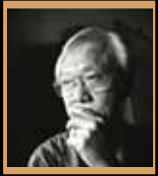


ABOUT THE ARTIST



Ang Ah Tee

(b. 1943), Cultural Medallion Winner 2009

Mentored by established artists like Cheong Soo Pieng and Georgette Chan, Ang began his practice in oils and watercolour. He later explored a repertoire in acrylic for which he is distinguished today. The characteristic of acrylic allows him to paint spontaneously with speed. Coupled with the use of a palette knife, it creates an art form that is unique to Ang. Well-known for his application of warm hues such as red, yellow, brown and gold, Ang's works sometimes carry a touch of monochromatic slivery greys.



Low Puay Hua

(b. 1945)

Low is another outstanding artist noted for his artistic versatility in spontaneous and vivid portrayal of local scenes in watercolour. True to his pursuit to be responsive to himself and go with the flow, Low has since bravely discontinued painting in watercolour and has begun painting landscapes in oil.



Ong Kim Seng

(b. 1945), Cultural Medallion Winner 1990

Ong is a self-taught artist who had shown an interest in art since he was young. He began experimenting with painting, beginning with pastels and oil and moving onto watercolour painting in earnest since 1960. He then became a regular participant in a painting group at the Singapore River. His style is naturalistic and impressionistic, a combination of post-impressionist colour and the outlook of the American realist masters.



Peh Eng Seng

(b. 1940)

Peh's is known for his versatility, being equally at home with city and landscapes, seascapes and scenes of daily life, beautifully executed with a unique delicacy which evokes the true spirit of the subject. The misty colours and keen details in Russell Flint's works served as an inspiration to Peh in his younger days and provided a base from which he developed his own individual style.

* All artists above graduated from Nanyang Academy of Fine Arts (NAFA) except for Gog Sin Hooi and Ong Kim Seng.



Gog Sin Hooi

(b. 1933 – d. 1994)

Gog was a one of the founder members of The Singapore Watercolour Society in 1969. In his early years, Gog was influenced by Lim Cheng Hoe's watercolour style. In developing his own watercolour style, Gog incorporated characteristics of oriental calligraphy with traditional British transparent watercolour, reflecting calligraphic strength and simplifying subject matters to their most characteristic manners like in Chinese ink paintings.



Koeh Sia Yong

(b. 1938)

Koeh has an impressive artistic car that spans many mediums, such as wood block printing, sculpture, political cartoons and oil colour. His oil paintings in particular, show his keen observation of street scenes and buildings. Koeh uses bold, heavy and dark outlines to depict Singapore old street scenes. His works are often the result of skilful and bold combination of impressionism and expressionism infused with a strong dose of the Nanyang (South East Asian) style.

THE SCC ART COLLECTION



Singapore Cricket Club
Established 1852

Almost five years ago, not long after the major Clubhouse renovation completed in 2006, the Singapore Cricket Club decided to take a closer look at its art collection. The outcome of the valuation was happy one. The Club was looking at 24 good artworks and they have been estimated to be worth \$180,000.



It is not known when these artworks were acquired. They date between the early 1970s and 1991. They feature works by artists in their best elements — acrylic by Ang Ah Tee, oils by Koeh Sia Yong and watercolours by the late Gog Sing Hooi, Low Puay Hua, Ong Kim Seng and Peh Eng Seng.

The artists are all known to paint on the spot. All of their works in the Club's collection captured mostly scenes of Singapore that once upon a time could be seen not far from the Club but have since vanished.

One by one, the artists were brought to see the works they created 30 years ago. They all pointed to one source — Della Butcher (1922-1993), fondly remembered as “the Mother of Singapore Artists” who held exhibition after exhibition in support of struggling local artists. For the artists, revisiting the works they created and sold three decades ago was an emotional affair — akin to finding a long-lost child, for they do not always know who bought their works.



Over the years, these works have matured and are now sought after by art collectors. The Club realised the historical and monetary value of its collection and decided to make an investment not only to save the artworks from further deterioration but also to preserve their value and to let them do their magic for the Club.

Except for the watercolours in the Main Lounge and the oils on the Padang staircase, the rest of the pieces (in storage, The Oval restaurant and the Gilmour Room) had frames that were literally falling apart. Miraculously, none of the oils suffered any damage over the years, including one found in a storeroom stashed among a whole mountain of junk. Where mould was found on the watercolours, it remained on the borders and did not spread to the artwork.

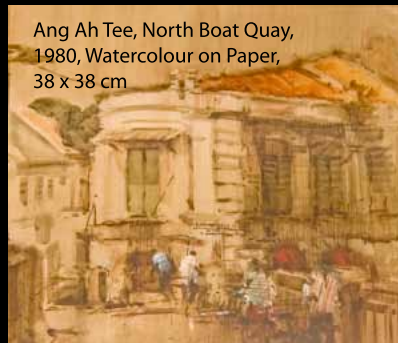


The oil paintings were sent to oil painting conservator, Mr Zhang Ding, to remove the film of dust that had settled over the decades. Zhang is Belgium-trained and his main customers are museums and auction houses. The works of art on paper were reframed by Q Framing, known in Singapore for its conservational framing standards.

The final rectification is the hang. In the past, these paintings were hung too high or too far away to be appreciated. Now, we can go up close. Not only can we see them better, we can also hear them speak.



All graduated from Nanyang Academy of Fine Arts (Nafa) except for Gog Sing Hooi and Ong Kim Seng. Ong is a self-taught artist with no formal art training.



Ang Ah Tee, North Boat Quay, 1980, Watercolour on Paper, 38 x 38 cm



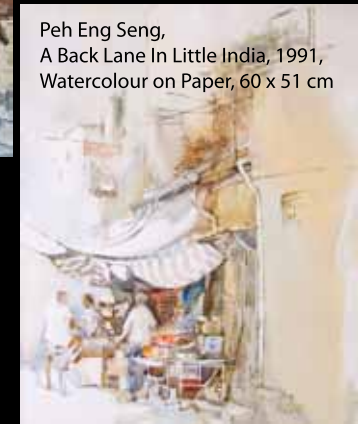
Koeh Sia Yong, Toa Payoh, Circa early 1970s, Oil on Canvas, 64 x 72 cm



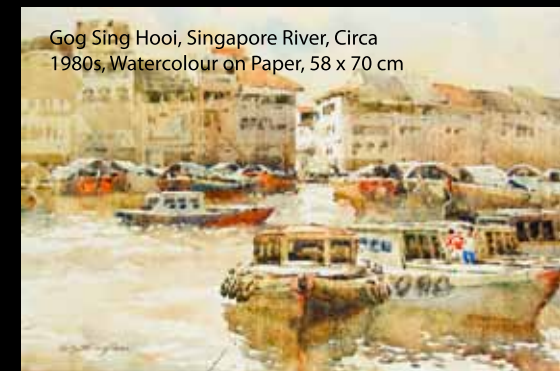
Low Puay Hua, Singapore River, Circa 1980s, Watercolour on Paper, 71 x 92 cm



Ong Kim Seng, Singapore River, 1982, Watercolour on Paper, 84 x 63 cm



Peh Eng Seng, A Back Lane in Little India, 1991, Watercolour on Paper, 60 x 51 cm



Gog Sing Hooi, Singapore River, Circa 1980s, Watercolour on Paper, 58 x 70 cm