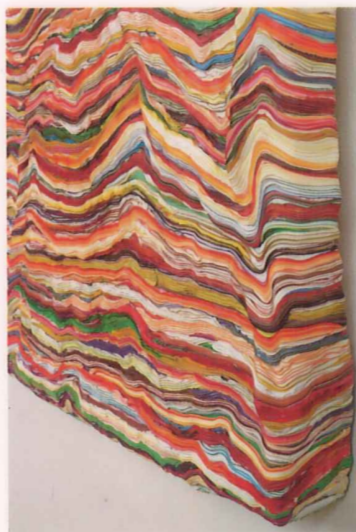


Jane Lee

Selected Biography She was born in 1963, Singapore, holds a B.A. in Fine Arts and a Diploma in Fashion from LASALLE-SIA College of the Arts. She won the 2007 Sovereign Art Prize (finalist), also the first recipient of the Singapore International Residency Art Prize in 2007. **Selected Exhibitions** "Code Share: 5 continents, 10 biennales, 20 artists" The Contemporary art centre, Vilnius in 2009, Singapore Biennale 2008, The CityHall, Singapore in 2008. **Address** info@osagegallery.com



Above: *Colour Painting*, mixed media.
Below: *Raw Canvas*, 2008, 930x710cm.

Jane Lee's paintings engage with the discourse of painting. In many ways, her work reflects the increasing complexity of painting in Singapore. Although at a relatively early stage of her development, Lee's paintings demonstrate an engagement with the discourse of painting in interesting and significant ways. Her paintings engage with materiality in a way that reflects her previous background in fashion design. Through the use of unconventional materials and innovative techniques, Lee's paintings re-examine painting's significance and relevance for contemporary art practice. Materials and techniques are employed in her paintings to highlight their processes, drawing attention to the way the paintings have been made or constructed. This reflexivity in Lee's work in turn serves to challenge and subvert the received representational paradigm of painting. By making the painting's processes and materials the very subject of the work, Lee's paintings question painting's authority as a valid and relevant mode of representation. Instead, by 'representing' the processes of their construction, her paintings draw attention to the ambiguity of representation, and alludes to a new model of representation, one that takes as its starting point, the tools, materials, techniques and processes implicated in the representational forms. For underlying this engagement with representation are the visually intriguing paintings that Lee's processes have resulted in. This is evident, for example, in her series entitled *The Obscure Object* (2005). Employing acrylic paint and sealant, the surfaces of these paintings are characterized by a rich tactility that verges on the sculptural. The highly tactile, organic and delicate forms belies the fact that these surfaces have been created using paint, giving the impression instead that they have been meticulously sculpted out of clay or plaster. In addition to exploring the object hood of painting, questioning painting as a two-dimensional mode of expression, the tactility in her paintings also further complicates the relationship between the surface and support of the painting. Lee transforms the materiality of paint into an integral part of the painting's structure, making the surface and the support one and the same. The fascination of Lee's paintings therefore lie in two way they mediate the complex relationship between process and their final manifestation, opening the possibility for a new representational paradigm for painting, and in a way which results in novel and engaging aesthetic experiences.

Eugene Tan_Art Critic

