

Artist:
Quek Kiat Sing
Singapore

Title:
at infinity

Medium:
Chinese Ink & Paper

Dimension:
400cm x 140cm
Two-sided

Date:
20 Jan – 5 Feb

Quek uses the Chinese folding screen or Japan byobu – traditionally used as space dividers – to play on the idea of divisions and separations.

Mythologies from the east and the west are interpreted to explain the east-west separation.

Joseph Campbell, *Myths to Live By*, 1972

In contemporary times, this separation between east and west is blurred, leaving way for new mythologies to emerge. Ink artist Quek Kiat Sing critiques the simplistic divisions of binary opposites (for example, the eastern versus western art practices; traditional versus contemporary). She develops her *Yin-Yang* series with reference to the evolution of 'perspective' within western art history, while applying some of the traditions of Chinese ink painting. For artists of western art practices, *the point of infinity*, or the *vanishing point* in a painting, appears on the horizon, where parallel lines converge. In Chinese art, perspective often relies on multi-faceted points of infinity. Quek attempts to find a commonality. To emphasise the less than idealistic separation, Quek uses the Chinese folding screen or Japan *byobu* - traditionally used as space dividers - to play on the idea of divisions and separations.



