



14 - 28 DEC 23

Aequilibrium II

TAN SOCK FONG

Exhibition Catalogue

BLUEPRINT



1 Commonwealth Lane
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Singapore 149544

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陳淑芳 Tan Sock Fong
翠 | *Jade*, 2023

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Tan Joo Heng

& everybody else who helped us get to where we are

Tan Sock Fong's AEQUILIBRIUM II

– Balancing Material and Action

'Aequilibrium' is Latin for a level position, equilibrium, balance. It also suggests equivalence, or reciprocity. Tan Sock Fong's Aequilibrium II, the current sequel to her 2017 first iteration, is a development of these values in her art, enlarging the schema of how glass and stone can level each other off. In doing so she plays glass against glass, glass against stone, and stone against stone, and at times, glass against wood. At every level of play, she suggests that glass equals and counters stone. The physicality of the evidence for these juxtapositions lies in the grainy, massy quality of the glass she creates, placed against the rough-hewn stones and timber that she has handpicked and somewhat finished. The stones are polished only so that they face off with the coloured and textured rocks of glass. Wood comes in as chunks of old, dark timber, repurposed from damaged beams of the old white house on the same grounds as her studio. In all this, Sock Fong is adamant about play, and every glass piece is worked by warm fusion of many coloured bits and bobs of torched glass into a body of clear cracked glass. She also forms layers of coloured glass, fusing these to form thick reflective masses of vermilion or jade green that catch and emit light. The clear glass body acts to capture light, and channel it through its form, causing refractions and reflections of shine and colour brilliance.

The clear glass body acts to capture light, and channel it through its form, causing refractions and reflections of shine and colour brilliance.

Sock Fong's methodology has been developed in unorthodox ways, especially when seen against the backdrop of mainstream glass studios with larger furnaces, and the popularity of blown glass. Over many trials, she has mastered the use of the warm kiln, producing lusciously layered glass in rich colour and texture. "Working with glass is hot, detailed and laborious. From breaking glass sheets to firing, torching and grinding, the process is physically gruelling", she tells me. "I am becoming more aware of the materiality of glass, my thoughts are about the material correspondence with how the earth reacts and re-forms with movements and energies. This is embodied in how pieces are layered and form is structured."

‘在太极中，阴阳相互转化并融合于一体。这种状态下没有明显界限或分割，每一个事物都与其他事物相互联系。老子认为，万物之间存在着一种无限的互动，这种互动是不可避免的。’

The quotation attributed to Lao Zhi roughly translates as 'No person, being, or thing is static, and each one changes and flows between increase and recession. Even when a person seems to be sitting still without moving, he is not static. Every cell in his body is always metabolising and never stops. Life is endless and movement is endless - this is a truth.'

For the artist, each layer of glass replicates the layering of time and effort. The sum of her creative actions is an act of devotion and of faith. The act of devotion is every movement and action taken with each portion of glass, stone or timber – to work on it with care and consideration for how it is made, and the values held within – hardness, fragility, the ability to reflect or transmit light.

In the progression of these creative actions, each layer of material is able to hold its balance. All the elements in balance are an act of faith by the artist, having knowledge that each has its place and balance with the next layer of material.

Sock Fong uses glass to symbolise the natural elements, jade, water and the oceans they form, energy, air, earth and its living creatures. Whilst this appears to be a traditional approach to art- making, the colours, forms and materials assembled to form a unity are eclectic and timeless.

‘鯨落 Whale Fall’ is a visual poem in glass. When the dying whale leaps, it rises to its greatest height, and then shatters the ocean as it drops, falling to its demise deep within. As it returns to the elements, it gives life through its decomposition to many other life forms.

‘山巒 Mountain Range’ pictorialises layers of mountains as landforms crumple and pile over thousands of years, while ‘愉悅 Leap of Joy’ is represented by three fishes moving naturally through water, they extend themselves in the ocean as they pass through.

Two stalwartly beautiful works that underline her philosophy are 愛爾蘭 (一) Ireland I and 愛爾蘭 (二) Ireland II. The inspiration is drawn from her observations traveling through Irish country where folks use heritage artefacts to fill and repair old stone walls, to restore balance and structural form.

Sock Fong’s works often contain the concept of an action rather than being representative of objects or emotions. In the ideation of her works, each concept is synonymous of both glass and the other elements of stone or timber that make up the work either being formed as a series of actions or being representative of a series of balancing, reciprocal actions.

Seah Tzi-Yan
14 December 2023

Seah Tzi-Yan organises, curates and writes visual arts stuff as it comes along. She is also a partner of THEO Art Projects, working with artists’ and corporate art programmes.



心花怒放

Elated, 2023

Cast glass, stone

H14 x L20 x D6 cm



心心相印

Heart to Heart, 2023

Cast glass, stone

H13.5 x L19.5 x D5.5 cm

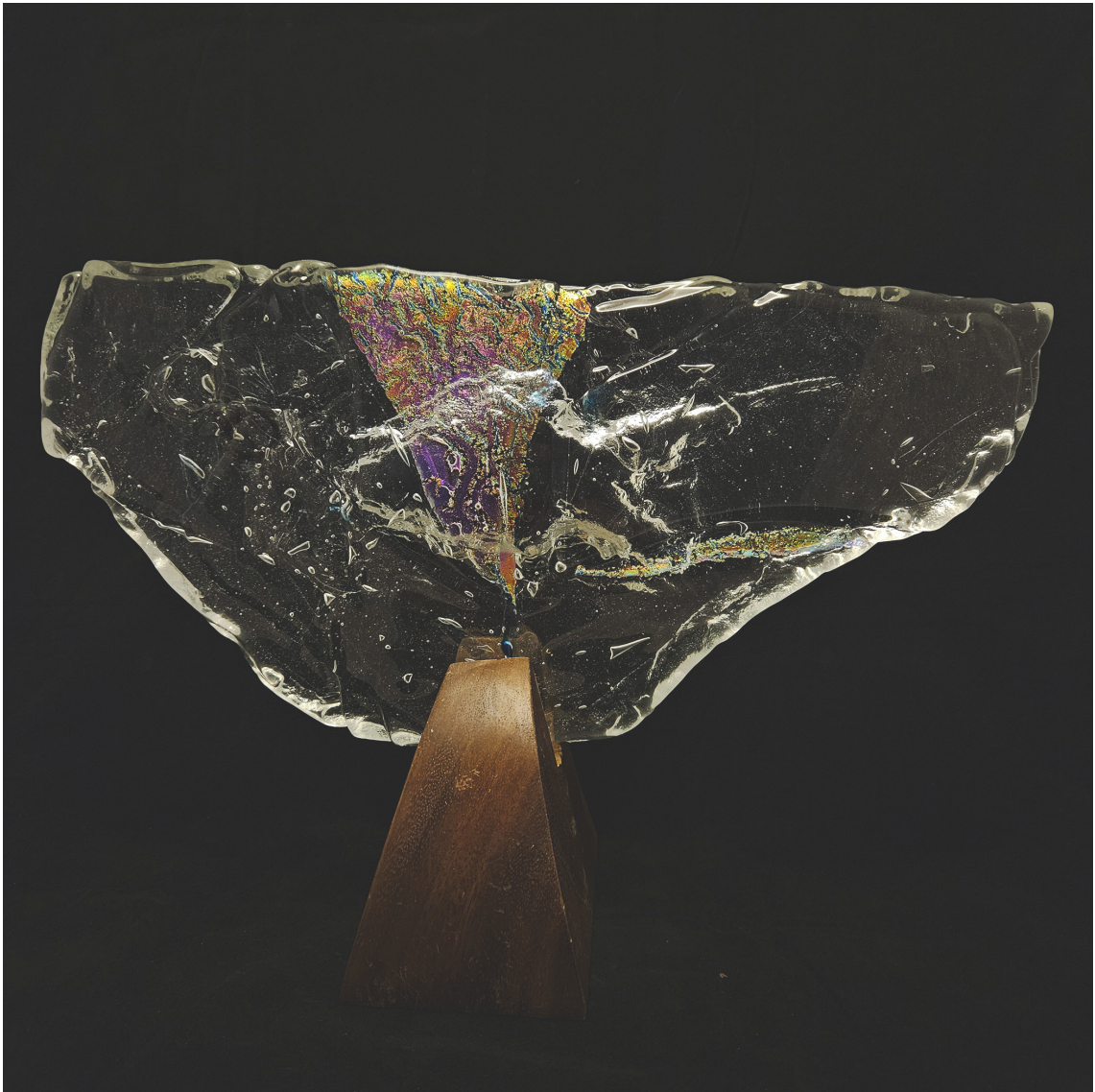


旭陽

Sunrise, 2023

Fused glass, stone

H13.5 x L34 x D8.5 cm



愉悅

Leap of Joy, 2023

Cast glass, wood

H28 x L42 x D15 cm



藍精靈

Sprite, 2023

Fused glass, stone

H26 x L10 x D6 cm



Jade, 2023
Fused glass, stone
H19.5 x L18 x D9.5 cm



律動

Rhythm, 2023

Cast glass, repurposed timber

H44.5 x L25 x D17 cm



山巒

Mountain Range, 2023

Fused glass, repurposed timber

H22.5 x L41 x D15 cm



分寸

Propriety, 2023

Fused glass, stone

H13 x L15 x D12 cm



恒也

Persevere, 2023

Cast glass, fused glass

H13 x L20 x D8 cm



漫步

Stroll, 2023

Fused glass, stone

H 29.5 x L17 x D7.5 cm

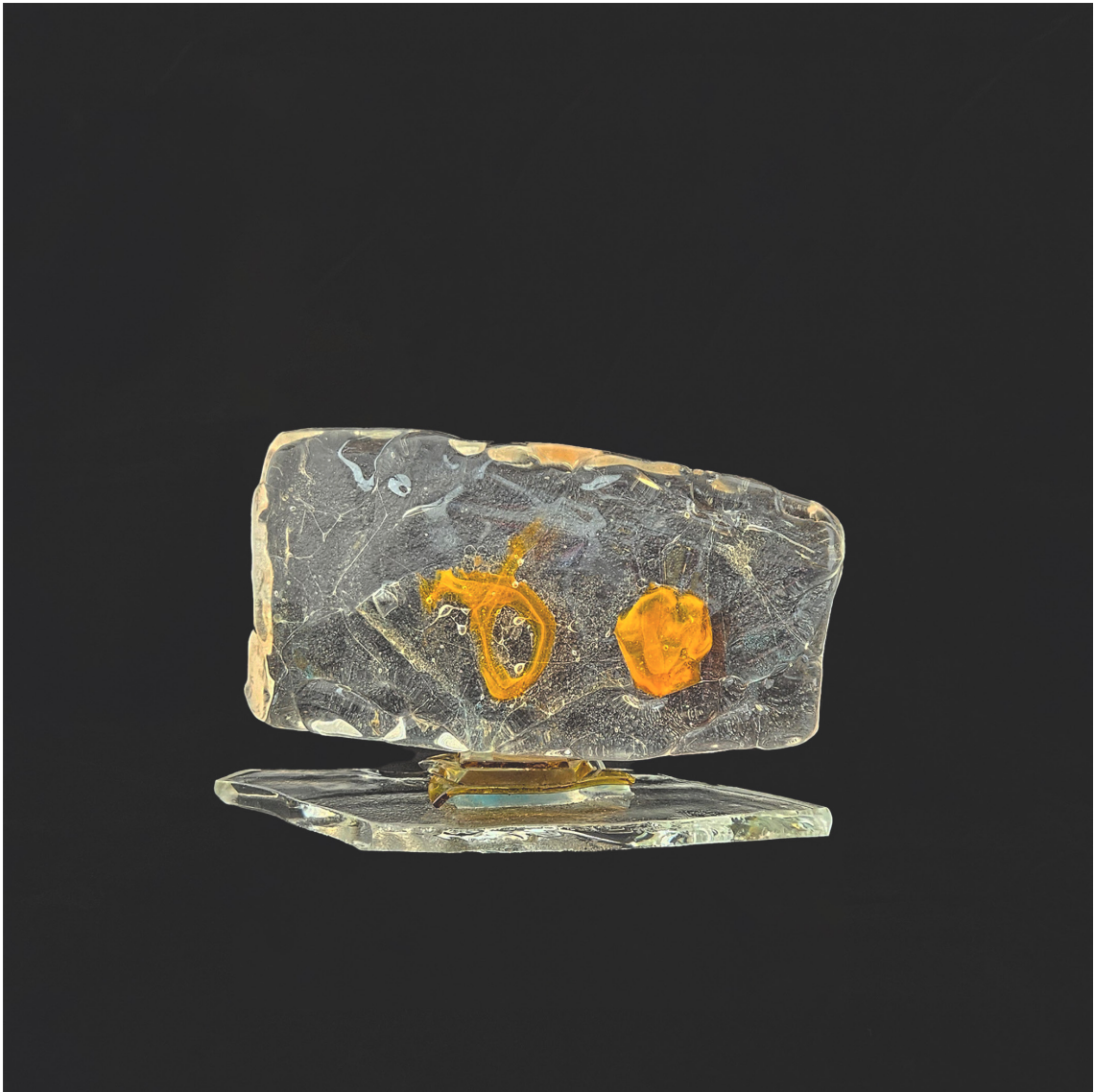


尋

Seek, 2023

Fused glass, wood

H39 x L30 x D15 cm



點綴

Enhance, 2023

Cast glass, fused glass

H13 x L21 x D8 cm



攀爬

Ascend, 2023

Cast glass, stone

H15.5 x L13 x D9 cm



怡然

Contented, 2023

Fused glass, stone

H8.5 x L15 x D5 cm



常樂

Happy, 2023

Fused glass, stone

H8 x L15 x D5 cm



小溪

Stream, 2023

Cast glass, metal

H13 x L45 x D13 cm



生命

Life, 2023

Cast glass, stone

H24 x L15 x D13.5 cm



延伸

Assimilate, 2023

Cast glass, stone

H21 x L13.5 x D4 cm

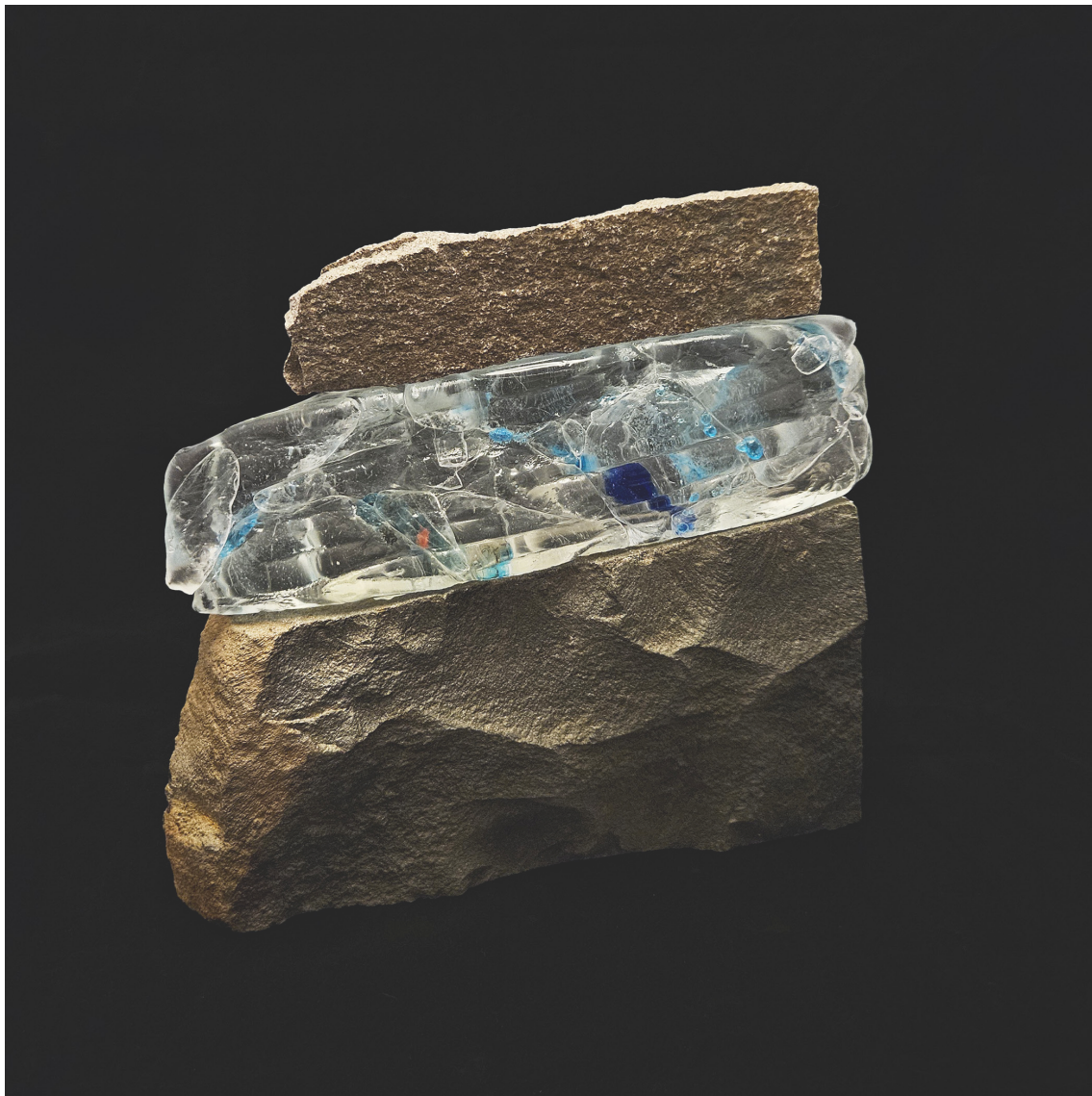


窺探

Watch, 2023

Cast glass, stone, wood

H29 x L12.5 x D8 cm



愛爾蘭 (一)

Ireland I, 2023

Cast glass, stone

H23 x L23 x D4 cm

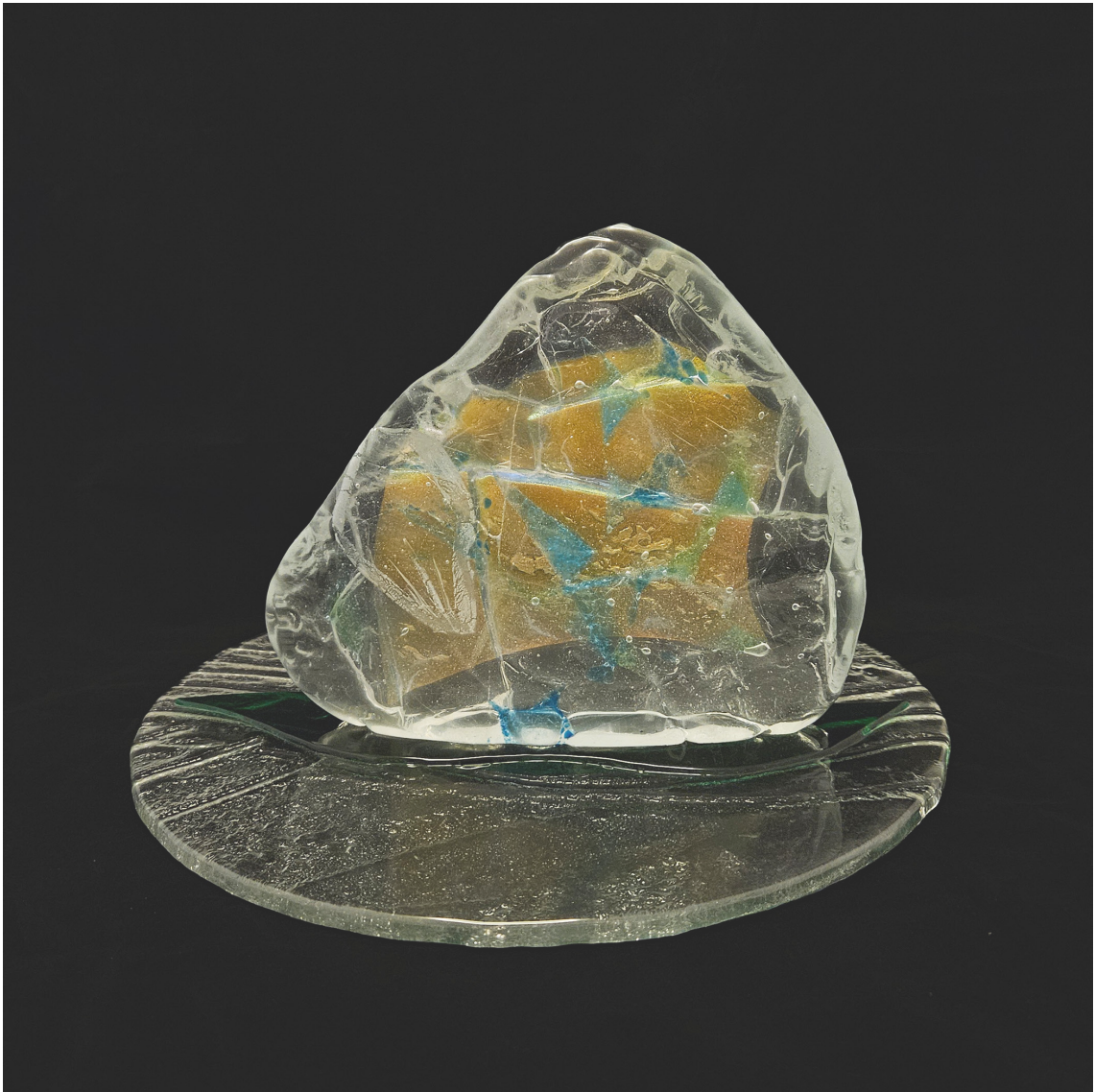


平

Aequilibrium, 2023

Cast glass, fused glass, stone

H11 x L32 x D9.5 cm



交織

Intertwine, 2023

Cast glass, fused glass

H20 x dia 30 cm



流淌

Flow, 2023

Cast glass, stone

H16 x L18 x D7 cm

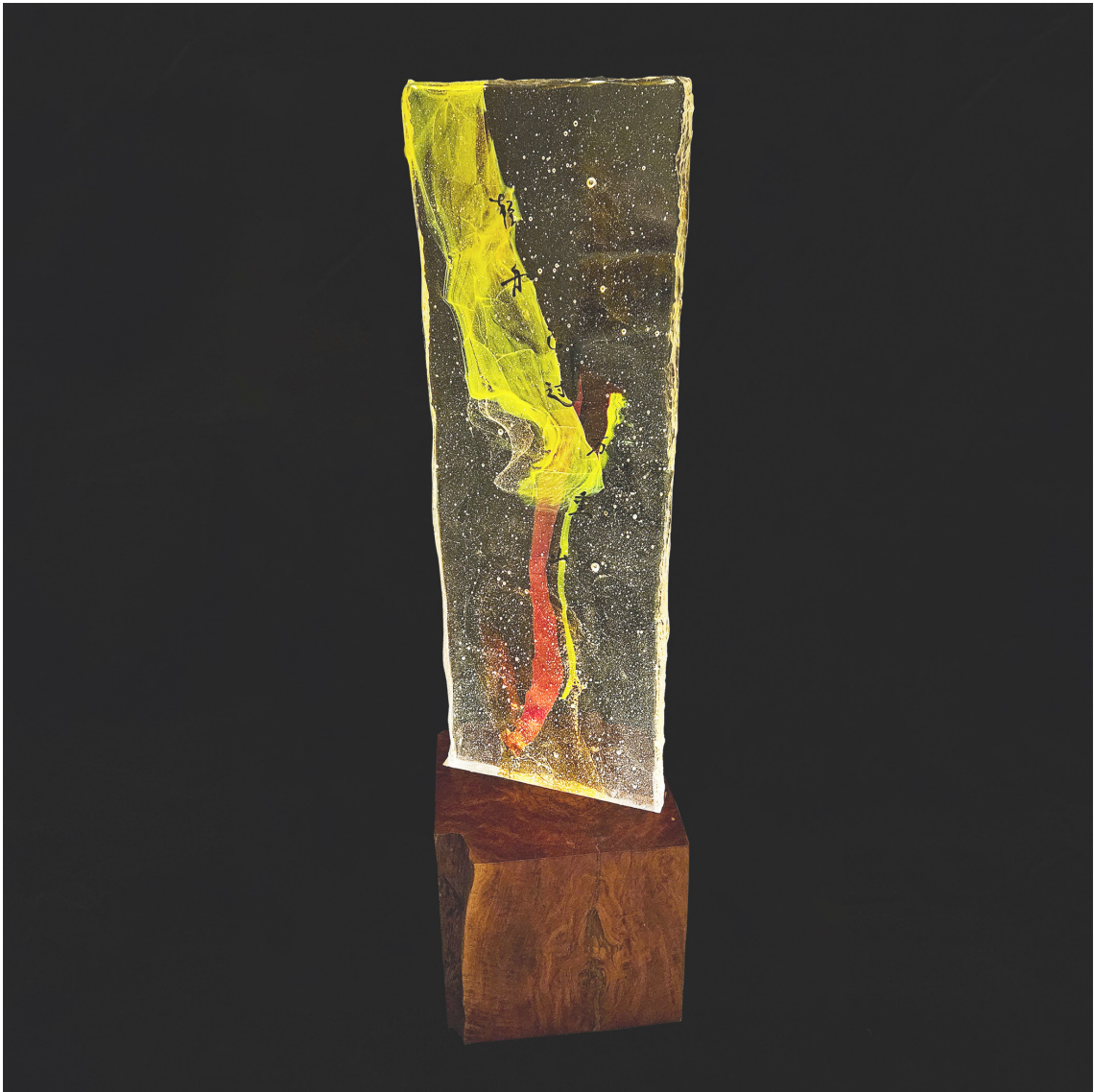


悟

Realise, 2023

Cast glass, stone

H11 x L23 x D6 cm



Advancing

2004

Cast glass, wood

H126 x L38 x D34 cm



迴響

Echo, 2023

Cast glass, wood

H25 x L24 x D17.5 cm



複製

Replica, 2023

Fused glass, stone

H15.5 x L19 x D12 cm



小灣

Cove, 2023

Fused glass

H6 x L22 x D10 cm



愛爾蘭(二)

Ireland II, 2023

Fused glass, stone

H14 x L24 x D9 cm



立

Stand Up, 2023

Cast glass, stone

H21 x L18 x D13 cm



上善若水

The Highest Excellence is Comparable to Water, 2023

Fused glass, stone

H14 x L24 x D12 cm



陪伴

Accompany, 2023

Glass, stone

H7 x L15 x D6 cm

About the Artist

Glass artist and printmaker Tan Sock Fong (b. 1966) pursued a passion in glass through a National Arts Council overseas study bursary, majoring in glass at University of Wolverhampton, UK, 1995. She was a recipient of the Mobil Art scholarship in 1988. Sock Fong shares her extensive experience and skills through her art practice and innovative art programmes at her studio at Emily Hill and at many local institutions.

She exhibited at Singapore's first glass exhibition *Glass: Passage of Evaluation*, 1993, and was later artist-in-residence at David Ruth Glass Sculpture Studio, Oakland, California, USA, working on cast glass. Sock Fong's glass works have been exhibited at many venues including the Midlands Arts Centre, Birmingham, UK, 1995; Singapore Art Museum, 1992 and 1999; National Museum Art Gallery, 1988 and 1989; and LASALLE-SIA College of the Arts. Her solo exhibition *The Unveiling of the Hidden* was at Utterly Art, Singapore in 2005.

Other exhibitions include *Florenz* at Affordable Art Fair Singapore, 2010; the Sculpture Society (Singapore) annual exhibition at Fort Canning Park and other venues, 2011 - 2023; *3 Stories* at White Canvas Gallery (where her work involved glass and wood); a site-specific work at *Hub to Hub*, working with lighting designers at Waterloo Centre and in 2012, an outdoor sculpture exhibited at Luminance! 2012, Youth Light Festival at *SCAPE on Orchard Road, Singapore. She also participated at the 2019 & 2023 Wood Sculpture Symposium, Sculpture Society (Singapore), Pasir Ris Park.

In 2013, Sock Fong made an invitational solo exhibition at the Hsinchu Glass Museum, Hsinchu, Taiwan. Her 2015 sculpture *Kindling Aspiration* was commissioned for the Marina Bay promontory *Torch Up!* opening programme of the 28th Southeast Asian Games, Singapore. Her 2015-16 commissioned work *Dancing Hues of Life* for Ng Teng Fong General Hospital was launched by the Prime Minister Mr Lee Hsien Loong. Sock Fong was lead artist for 'Celebrating Our Culture of Care' for 2019 SG Care Bicentennial, a year-long involvement with Very Special Arts.

Aequilibrium, 2017, showed Sock Fong's works at Glocal Connect Village gallery, Temasek Polytechnic, Singapore. In 2021 she was awarded a National Arts Council SEP grant for Clarity *Opacity*, a glass and stone project with Valerie Yang, followed by an exhibition of artworks and a talk at 100 Years of Glass, Glasstech Asia, Marina Bay Sands, Singapore in 2022. *Aequilibrium II* at Blueprint Art Space is her latest solo.

2020 3D Artist in Studio – Tan Sock Fong
A video series by THEO Art Projects



<https://www.youtube.com/watch?v=COky3hBJAmI>

BLUEPRINT



Blueprint Art Space is a new venue for art events and exhibitions. It is managed by Blueprint Art Advisory, which aims to share enjoyable experiences with art and further artistic dialogues through its curatorial projects, especially of Singapore modern and contemporary art.

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