. Here, the text underlines the statement made by the image. Such written messages become a layer of commentary through the body of work.

The text intended for "Tibetan Bull", however, had to be abandoned. Chang uses an image of a bull costume in a spiritual dance he witnessed during a horse-racing festival in Tibet. The concept here was to tie the "bull" with the Tibetan calendar, which like the Chinese calendar is ruled by the Five Elements and the animals of the zodiac (2009 is the Year of the Bull), and a calendar of key events in Tibet's history <sup>8</sup>, to have been embossed on the images.

In the end, Chang worked only with the concept of the Five Elements – Wood, Fire, Earth, Metal and Water, represented in the background of each print. Eitaro provided ideas for creating the background effects. For Wood, a basic woodblock print background was made using the grain of a piece of timber. For Fire, an image was chosen from various digital images of fire and made into a lithographic film, printed layer by layer to create a rich image. For Earth, a collographic process was used, with soil glued onto the plate and then inked. For Metal, gold leaf was manually applied. Finally, for Water, water was dripped onto lithographic film, exposed and inked for printing. Eitaro also suggested that Chang make two parallel sets of prints – five on Decal paper, and five on stained handmade paper. In the first, the background effects are fuller, and the watercolours by Chang rich and vivid, while in the second, the background effects are deliberately fainter as is Chang's watercolour treatment, working closely with the textures and effects of the stained paper itself.

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<sup>&</sup>lt;sup>8</sup> such as the founding of the first Tibetan Kingdom, the British invasion of Tibet, the flight of the Dalai Lama, and other key events

In the last series of prints, "Mentor", Chang made a portrait of his late friend and mentor in life, Ida Bagus Made, placed next to an image of Rama and Sita making love from a painting by traditional Balinese artist. Having crafted this plate in such loving detail, Chang did not feel watercolour should be added to these prints. Almost all the prints are washed in the monochromatic tones of Balinese traditional painting. In the bottom right hand corner of each print, a little image of a man from Irian Jaya wearing a traditional codpiece stands atop the text: "UUP No. 44 2008", applied with a flocking technique. The prints refer to the controversial Pornography Act (no. 44 2008) 9 recently passed in Indonesia, which was of great concern to the Balinese, in whose culture, nakedness and sexual acts are not seen as pornographic. Again, the question of cultural values comes into play.

What is already clear from these four series of prints is that the role of the image for Chang is transformed in this body of work. In his watercolours, the images provide a direct narrative through compositional and painterly means, with some symbolic or allusive references. Here, the image becomes more of a reference or statement in itself. Images are used as counterpoints - the Muslim lady and the bangau, the fisherman and planet Earth; the modern and the ancient, the local and the universal. Chang understands the nature of contemporary print media, the reproduced image with its demand for instant impact, and makes use of it accordingly. Using text, he is also able to address topical, newsy issues, less suited to the more personal or universal narratives of his watercolours. The different 'layers' and effects of the print media and watercolour used in each of the works create extra layers of readings to the basic images, with nuanced differences - aesthetic and textual.

In the four mixed media and watercolour works in the project, Chang's own 'classic' imagery becomes subject to a similar layering. Chang had already recently begun embellishing the mounting boards of his paintings with collage and silkscreen elements relating to their subjects, and expands on this here, playing with new printmaking effects on the borders, as well as using screenprint elements on the paintings themselves.

Chang chose four existing watercolours for the project. In some cases, he had to redesign the original works slightly to accommodate new elements. For these works, he had already planned out the elements he wanted to incorporate, mainly text, bringing to STPI various materials, as well as designs for text and logos he had commissioned from a graphic designer. Work began on these paintings in the first three weeks at STPI and was completed on a second one-week residency in July.

<sup>&</sup>lt;sup>9</sup> President Susilo Bambang Yudhoyono signed the anti-pornography bill in November 2008, ratifying a law that criminalizes any sex-related materials deemed to violate public morality, despite widespread resistance in Bali, Papua and other regions. Although the law aims to "[...] respect, protect and preserve the artistic and cultural values, [regional] cultural practices and religious rituals of the pluralistic Indonesian society' (Article 3b)", it is not made clear what traditional cultural dress or practices are excepted from the law (see: Helen Pausacker "A law on pornography still divides the community", www.insideindonesia.org, Oct-Dec 2008)

In "Zadoi...the cordyceps Heaven!", China, made from Chang's last trip to Zadoi, Tibet in 2007, the hand of a monk is shown holding a cloth bag containing cordyceps <sup>10</sup>, grown in the clean air of the highlands. The border of the painting is pasted with a collage of Chinese newspaper cuttings about the melamine-in-milk issue in 2008, scanned and made into lithographs on red-stained handmade paper, and then tom up. The gold text screenprinted on the painting puns on the disparity between the healthy mountain air of the Buddhist monks, and the poisoning of the Chinese populace. The top of the painting reads "Cordycep" next to a specially designed logo for an imaginary brand "San An", or "three peace" which sounds like the word for melamine in Mandarin. The text at the bottom reads "Safe to use".



"My Mumbai Groove, India" is based on sketches and photos Chang took in Alibag, a fishing village in Mumbai on the way to Nairobi in 2004. The classic Chang image of the backs of women, here perhaps waiting for the fishing boats to come in, appear against a blank background, on which pages from the Tamil Almanac have been screenprinted, forming a sky of text used to read dreams, luck, the future. The Almanac text has also been printed on handmade blue paper on the painting's border, pasted on top with images of female Bollywood stars scanned to make lithographs and cut outs. The poses of the collaged figures loosely mirror the figures in painting – real working women and movie-star dreams.

<sup>&</sup>lt;sup>10</sup> specifically cordyceps sinesis, also known as "caterpillar fungus", cultivated on the Tibetan plateau. It is considered a medicinal mushroom in traditional Chinese and Tibetan medicine, making it an important source of income for the Tibetan people.

Another woman from a fishing village, in Terengganu, is the centrepiece of "Nasihat Nenek, Malaysia". This was a painting completed in 2008 – quintessential Chang Fee Ming, showing the body and feet of the seated woman, accentuating the creases of her skin and soft folds of her blouse and sarong, with sunlight playing on the trees and boats in the background. Outside this tranquil haven, the local news spewed one controversy after another through 2008 and 2009. An image of the familiar 'Cap Lada – Chili Brand' matchbox has been manipulated digitally, replacing the chilli with an image of a submarine, and silkscreened onto the painting's bottom left corner. Alongside this an old pantun reads "Berhati-berhati bermain api!/Semasa kecil menjadi kawan/Bila besar menjadi lawan" <sup>11</sup>. The puns here allude to the Altantuya scandal in which a Mongolian national was blown up, rumoured to be linked to a lucrative Scorpion submarine contract. Along the border runs printed text taken from a research paper on the lives of Terengganu fisherfolk, and printed images of a scorpion fish.

"Berita Dari Beijing, Indonesia" was inspired by reading the Chinese art news while Chang was at CIGE art fair in Beijing in 2008, which told of the growing aggressive participation of Indonesian collectors in Chinese art auctions. Here an elderly woman from Solo struggles with a heavy sack in front of a wall bearing old torn-off notices ('Pengumuman'). The screenprinted text on the wall quotes a Chinese art magazine: "Is Indonesia a lion with an open mouth?" next to a fake logo of an "Indonesian Auction Club" depicting a lion. The printed text along the border is taken from a UN report on poverty in Indonesia, and printed images of Chang's portraits made on a recent trip around Java and Sumatra (2008). Two parallel societies are portrayed, one audaciously wealthy, the other struggling to survive.

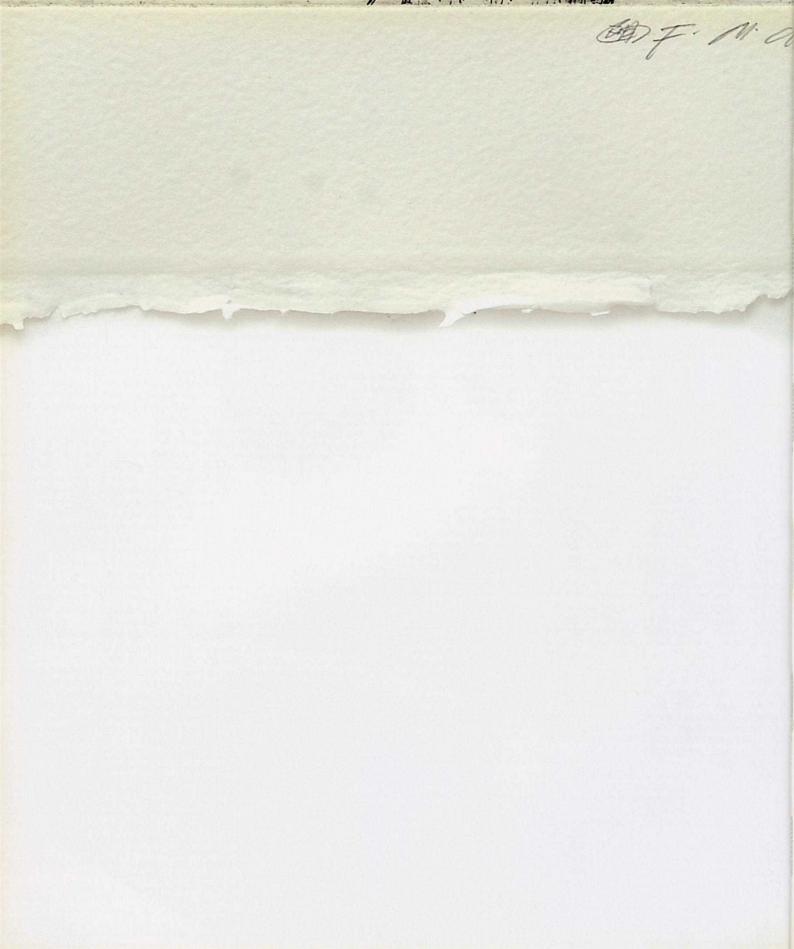
Three of the above works seem to track powerful forces in Asia and their interaction, while the fourth dwells on issues at home. The different layers of imagery and text attempt to present the paradoxes of a complex Asian reality, and a world in flux. The treatment of these mixed media works and of the prints, their use of reportage, iconic imagery, and textual puns also speaks broadly about the manipulation of media and its influence, in stark contrast to the honesty of Chang's depictions of local people and their lives.

In this project, Chang has taken a step back from his subject, switching his role as storyteller to that of commentator and critic. The romance of traditional cultures so much enjoyed in Chang's work, is cut here by subtle subversions and alternative readings, current affairs and issues, just as his collaborative exploration of printmaking has transformed the aesthetics of his medium. Bringing a traditional medium, and a highly realistic narrative sensibility into play with pop and mixed media strategies is no small feat, although not quite as difficult perhaps, as reconciling the often tragic contradictions of our time. Chang seems to reach towards a balance through these works, to find some form of logic, that at least in his art, might make some sense of them.

<sup>11 &</sup>quot;Be careful when playing with fire, when it is small it is a friend, when it grows big, it becomes a foe".

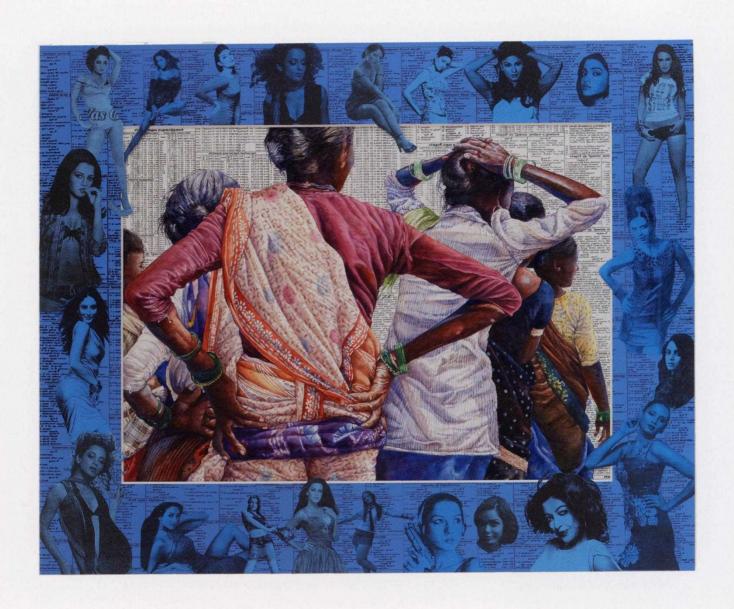






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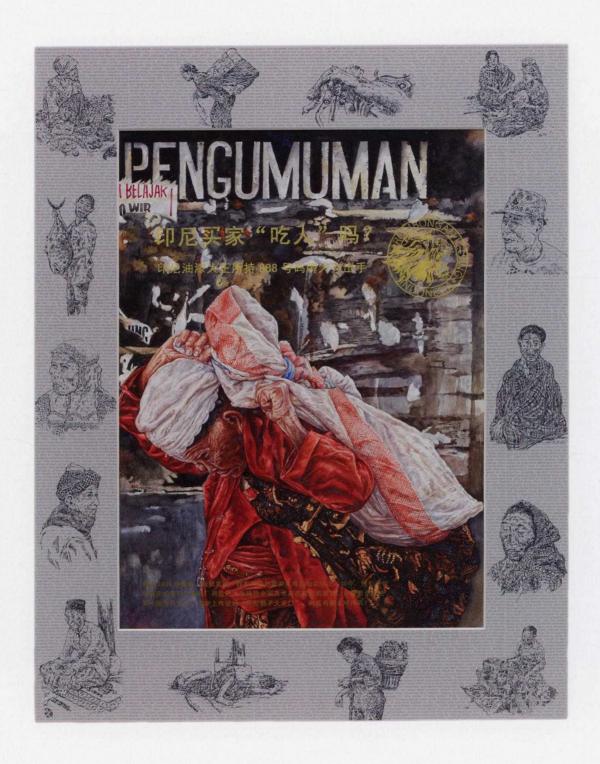
My Mumbai Groove 2009

Watercolour and screen print on paper mounted on matte board with screen print, lithography and collage  $81 \times 100$  cm ( $32 \times 39^{1/2}$  in.)



Zadoi...The Cordyceps Heaven! 2009

Watercolour and screen print on paper mounted on matte board with lithography and collage 100 x 81 cm (391/2 x 32 in.)



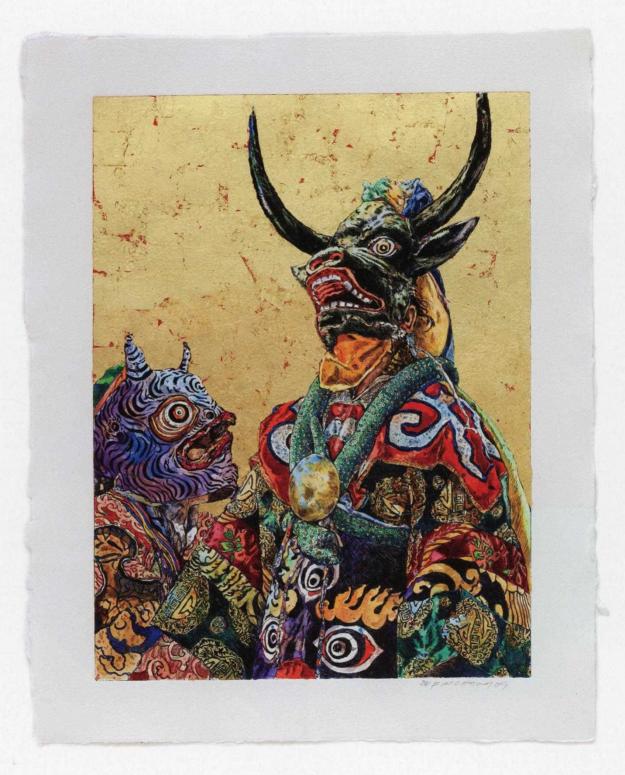
Berita Dari Beijing 2009

Watercolour and screen print on paper mounted on matte board with screen print  $100 \times 81$  cm  $(391/2 \times 32$  in.)

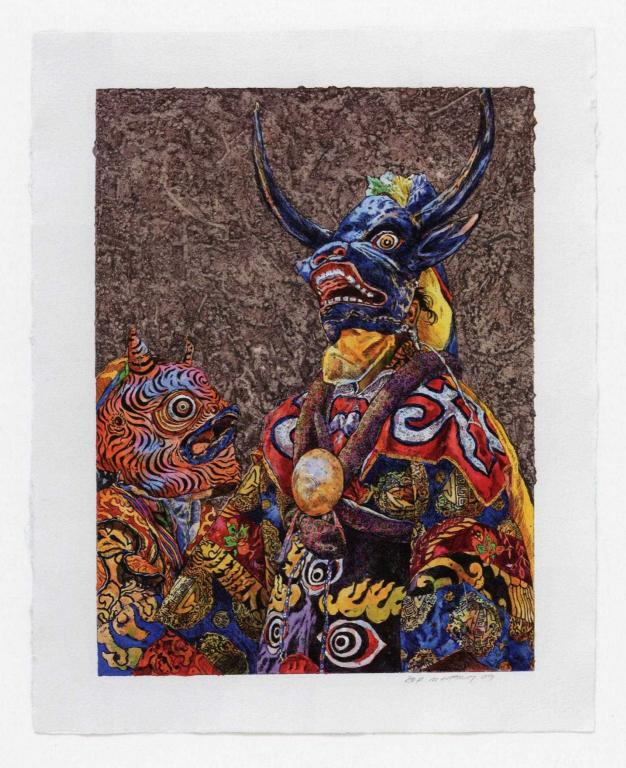


Nasihat Nenek 2009

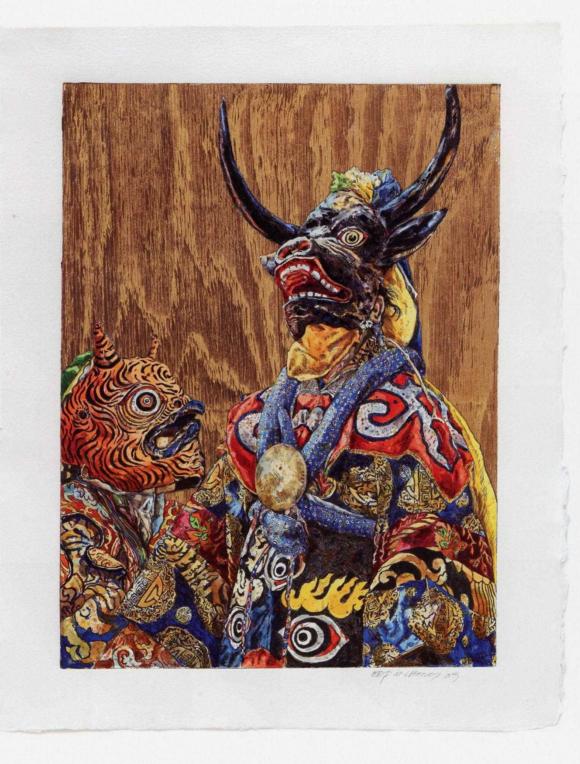
Watercolour and screen print on paper mounted on matte board with screen print 81 x 100 cm (32 x 391/2 in.)



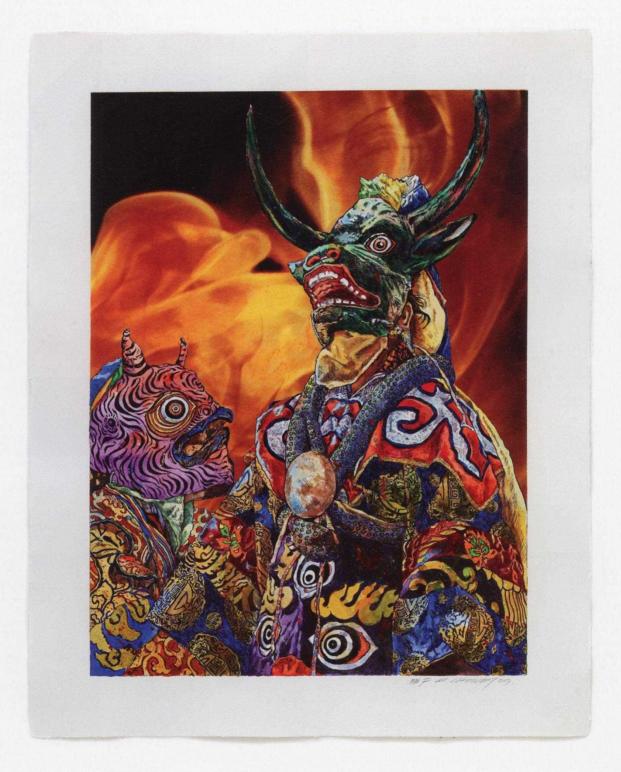
Metal Bull Year I 2009 Watercolour, acrylic, etching, gold leaf and STPI handmade paper  $76\times60$  cm (30  $\times$  233/4 in.)



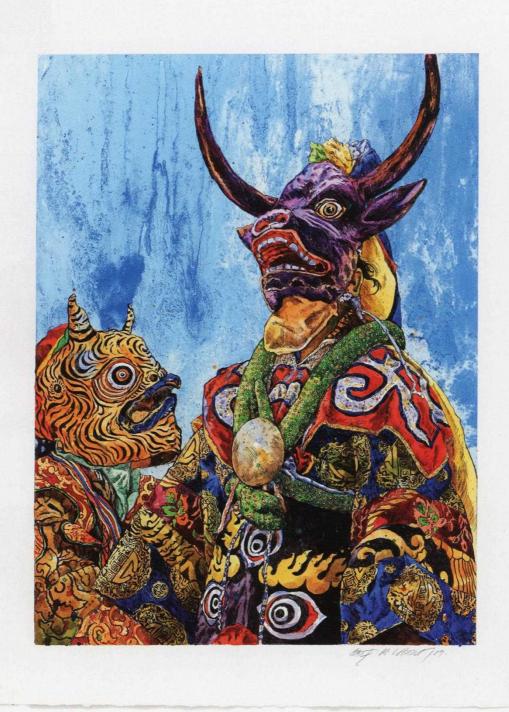
Earth Bull Year I 2009 Watercolour, etching, collagraph and STPI handmade paper 76 x 60 cm (30 x 233/4 in.)



Wooden Bull Year I 2009 Watercolour, etching, wood block and STPI handmade paper 76 x 60 cm (30 x 233/4 in.)



Fire Bull Year I 2009 Watercolour, acrylic, etching, lithography and STPI handmade paper  $76\times60$  cm (30 x 23³/4 in.)



Water Bull Year I 2009 Watercolour, etching, lithography and STPI handmade paper 76 x 60 cm (30 x 233/4 in.)



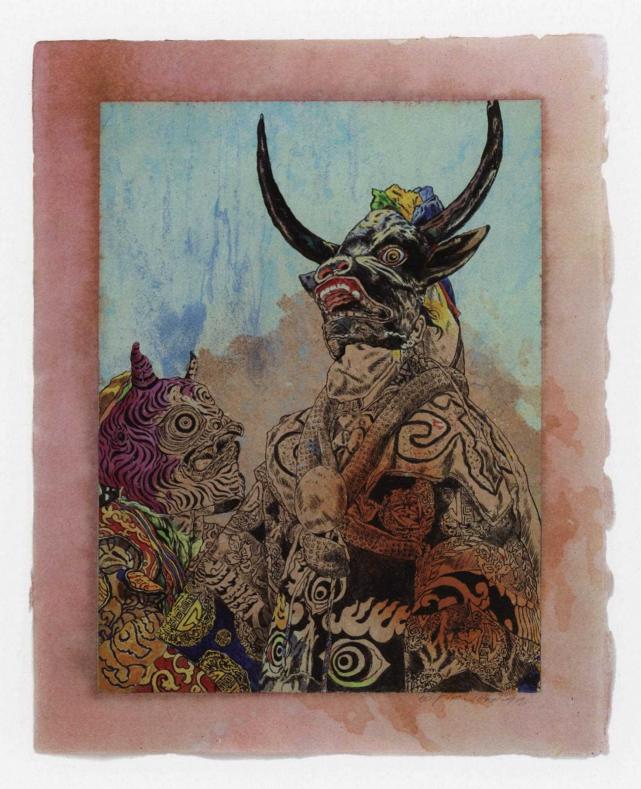
Metal Bull Year II 2009 Watercolour, etching, gold leaf and pigment stained STPI handmade paper  $76\times60$  cm (30 x 23³/4 in.)



Wooden Bull Year II 2009 Watercolour, etching, wood block and pigment stained STPI handmade paper  $76\times60$  cm (30 x 23³/4 in.)



Earth Bull Year II \$2009 Watercolour, etching, collagraph and pigment stained STPI handmade paper  $76\times60~\rm cm$  (30  $\times\,23^{3/4}$  in.)



Water Bull Year II  $_{2009}$  Watercolour, etching, lithography and pigment stained STPI handmade paper  $76\times60$  cm (30  $\times\,23^{3}/\!\!4$  in.)



Fire Bull Year II \$2009\$ Watercolour, etching, lithography and pigment stained STPI handmade paper  $76\times60$  cm (30  $\times23^{3}/4$  in.)



An Astronaut's Dream I 2009

Watercolour, etching, aquatint, spit bite, screen print and STPI handmade paper  $60\times76$  cm (233/4  $\times$  30 in.)



An Astronaut's Dream II 2009

Watercolour, etching, aquatint, spit bite, screen print and textured, pigment stained STPI handmade paper  $60 \times 76$  cm ( $233/4 \times 30$  in.)



An Astronaut's Dream III

Watercolour, etching, aquatint, spit bite, screen print and pigment stained STPI handmade paper  $60\times76$  cm (233/4  $\times$  30 in.)



An Astronaut's Dream IV 2009 Watercolour, etching, screen print and STPI handmade paper 60 x 76 cm (233/4 x 30 in.)



An Astronaut's Dream V 2009

Etching, aquatint, spit bite, screen print and STPI handmade paper  $60\times76~\text{cm}~(233/4\times30~\text{in.})$ 



An Astronaut's Dream VI 2009 Watercolour, etching, aquatint, spit bite, screen print and STPI handmade paper  $60 \times 76$  cm (233/4  $\times$  30 in.)

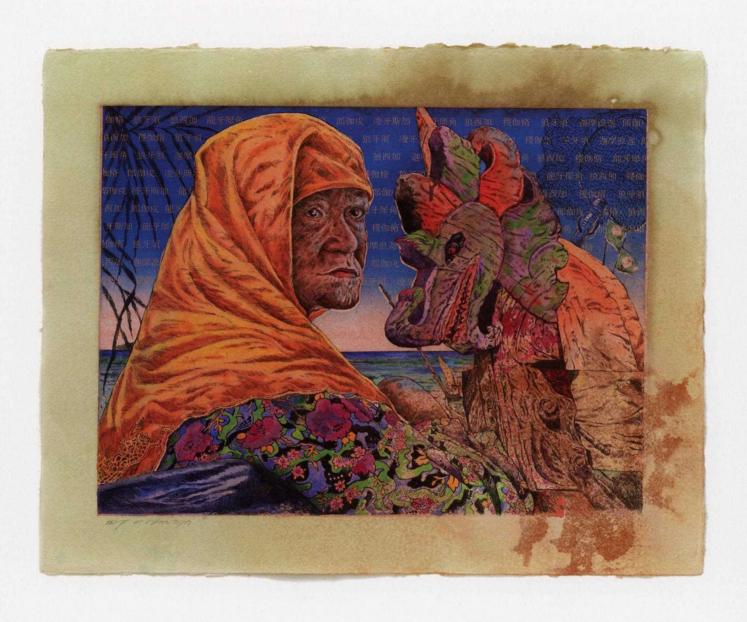


An Astronaut's Dream VII 2009 Etching, aquatint, spit bite and STPI handmade paper  $60 \times 76$  cm ( $233/4 \times 30$  in.) AP I, AP II



The Naga King's Daughter I 2009

Watercolour, etching, relief print, screen print and STPI handmade paper 60 x 76 cm (233/4 x 30 in.)



The Naga King's Daughter II 2009

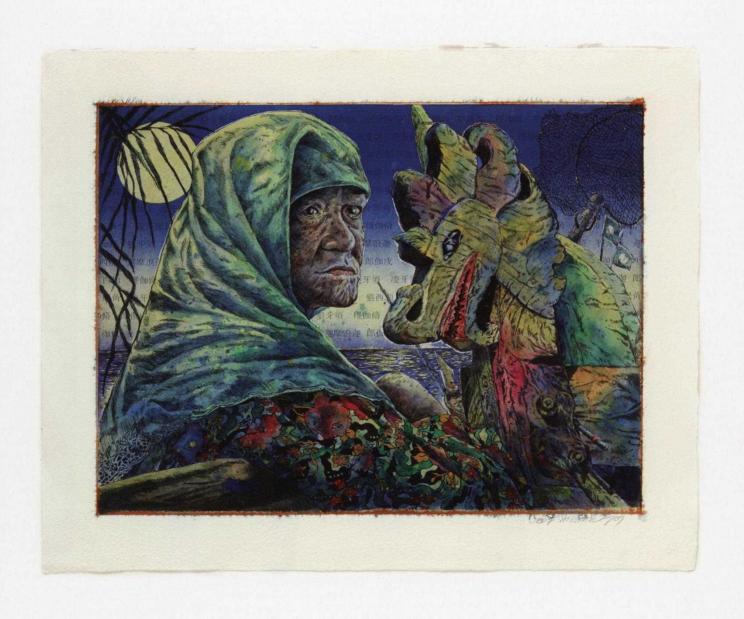
Watercolour, etching, relief print, screen print and pigment stained STPI handmade paper  $60\times76$  cm (233/4  $\times30$  in.)



The Naga King's Daughter III 2009
Watercolour, etching, screen print and STPI handmade paper 60 x 76 cm (233/4 x 30 in.)



The Naga King's Daughter IV 2009 Watercolour, etching, relief print, screen print and pigment stained STPI handmade paper  $60\times76$  cm (233/4  $\times$  30 in.)



The Naga King's Daughter V 2009 Watercolour, etching, relief print, screen print and pigment stained STPI handmade paper  $60\times76$  cm (233/4  $\times30$  in.)



The Naga King's Daughter VI 2009 Watercolour, etching, screen print and textured, pigment stained STPI handmade paper  $60\times76$  cm ( $23^3/4\times30$  in.)



The Naga King's Daughter VII 2009
Etching, spit bite and STPI handmade paper 60 x 76 cm (233/4 x 30 in.) AP I, AP II



The Master and His Art I  $_{2009}$  Watercolour, etching, flocking and pigment stained STPI handmade paper  $60\times80$  cm (23³/4  $\times$  31¹/2 in.)



The Master and His Art II \$2009 Etching, spit bite, flocking and pigment stained STPI handmade paper  $60\times80$  cm (233/4  $\times$  311/2 in.)



The Master and His Art III 2009
Watercolour, etching, flocking and STPI handmade paper 60 x 80 cm (233/4 x 311/2 in.)



The Master and His Art IV \$2009 Etching, spit bite, flocking and pigment stained STPI handmade paper  $60\times80$  cm (233/4  $\times$  311/2 in.)



The Master and His Art V \$2009 Etching, spit bite, flocking and pigment stained STPI handmade paper  $60\times80$  cm (233/4  $\times$  311/2 in.)



The Master and His Art VI  $_{2009}$  Etching, spit bite, flocking and pigment stained STPI handmade paper  $60\times80$  cm (233/4  $\times$  311/2 in.)



The Master and His Art VII  $_{2009}$  Etching, spit bite, flocking and pigment stained STPI handmade paper  $60\times80$  cm (233/4  $\times$  311/2 in.)

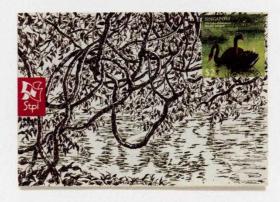


The Master and His Art VIII 2009 Etching, spit bite, flocking and pigment stained STPI handmade paper  $60\times80$  cm ( $23^{3/4}\times31^{1/2}$  in.)









# Clockwise

Botanic Gardens, Singapore I 2009 Ink drawing, stamps and envelope 13 x 19 cm (51/4 x 71/2 in.)

Botanic Gardens, Singapore II 2009 Ink drawing, stamps and envelope 13 x 19 cm (51/4 x 71/2 in.)

Botanic Gardens, Singapore III 2009 Ink drawing, stamp and envelope 13 x 19 cm (51/4 x 71/2 in.)

Botanic Gardens, Singapore IV 2009 Ink drawing, stamps and envelope 13 x 19 cm (51/4 x 71/2 in.)

Botanic Gardens, Singapore V 2009 Ink drawing, stamps and envelope 9 x 25 cm (41/4 x 93/4 in.)







Kuala Kangsar, Malaysia 2009 Ink drawing, stamp and envelope 9 x 25 cm (41/4 x 93/4 in.)



Zanzibar, Tanzania 2009 Ink drawing, stamps and envelope 13 x 19 cm (51/4 x 71/2 in.)



Terengganu, Malaysia 2009 Ink drawing, stamps and envelope 13 x 19 cm (51/4 x 71/2 in.)



Little India, Singapore I 2009 Ink drawing, stamps and envelope 13 x 19 cm (51/4 x 71/2 in.)



Little India, Singapore II 2009 Ink drawing, stamps and envelope 13 x 19 cm (51/4 x 71/2 in.)



Little India, Singapore III 2009 Ink drawing, stamps and envelope 13 x 19 cm (51/4 x 71/2 in.)

# **CHANG FEE MING**

Born in Kuala Terengganu, Malaysia in 1959, Chang Fee Ming, a self-taught artist is one of Asia's most accomplished artists working in watercolour. Since winning the Malaysian Watercolour society Award 1984, he has gone on to gain many accolades both locally and internationally, and became a Signature Member of the National Watercolor society (USA) in 1994. He has exhibited widely with solo shows in Bali, Beijing, Jakarta and Kuala Lumpur, and participated in numerous major exhibitions in Asia and North America. His works have appeared regularly at auctions held by Christie's and Sotheby's since 1995.

For over 20 years, his subject has been the people and places of South East Asia, portrayed through an extraordinary grasp of texture and light, as well as vibrancy of color and composition. He is currently based in Kuala Terengganu, although he returns annually to his Balinese studio, and spends much of his time traveling through Asia. In his own words: "To travel and see and paint is for me a way of learning, part of my life philosophy."

There are four major publications of his works – Mekong Exploring the Source (2008), Mekong (2004), The Visible Trail of Chang Fee Ming (2000) and The World of Chang Fee Ming (1995).

# Solo Exhibitions

- 2009 Chang Fee Ming: Imprinted Thoughts, Singapore Tyler Print Institute, Singapore
- 2008 Chang Fee Ming Mekong: Exploring the Source
  - July, Valentine Willie Fine Art, HT Contemporary Space, Singapore
  - June, Venessa Art Line, 798 Art District, Beijing, China
  - March, Valentine Willie Fine Art, Kuala Lumpur Malaysia
- 2005 Swahili Coast
  - October, ARTSingapore 2005, Suntec, Singapore
  - October, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
- 2004 Touring Solo Exhibition: Mekong
  - August, Galeri Nasional Indonesia, Jakarta Pusat, Indonesia
  - May, Chiang Mai University Art Museum, Chiang Mai, Thailand
  - February, Galeri Petronas, Kuala Lumpur, Malaysia
- 2002 Journal: Small Works & Sketches, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
- 2001 Chang Fee Ming: Asia in Watercolour, Galeri 678, Jakarta, Indonesia
- 2000 Chang Fee Ming: Bali in Watercolour, KomanNeka Fine Art Gallery, Bali, Indonesia

# Solo Exhibitions

- 1997 Portraits of Terengganu, GaleriCitra, Kuala Lumpur, Malaysia
- 1995 The Road to Mandalay, Centre for Strategic & International Studies, Jakarta, Indonesia
- 1994 Exotic Tropicals, GaleriCitra, Kuala Lumpur, Malaysia
- 1990 2nd Chapter, GaleriWan, Kuala Lumpur, Malaysia
- 1987 Chang Fee Ming: First Solo Exhibition, GaleriCitra, Kuala Lumpur, Malaysia

# **Selected Group Exhibitions**

- 2009 ARTSingapore 2009, Singapore Tyler Print Institute, Suntec, Singapore
- 2008 ARTSingapore 2008, Vanessa Art Link, Suntec, Singapore
  China International Gallery Exposition, China World Trade Exhibition Hall, Beijing, China
- 2007 Indian Ocean World, Asia Art Museum, University Malaya, Kuala Lumpur, Malaysia 50 Ways to Live in Malaysia, Galeri Pertonas, Kuala Lumpur, Malaysia Between Generation: 50 Years Across Modern Art In Malaysia, Asia Art Museum, University Malaya, Kuala Lumpur, Malaysia
- 2006 Asia International Art & Antiques Fair, Asia World Expo, Hong Kong International Airport, Hong Kong
- 2005 *Ulek Rasa*, Galeri Reka, National Art Gallery, Kuala Lumpur, Malaysia. *You Are Here*, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
- 2002 Identities: Who We Are, National Art Gallery, Kuala Lumpur, Malaysia
  Prelude to a Journey, Vanessa Art House, Jakarta, Indonesia
  Asian Watercolours 2002 Indonesia: 15th Exhibition of the Asian Watercolour Confederation,
  Galeri Nasional Indonesia, Jakarta, Indonesia
  Menjejak Kembali: 20 years of Malaysian Art at the Australian High Commission,
  Australian High Commission, Kuala Lumpur, Malaysia
- 2001 Images of Malaysia and India, National Art Gallery, Kuala Lumpur, Malaysia
  Asian Pacific Watercolour Exhibition, Chung Cheng Gallery, Taipei, Taiwan
  Kebangkitan Indonesia Baru, Centre for Strategic & International Studies, Jakarta
  Images of Malaysia, Sao Paulo: 2001, Cultural Space "Eugenie Villien" Faculdade Santa Marcelina,
  Sao Paulo, Brazil
  - Kembali Ke Bali: 4 Malaysians in Bali, Valentine Willie Fine Art at Ary's Warung, Bali, Indonesia
- 2000 Flowers for the New Millennium, The Art Gallery, Penang, Malaysia
  Our World in The Year 2000, The Windsor & Newton Worldwide Millennium Painting Competition,
  Mall Galleries, London, UK; World Trade Centre, Stockholm,
  Sweden and United Nations Headquarters, New York
  Landskap ke Landskap, Galeri Petronas, Kuala Lumpur, Malaysia

This catalogue is published to accompany the exhibition Imprinted Thoughts at the Singapore Tyler Print Institute, from 4 - 24 November 2009.

All artworks by Chang Fee Ming

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Photography of artworks: Chua Cher Him, Singapore

Design of catalogue: Veritas Branding & Marketing Pte Ltd

Dimensions of works are given in centimetres and inches; height x width x depth

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Enquiries should be addressed to Singapore Tyler Print Institute, 41 Robertson Quay Singapore 238236

500 copies printed and bound by Veritas Branding & Marketing Pte Ltd, Singapore

ISBN 978-981-08-4426-4

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