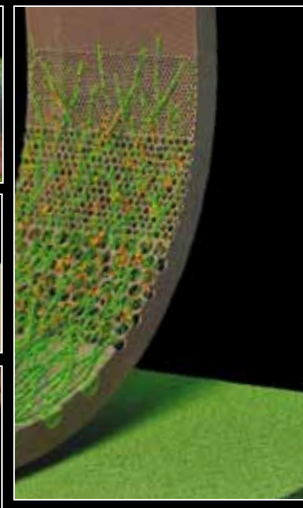
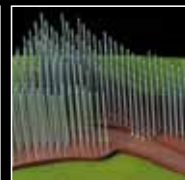


THE 4TH CDL SINGAPORE SCULPTURE AWARD EXHIBITION



CITY DEVELOPMENTS LIMITED

sam
singaporeartmuseum



A PLATFORM FOR CONSTRUCTIVE IDEAS

“As one of the significant arts programmes in Singapore, the CDL Singapore Sculpture Award has raised public awareness of sculpture. It is a platform to discover new talent and encourage established sculptors, in addition to providing artists the opportunity to realise a large-scale sculpture at a public space.”

Han Sai Por

Renowned sculptor, Cultural Medallion Award Recipient (1995)
Adjudicator since the inaugural CDL Singapore Sculpture Award

SHOWCASE OF CREATIVE ENVIRONMENTAL WORKS

“Since the inaugural Award, there has been a clear surge in creativity and we have also seen a lot of pieces with emphasis on interaction between humanity and the natural environment. This is an important aspect that constitutes good environmental artwork.”

Baet Yoke Kuan

Renowned artist and sculptor
Adjudicator since the inaugural CDL Singapore Sculpture Award

THE CDL SINGAPORE SCULPTURE AWARD MESSAGE FROM THE PATRON

A firm supporter of the arts, City Developments Limited (CDL) has been contributing significantly to the Singapore arts scene for more than a decade.

Initiated and organised by CDL since 2002, the CDL Singapore Sculpture Award aims to nurture young talents and enrich Singapore’s sculptural landscape through the commission and installation of the winning artworks for public display.

Held biennially, the Award is the first and only nation-wide competition of its kind. The CDL Singapore Sculpture Award is open to all Singapore Citizens, Permanent Residents, as well as work permit, professional and student pass holders.

This year, the competition attracted a record number of entries in both Open and Student categories. A total of 408 submissions were received, representing an increase of close to 60% since the inaugural Award.

The winning entries were selected following a two-tier judging process, comprising a stringent short-listing of all entries and subsequent review of the finalists’ works by a panel of judges appointed by the Award’s Organising Committee.

I would like to thank all our partners in the Award Organising Committee, comprising the National Parks Board, National Heritage Board, National Arts Council, LASALLE College of Arts and Nanyang Academy of Fine Arts, for their sustained support over the years. We are grateful to Singapore Art Museum for hosting the exhibition for the 4th consecutive time.

On behalf of the Organising Committee, I would like to extend our sincere appreciation to the panel of adjudicators for rendering their time in selecting the winning pieces. They include Mr Ng Lang (Chief Executive Officer, National Parks Board), Mr Khoo Teng Chye (Chief Executive, Public Utilities Board), Mr Kwok Kian Chow (Director, Singapore Art Museum), Mr Tobias Baur (Landscape Architect & Director, Atelier Dreiseitl asia pte ltd), as well as renowned local artists and sculptors Ms Han Sai Por and Mr Baet Yoke Kuan, who have both been on the adjudication panel since the inaugural competition.

Congratulations to all the winners and finalists on their commendable artworks that are showcased in this Exhibition. To all the participants, thank you for your creative contributions that have made this Award and Exhibition a success.

Kwek Leng Joo

Managing Director
City Developments Limited
Patron, CDL Singapore Sculpture Award



What iconic work of art would you design for an elevated site amidst a lushly landscaped park alongside a meandering riverine?

This was the creative challenge posed to budding young sculptors and veteran artists for the recently-concluded biennial CDL Singapore Sculpture Award – and the results were a visual feast.

Held for the fourth time this year, participants were invited to create a sculptural icon based on the theme *Reconnection*, one that celebrates the intricate relationship between nature and man, for the designated site at the redeveloped Bishan Park.

Under the Government's Active, Beautiful and Clean (ABC) Waters Programme, Bishan Park and the Kallang River will be transformed to provide a whole new experience for visitors. This exciting redevelopment project will see the recreation of a natural river system integrating with the Park and a merging of the existing 'blue and green' boundaries.

The proposed site for the sculpture is a constructed hill within Bishan Park – a landmark viewpoint that will be visible from all over the Park. From this elevated site alongside a meandering riverine, the sculpture will be an icon both day and night for the redeveloped Park.

In conceptualising their sculptures, artists and sculptors embraced the opportunity to exercise creativity and explore the creation of interactive art installations that would engage park-users. The sculpture was also designed as a landmark for Bishan Park, taking into account its elevated position and view corridors, and to reflect the unique identity of the site and its relationship to the natural and design elements of its surroundings.



Apart from attractive cash prizes of \$10,000 and \$5,000 awaiting the winners of the Open and Student category respectively, the winner of the CDL Singapore Sculpture Award 2009 will have the opportunity to have his/her masterpiece commissioned and installed for public display at the designated sculpture site at the redeveloped Bishan Park.

Inspired by the expansiveness of the designated site, some participants even incorporated sustainable design features into their concept proposals. Responding to the natural elements, these works adroitly balance aesthetics and functionality, with the innovative integration of solar-powered lighting and wind turbines as part of the overall design.

The 4th CDL Singapore Sculpture Award Exhibition showcases over 30 of the most creative solutions conceptualised by participants of the nation-wide sculpture competition.

More than just a platform for the showcase of creativity and talent of local sculptors and budding artists, the Exhibition aims to generate greater public interest and appreciation for the sculptural art form.

THE CURATOR'S MESSAGE

It gives me great pleasure to be involved in the setting up of the 4th CDL Singapore Sculpture Award Exhibition at the Glass Hall of Singapore Art Museum.

Since it was first held in 2003, the biennial Award has attracted professionals and students from across the country to present their innovative sculptural works for each designated site. This year, the submissions are equally original and exciting – and perhaps the finest.

The collection of the winning and highly-commended works in this Exhibition includes a wide variety of styles and is a reflection of the richness of sculpture and 3-Dimensional (3D) art as it is practiced in Singapore and around the region. From the traditional, the modern, the architectural, to the various contemporary approaches, the exhibits are not merely small-scale models for a proposed public sculpture for the redevelopment Bishan Park; they are also the artists' self expressions and statements about their artistic beliefs.

In this Exhibition, we have housed 37 artworks comprising the winning sculptures and highly-commendable pieces. By transforming the Exhibition venue into an environment more conducive for the displayed artworks, we also managed to showcase, for the first time, the concept drawings and proposals of the four winning pieces. The intent is to provide a glimpse into the thinking process involved in the making of 3D works, how an originally abstract idea is managed and developed into a tangible form that extends within a 3D space.

In this special set up, I hope the viewers would find themselves engaged by each and every work displayed, and be inspired by their tremendous imaginative power.

Enjoy the show!

Yeo Chee Kiong

Sculptor

Curator, The 4th CDL Singapore Sculpture Award Exhibition

A recipient of the Young Artist Award conferred by the National Arts Council in 2006, Chee Kiong is an all-rounded artist skilled in traditional methods of rendering three-dimensional forms and commended for his innovativeness in incorporating multi-disciplinary elements. He has exhibited widely around the world, and his works have been commissioned for civic spaces in Holland, Korea, Taiwan and Singapore.

Chee Kiong is the immediate past president of the Sculpture Society (Singapore) and holds a Diploma in Fine Arts (Sculpture) from Nanyang Academy of Fine Arts and a Master of Fine Art from the Glasgow School of Art.

He was also the winner of the 2nd CDL Singapore Sculpture Award in 2005. His work, *The Wind, Her Rain, And A Cloud Meets With A Tree In The Monsoon Season*, has been commissioned and will be installed at City Green, the Urban Park integrated with the upcoming City Square Mall towards the end of 2009.

The space around a swing is very private. *An Enclosure for a Swing* makes this space visible.

Riding a swing is a private and intimate affair. You sit on a seat designed for one and glide through air propelled by your own weight. With gravity as your accomplice, you indulge in the reward of isolation offered by this movement in mid-air.

This sculpture gives a shape to this isolation. The spatial expansion and contraction formed by the undulating steel ribbons heighten the sense of movement as the swing glides through the enclosure. It takes its form from this motion to create a spatial cavity; one that only Nature can enter.

Within, a rare intimacy is shared with Nature.

Set in a landscape which celebrates movement with its rolling hills and meandering waterways, this enclosure for a specific movement simultaneously partakes yet serves as an observatory of its flows.

CDL SINGAPORE SCULPTURE AWARD 2009
FIRST PRIZE - OPEN CATEGORY

Kelvin Lim Fun Kit

Architect / Artist

An Enclosure for a Swing

Proposed Medium: Painted steel plate, steel cable, solid frosted acrylic



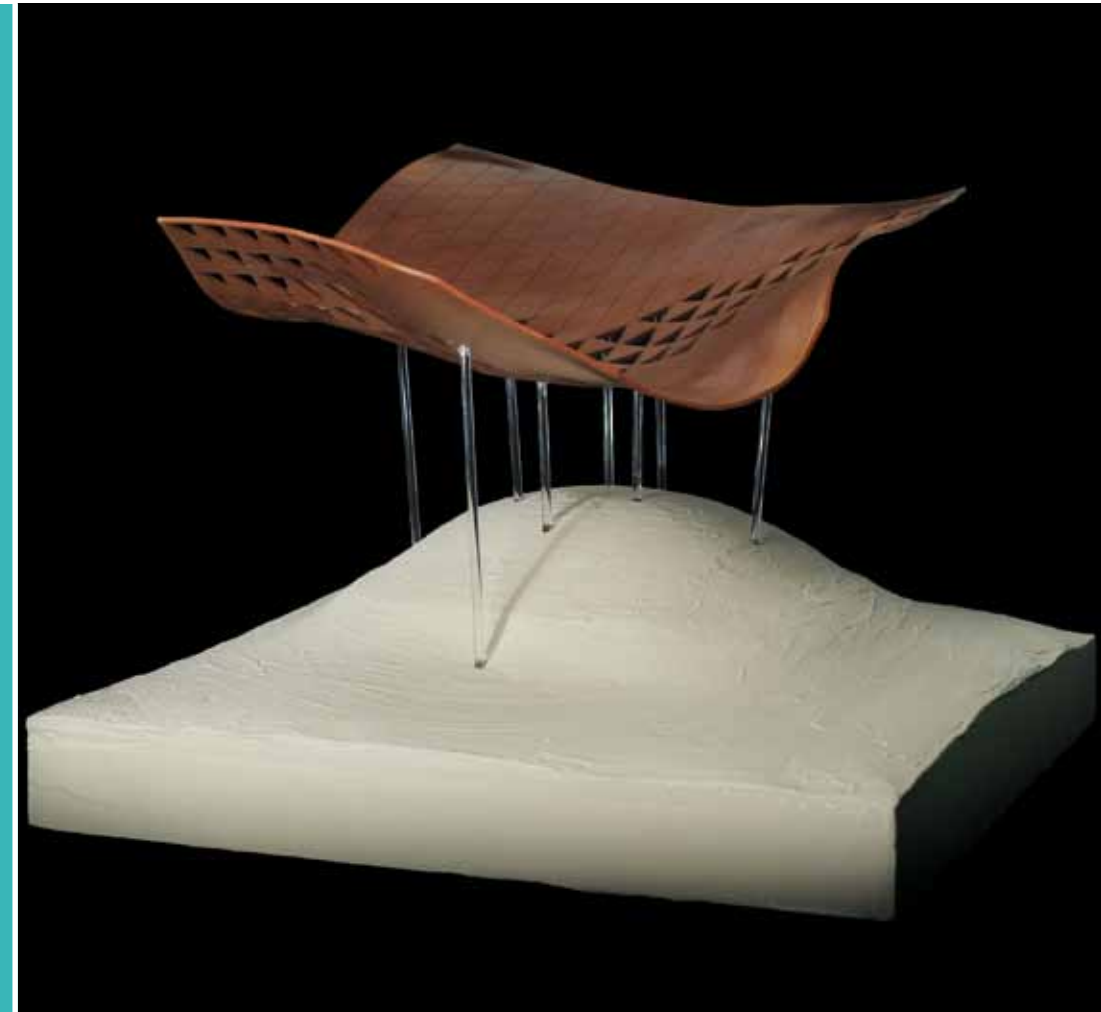
CDL YOUTH SCULPTURE AWARD 2009
FIRST PRIZE - STUDENT CATEGORY

Kenneth Koh Qibao

School of Design and Environment,
National University of Singapore

Air

Proposed Medium: Steel, corten steel sheets,
photovoltaic panels, LED lights

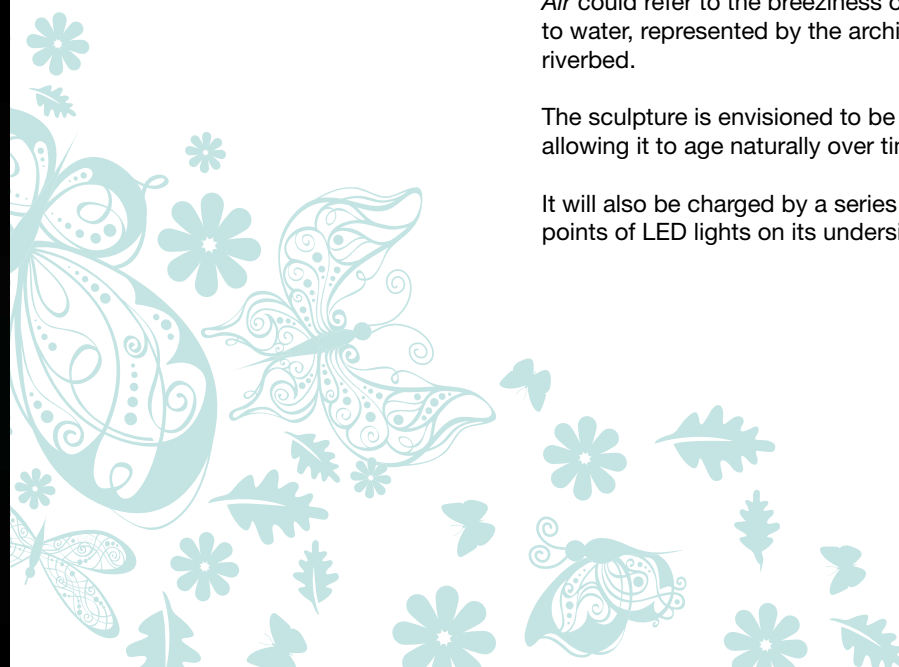


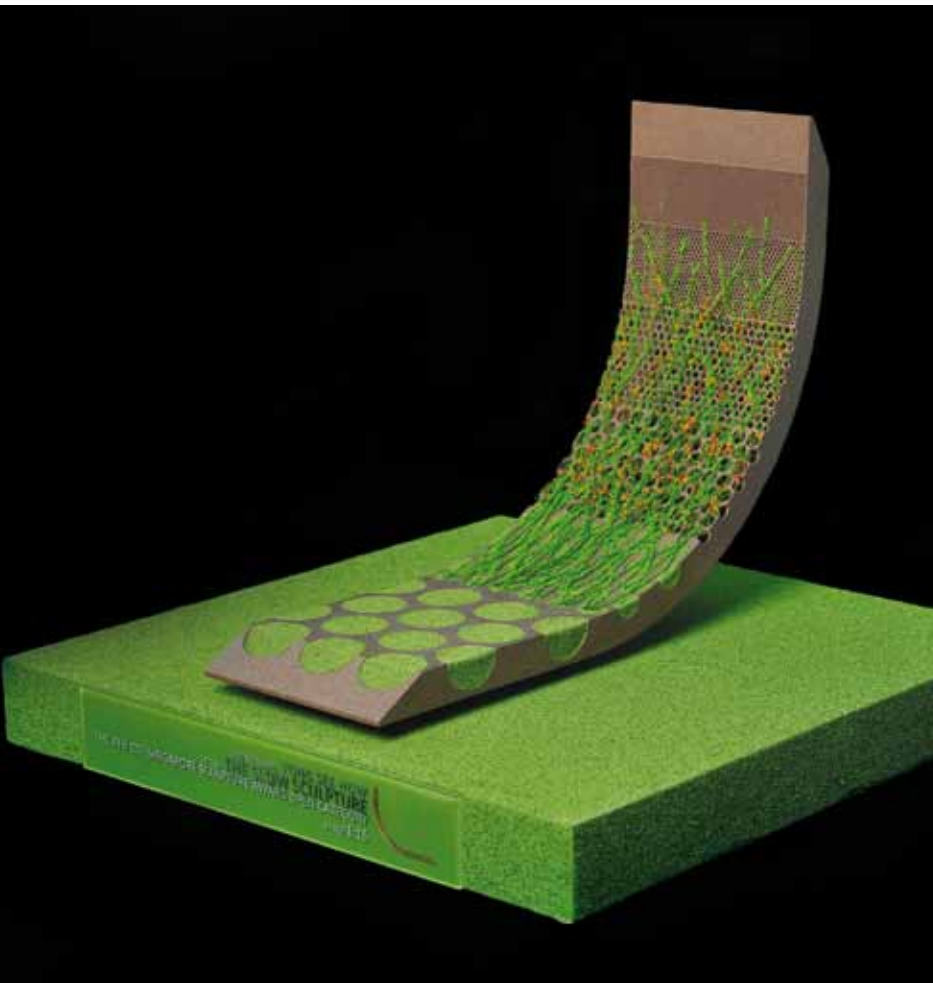
Air is a fluid, floating form that mirrors the concave surface of the ground, gracefully grazing a slightly raised top of the hill. One could rest on this mound under the gliding canopy of *Air* on a hot day.

Air could refer to the breeziness of the wind that is evoked by the dematerialised form, and *Air* in Malay refers to water, represented by the arching form that follows the flow of water and suggests the topography of a riverbed.

The sculpture is envisioned to be constructed of weather-resistant steel with pre-rusted Corten steel cladding, allowing it to age naturally over time.

It will also be charged by a series of customised photovoltaic cells embedded on the surface, and will be lit by points of LED lights on its underside at night, mimicking the stars.





FIRST RUNNER-UP - OPEN CATEGORY

Yong See How

Design Architect

The Slow Sculpture

Proposed Medium: Corten steel
(with partial soil insert, grass and flame vine)

The development of human civilisation and nature's existence seems mutually opposing, like the verticality of skyscrapers against the horizontality of natural landscape. Where human grows, nature is engulfed.

The Slow Sculpture seeks to manifest the perpetual struggle between man and nature. It takes on the simplest form – a sheet of curve that negotiates between the horizontal and vertical axis. The curve placed upright is as though having a dialogue with the winding man-made river lying at site.

The bottom of the sculpture starts with the 'grass chair', like a circle cut-out of the rusted metal skin, inviting park-goers to sit while appreciating the park view. The circular pattern gradually reduces in size as the curve tangents upwards. The Flame Vine, conceived as a metaphor to Nature, would grow slowly, up the curve. Where the vine grows, metal is engulfed. The growth depends on various conditions of environment. When the flowers bloom, humming birds will swarm from the surroundings.

The Slow Sculpture is hence an orchestra of grass, flower, birds, rain, air and sunshine in a wholesome metal form, staging how reconnection between human and nature would perhaps perform in park-goers eyes over a length of time.

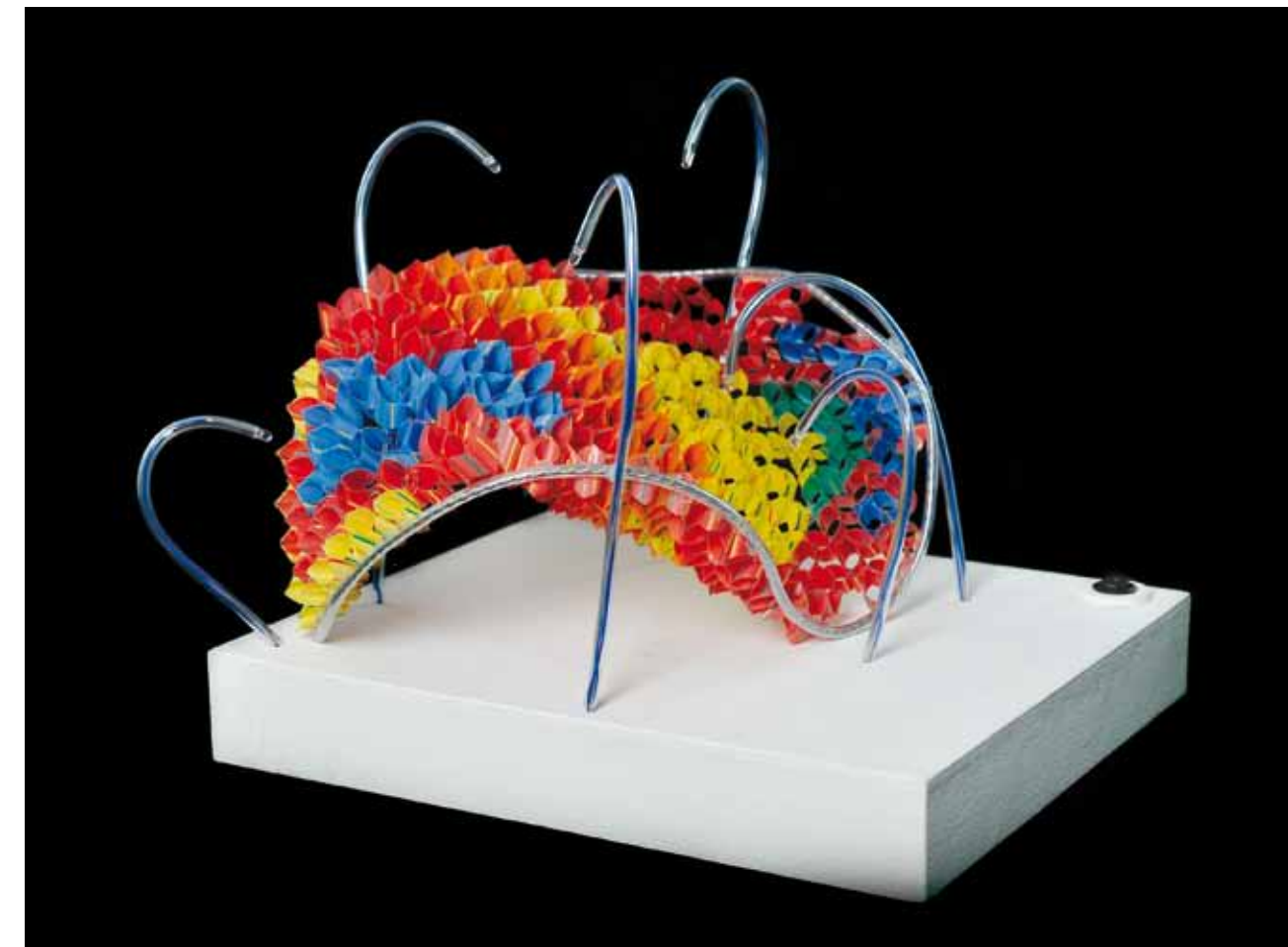


With urbanisation and business taking over most of the lives of everyone these days, there is limited space or time for reflection, taking a breather, nor letting yourself play.

Through this piece, one will be able to let loose and play with the space, only limited by one's own imagination, play and time. The shape, derived from the Orchid, the national flower of this unique country, Singapore, integrated with the homes busy bees live in, honeycombs; one can familiarise oneself when interacting with this sculpture.

The shadows casted represent a re-invention of 'homes', thus giving pockets of shadows to live in.

This sculpture then becomes part of an imaginary field within actual space.



FIRST RUNNER-UP - STUDENT CATEGORY

Joanna Tang Shu Ai

LASALLE College of the Arts

Flow with me, Play with me

Proposed Medium: Coloured acrylic sheets (tubes)

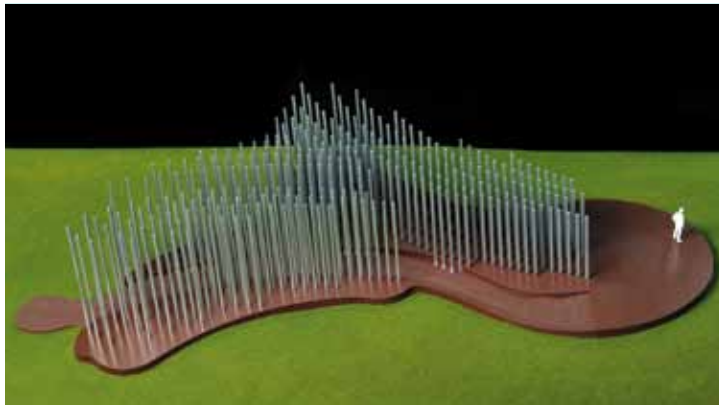
MERIT AWARD (INNOVATIVE CRAFTSMANSHIP)
- OPEN CATEGORY

Koh Jiann Bin

Landscape Architect

Returning Rain

Proposed Medium: Stainless steel on brown granite



Like the return of rain, Man's reconnection with Nature may be seemingly trivial but has far-reaching effects on the environment. And like the returning rain, Man's effort must come in sustained measures.

The tilted columns of *Returning Rain* represent the 520 indigenous floras that became extinct in industrialised Singapore. Where the viewer passes as he treads toward the look-out point, the glowing columns dim to form a darkened 'V', alluding to the hidden price of progress and the nagging need for reconciliation. If he takes heed and makes an effort, the clear horizon that lies ahead is not at all far beyond.

Returning Rain reflects on our disregard for the environment.

More importantly, it recognises that the steps we take to reconnect with Nature, however small, will come to fruition if we press on.



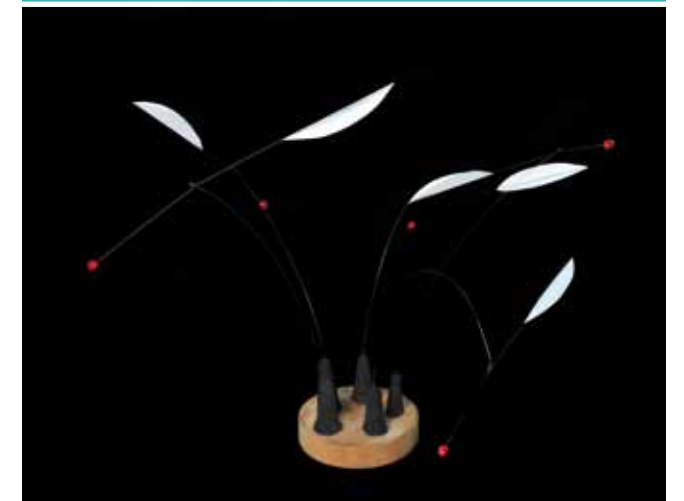
MERIT AWARD (INNOVATIVE CRAFTSMANSHIP)
- STUDENT CATEGORY

Dennie Kuah Jun Kiat

Bukit Panjang Government High School

Breeze

Proposed Medium: Bronze



How many trees can we find in the city now?

Conceptualised in response to the continued removal of trees to make way for an increasing number of skyscrapers, *Breeze* reminisces the old, tall trees whose leaves used to rustle and sway in the breeze.

Stylised representations of fallen leaves and branches are strung together in this piece, a man-made reflection of nature's ideal.

Breeze is a reminder that what exists in nature and destroyed by Man can never be replaced.

MERIT AWARD (MOST CREATIVE USE OF MATERIALS)
- OPEN CATEGORY

CK Kum

Artist-Architect

circle, the ground of being

Proposed Medium: Bronze or corten steel (constructed off-form concrete or laminated wood may be considered)



Circle is conceived as an open-to-sky artefact to evoke the underlying nature of change fundamental to understanding the process of renewal and reconnection between man and nature. Evolved from an old series of ink sketches for the new millennium, it embodies a circle in motion that seems to announce something new is about to happen.

Circle reflects on the nature of change; it is a transition through time and places, of evolving personal viewpoints, positions and postures. Its motion, on the other hand, suggests a transformation or shift of perceptions, a re-ordering and adaptation to a new environment. The abstract form and space of the circle are both the concept and the ground of being itself. We can use our imagination to interpret these as we wish. Within the embrace of the circle, a place that underlies everything, we can reconnect with our inner selves and nature.



The sculpture depicts three abstract human figures gathered together forming a solid structure in number, representing the strength in community bonding.

The rattan which can be seen wrapping the joints of each 'human' symbolises the strength in external relations that uphold our social intercourse.

The colour of the structure is that of its material, olive green, to exemplify the resilience of bamboo.

Hence, *Bamboo* is what you get when human and nature come bonded together as one.

MERIT AWARD (MOST CREATIVE USE OF MATERIALS)
- STUDENT CATEGORY

Ong Jun Jie

Temasek Polytechnic

Bamboo

Proposed Medium: Steel rod and caten steel finish

In the Beginning
Man lives in Nature.

In Built-Up Cities
Man longs for Nature and takes *A Piece of Nature* with him in his concrete jungle, whether it is a bird cage, fish tank or potted plants.

In Cities with Parks such as Bishan Park
Man is able to appreciate Nature though metaphoric expressions that encapsulate the beauty of both Nature and City Living.

In *A Piece of Nature*, the metaphor of a birdcage is used. However, the form of the birdcage is defined by the flight paths of birds being freed from their captivity to be Reconnected with their natural habitat. The sculpture also becomes a re-interpretation of what a contemporary gazebo can be.

To celebrate the relationship between Man and Nature, the sculpture piece is more than a static visual treat but engages experiential design through the play of waterworks by day and optic mood lighting display by night whenever Man takes a seat in the sculpture. This will be made possible via a motion-sensor solar paneled timber seat in the cage.



Edwin Cheong
A Piece of Nature

Proposed Medium:
Painted steel and aluminum
(with teak, pebbles, optic lighting and water works)



Kum Chee-Kiong
Bright-Moon Gate
(*Gateless Series*)

Proposed Medium:
Waterproofing steel

无 门 系 列
[明 月 门]
山 中 观 明 月
却 带 烦 恼 心
烦 心 变 无 心

‘Moon-gazing’ on the hill
but a troubled mind prevails.
‘Moon-pointing’ by a friend
and an emptying mind becomes.

When the mind is free, stillness and tranquility prevail, and one walks the realm of emptiness. The sculpture exudes the same sense of emptiness, natural simplicity and a freedom of spirit.

With the integrating of a reflective pool with the sculpture, a ‘perceptual field’ is generated, which can be experienced in totality, in movement and in stillness. It is no longer an object in space, but one that reconnects with nature and the self within.

On this unique hill-environment, ‘Oneness with Nature’ is within reach.



Tan Wee Lee
Boys Fishing

Proposed Medium:
Bronze

In the face of global warming, we often stress on the dire consequences of disregard for the environment and our severance from nature. While it is necessary to sound the alert, we may also extol the joy and fun we may rediscover for staying reconnected with nature.

Fun with nature, therefore, is another message the artist hopes to convey through this sculpture.

Boys Fishing depicts two young boys, half naked and fully engrossed in their favorite pastime of catching fishes in the wilderness. The boys bear strong resemblance to each other, as they are brothers.

The composition shows the elder boy in front has just caught a fish and is raising the net out of the water. The younger boy, noticing the action, hurries forward with a bucketful of water, ready to receive the catch.

They obviously enjoy their closeness to nature, something that we have almost lost touch with due to our rapid pace of urbanisation, but are now trying to reconnect with. The boys’ collaboration in this adventure also reminds us of the virtue of team work, and brotherly love between siblings.



Lim Thian Seng
Connecting to the Sky

Proposed Medium:
Stainless steel

Inspired by the free and ever changing cloud shapes and movements, *Connecting to the Sky* seeks to capture this feel through the semi-circular forms that interconnect with one another.

They are also a symbol of the third element of nature which is the sky and air that form a tight connectivity with the main body and connecting to the land through the square base.

The Chinese believe that a formation like this will generate nourishing energy. The closeness and dependencies between the Sky and Land is also what the artist aims to create in this sculpture.

The medium stainless steel and colour silver is specially chosen for this piece as they have naturally light reflecting properties that gives the sculpture its glow and exudes life and energy to the surrounding environment.



Chiew Sien Kuan
Dream Machines

Proposed Medium:
Stainless steel, steel/bronze pipe, concrete cement, granite

Inspired by the unique landscape of Bishan Park, *Gracious Night* combines the use of man-made objects and nature to establish a distinctive connection between them.

Envisioned as a functional piece that complements the surroundings of the redeveloped Park, elements of eco-friendly design have been incorporated into the sculpture.

The lighting of the sculpture itself plays an important role. With the use of solar energy and reserved power supply, it provides a stable performance and also contributes to environmentalism. Not only is the use of strong and bright colors eye-catching and attractive, the eco-symbolism is key.

The curvy platform serves as a seat, and with the lightings provided, it enables the public to utilise the park throughout the night as well.



Lim Guan Huat
Heaven, Earth, and Human

Proposed Medium:
Cast bronze and stainless steel plate. if possible, actual big pebbles to be used

A connected relationship between Human and Earth is one of harmony and will sustain the environment for many generations to come. The stones used in the sculpture represent a generation of ‘Qi’ into the environment, while the stainless steel planes act as a mirror to remind Humans on the need to conserve the environment.

The marvelous fable of a household three-pin earthed clay plug plunged into earth drawing energy and nourishing man’s harmony with nature comes alive in *Man Fused Earth*.

The duty of the banal electrical gadget is not merely an illustrated copy of a daily object. It is made from the mud of the earth’s crust, shaped with a human hand and solidified in a form of a connecting device.

It is man’s earthly connection to nature, which is purely deriving natural conscience for the public. Even if it is pure fun, the poetic inspiration is in creating a wind-driven eco-techno kinetic sculpture with handmade earth and functioning as a leisure point.

The sculpture will act as a beacon for the park in twilight, where strollers would use it as a rest station, illuminated by a light source saved by the wind generated power charger.

In the breezy afternoon, the wind mobile will spin saving up electrical watts. This whimsically magnified household appliance can also serve as a conspicuous leisure landmark.

This work takes reference from El Lissitzky’s interchange station between car and flying machine – from isolation towards integration.

A desire to build up bewildered *Dream Machines*, which fashion both sweet and sour memories of connected and disconnected Self in relation to the place, time, space and thought.

The idea of *Dream Machines* therefore is trying to construct that tension of the interconnectivity structure of a Garden-City environment where we are living in, as an innovative process.

Dream Machines also attempts to construct, label and depict different viewpoints of our social system in motion; a form of creation enabling us to conceal within the machines – a ‘dream box’ as a moving force for progression and freedom.

Huang Yifan
Gracious Night

Proposed Medium:
Fibreglass, resin, stainless steel



At the heart of *Heaven, Earth and Human* is the spirit of Harmony.

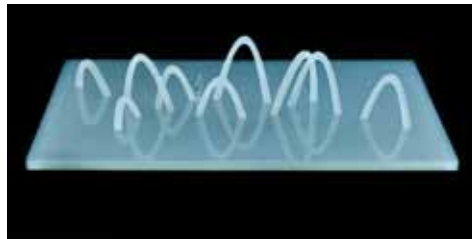
A harmonious combination between these three constructs is of utmost importance in our modern, fast-paced society.

Humans have been causing too much damage to Earth, and this sculpture is envisioned as a reminder for all to reconnect and renew our relationship with Earth.



Tay Swee Siong
Man Fused Earth

Proposed Medium:
Fired clay, stainless steel, wind driven charger, outdoor light fittings



Jason Ong
Nature's Embroidery

Proposed Medium:
Cast concrete finished in glass mosaic

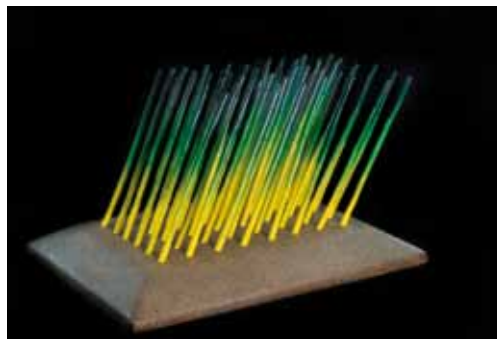
Perfect Forest is a series of work rearranged to integrate with the social and cultural conditions of each specific site. The initial idea was engendered in view of the outbreaks of SARS and bird flu, which resulted in massive slaughters of domestic fowl. The work seeks to question our anthropocentric view, in which the elements and inhabitants of the non-human world are viewed as nothing more than materials for human domination.

By presenting a well-organised artificial, vividly coloured forest, the work attempts to encourage the questions: How perfect? Why perfect? Whose forest? Whose green zone? Whose sanctuary? In what perspective?

Leaping across a green field in a series of parabolic arches, the sculpture resembles a fountain of water arcs bouncing off the ground.

The concept draws its reference from Chinese embroidery to illustrate a blue thread stitching in and out of a green landscape. The sculpture does not incorporate the human element in a formal sense, but involves the human to explore the looping landscape in a more spatial experience.

Conceived to be constructed in reinforced cast concrete and finished with glass mosaics, *Nature's Embroidery* will give off a vibrant reflection during the day and night. The mosaics will be composed of a mixture of blue and green colours as form of cross-pollination between the water and plant elements.



Wang Ruobing
Perfect Forest

Proposed Medium:
Cast iron



Jason Ong
Weaving Nature

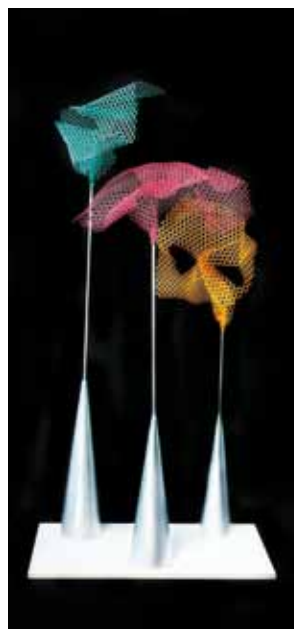
Proposed Medium:
Steel in spray painted finish

Weaving Nature is composed and derived from the extracted images of multiple human, plant and water elements. The resulting form is a weave of mesh depicting the intimate and yet delicate bond between human beings and nature. It signifies that our relationship with nature is intrinsically intertwined and inseparable.

The perforated plane in blood red, which is an abstract image of human figures and blood veins, represents the human element. The multiple human figures depict a community of people to reinforce the message that our reconnection with nature goes beyond the concerns of individuals, where it often involves a

community. The light blue plane represents the merged imagery of foliage and the reflection of water surface. These other two planes, which are weak when isolated, achieve their structural stability when they are woven together in a mesh.

The structure, standing at three times the average human height at 5.25m with the scale of a tree, bears the intention of blending well with the surrounding trees and the riverine. Existing without a pedestal, it is meant to create a more approachable relationship with the park visitors.



Chieu Shuey Fook
Sharing

Proposed Medium:
Stainless steel with 2k auto epoxy paint

Sharing depicts three human mouths juxtaposed in lively and intellectual discussion.

It symbolises the meeting of minds, drawing creativity and innovation, while making ways for new paradigms and ideas.

The use of vibrant colours depicts the endless possibilities and inspiration that one can draw from each other and with each other.

THE HIGHLY-COMMENDED WORKS - STUDENT CATEGORY

The dance of the three people symbolises happiness and the blooming petals surrounding them symbolise nature's happiness with humankind.

The continuous form of the three people signifies a strong bond, while the dynamic shape of the blossom is hinting an enthusiastic atmosphere of nature when humankind unite with it.

Dance with Nature suggests the idea one's escape into the beauty of our environment.

Red is chosen as the primary color to reflect the radiance of the human spirit and its protection of nature.



Edwitia Nugraha

Nanyang Academy of Fine Arts
Dance with Nature

Proposed Medium:
Metal / plastic / fibreglass

Yang Jie

Nanyang Academy of Fine Arts
Dandelion

Proposed Medium:
Steel, wood, concrete



The dandelion spreads its seeds by sending out its seed pods by the wind.

Dandelion is a reflection of Man's effort in forging a connection between nature and urban living, much like the dandelion in nature – spreading the seeds of nature to the grey, urban environment.

Chia Yong Qing

St. Joseph's Institution
Elements of Form

Proposed Medium:
Clay

The main idea of *Elements of Form* is to integrate the eastern beauty of the Chinese calligraphy words into the natural environment.

The smooth strokes and flow of the Chinese calligraphy characters enable them to blend smoothly into the natural surroundings.

The use of gold and red emphasises the influence of the traditional Chinese characters on the sculpture while the use of brighter light blue brings out the modern aspect.

The sculpture aims to blend western modern aspect together with the traditional Chinese aspect to achieve a 'west meets east' balance.



Melinda Lauw

Dunman High School
Jack Plays With The Beanstalk, And You?

Proposed Medium:
Concrete and exterior paint

X Box, PSP, Wii, Nintendo DS.

Ask any child what he or she likes to play with and you are bound to hear the names of these high-technology gadgets. Gone are the days when children played outdoors.

The reflection of the theme of *Reconnection* lies also in reconnecting children to the parks and the outdoors when they play. Staying at home and seeking thrill in technological gadgets does not let children experience the beauty of nature and learn how to appreciate and protect it.

The new Bishan Park should be a fresh platform for the younger generation to play in and embrace nature, while protecting it.

Inspired by the popular fairytale, *Jack and the Beanstalk*, this sculpture encourages children to play, imagine and explore the wonderful greenery in Bishan Park.

Knotted Rope is constructed with natural materials, namely stone and rope. Both are the most primitive materials, which possess an innate character.

Inspired by the Taoist symbol of the 'yin' and the 'yang', *Knotted Rope* is presented as the link of the 'yin' and 'yang' with a piece of rope with knotted ends.

The connection between the 'yin' and the 'yang' is similar to the relationship between man and nature, and seeking this connection is vital for the healthy development of our society.

The proposed sculpture would be placed in the centre of the space, without a plinth, directly on the grass.

You Hejia

Nanyang Academy of Fine Arts

Knotted Rope

Proposed Medium:
Stone



Jiang Danni

Singapore Polytechnic

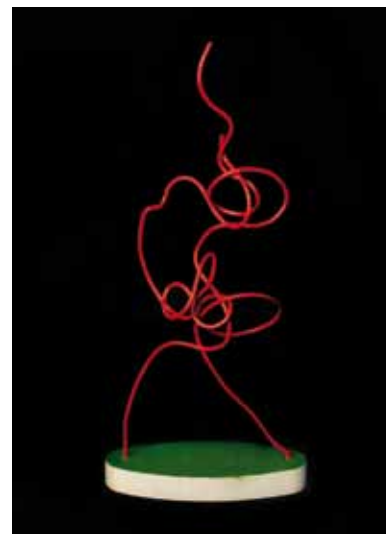
Let's Dance

Proposed Medium:
Fibreglass

Locks are the simplest yet effective tool to link and secure objects together. Organic forms are used for the construction, providing a more naturalistic and gentle feel.

Inspired by a U-shaped bicycle lock, *Link of Nature* takes form as a lock of nature, securing human and society back into its embrace.

The proposed sculpture will be cast in bronze, allowing it to endure weathering.



Let's Dance is designed to encourage people to interact with nature.

Urbanisation is an inevitable social process, which is at the expense of intimate relationship between human and nature.

Today, the pace of life is increasing with the development of technology. It seems that nature is not around you because your life could go on well without it – or at least it appears to be so.

In ancient times, Man changed his way of life to suit nature because nature then was a source of mystery. But now, man has become self-sufficient by harnessing natural resources to power machines.

Modernisation and development have led to Man losing connection with nature – and it is important for Man to reconnect with nature. Listen, talk, feel, dance.

This sculpture, which is inspired by the flounce of the flamenco skirt in motion, will draw park-goers' attention from the banality of daily life, drawing them to partake in the passion of dance, encouraging you to revel in nature.

Once involved, things would be totally different from just watching from distance.

Yu Miao

Nanyang Academy of Fine Arts

Link of Nature

Proposed Medium:
Bronze



Liu Dan Feng

Nanyang Academy of Fine Arts

Man and Nature

Proposed Medium:
Iron

The notion of Nature as the most important thing to Man's survival is the focus of *Man and Nature*.

To ensure the survival of future generations, Man will inevitably have to recognise that society's development and evolution should not be at the expense of Nature, and must also respect the laws of nature.

The convergence of the two separate 'strands' of the sculpture represents the interconnectedness between Man and Nature. Red is used in this chain of interdependence to reflect the infinite vitality of life.



Muhd Razzan Bin Razaki

Pasir Ris Crest Secondary School

Mother Earth

Proposed Medium:
Scrap metal

Mother Earth is a stylised representation of a mother caring for her child. Nature is reflected in the nurturing role of the mother, while Man plays the part of the child.

The relationship between Nature and Man, as with the Mother-Child relationship, is a reciprocal one that spans provider and receiver. As much as Man depends on Nature, he needs to respect and care for Nature in return.

It is only in doing so that we can conserve the environment for future generations.

The solution to the environmental problems we are facing today is still available. This notion of redemption being within reach is encapsulated by *Reach*.

The sculpture is a hand, reaching out, with fingers resembling branches. This represents Man's effort in reconnecting with nature.

Reach will be constructed of stainless steel with a cement base. The base will function also as seating for park-goers who need shelter from the bright sun.

Jeroel Bayles Leyble

Nanyang Academy of Fine Arts

Reach

Proposed Medium:
Stainless steel and cement



Fiona Chua Shi Yi

Singapore Polytechnic

ReUNION

Proposed Medium:
Timber, fibreglass, aluminum

Envisioned as a representation of the reunion between Man and Nature, *ReUNION* acknowledges Man's attempt to reunite with Nature through the environmental conservation efforts of the present that follows decades of damage since the industrial age.

The sculpture illustrates the inter-dependent relationship between Man and Nature, which is represented by the many intersections between the different materials.

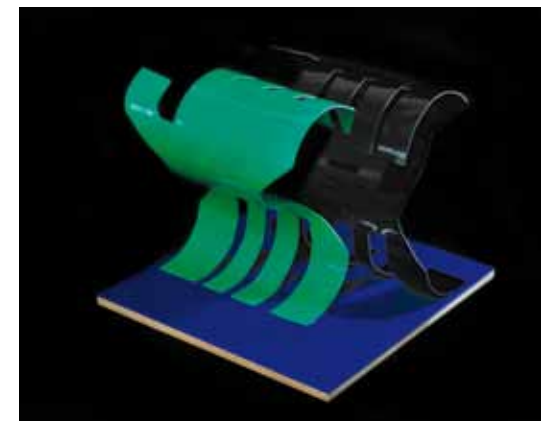
Evoking a language of verticality and continuity in its structure, the sense of linearity embodied in its design reflects how the elements on Earth are coming together as one.

Revive is inspired by the idea of Man coming together to prevent the continual scrounge of our natural landscape.

The sculpture resembles hands of man joining together to form the shape of a heart. It reflects the banding together of people to reconnect with nature by helping to plant trees and restoring what has been destroyed by Man's thoughtlessness.

One hand is in black to depict the rainforests that have been destroyed and the other, depicted in green to show how little is left of our precious green rainforest.

The hands are shaped like a heart, symbolising the need to show love and care in protecting our environment and surroundings.



Muhammad Nasrul Bin Roslin

Nanyang Academy of Fine Arts

Revive

Proposed Medium:
Stainless steel and cement

The act of playing a swing has always been poetic; we would always try to swing as high as possible to see angles that we can't see in our standing view.

The mentality in the playing swing allows oneself to detach him/herself from the surrounding – whether in pursuit of better scenery, or of the breeze caressing the face, or to allow one to connect to another side of a familiar environment.

Therefore *Swing to Nature* acts as a platform for the user to detach himself from his hectic lifestyle, and to see the park in an angle or perspective not previously seen before.



Emilio Cheng
ITE College Central
Swing to Nature

Proposed Medium:
Cast metal

The relationship between Man and Nature's elements takes centrestage in *Symbiosis*. In Chinese philosophy, the natural elements comprise Metal, Wood, Water, Fire and Earth.

These five elements are viewed as constantly shifting entities which coexist in a cyclical cycle of change and progression. The five elements feed each other and can also consume each other. In the cycle of generation, wood feeds fire which creates earth in the form of ash, and earth bears metal which collects water to nourish wood. In the cycle of consumption or overcoming, wood parts earth which absorbs water, quenching fire to melt metal, which chops wood.

Symbiosis reflects the balance between Man and the elements and is envisioned in wood. The graduation in the height of with the highest points converging in the centre represents the act of overcoming the elements, while the outer blocks are lower in height to represent Man's proportion. The lower blocks will also function as seating for park-goers, allowing interaction with the sculpture.

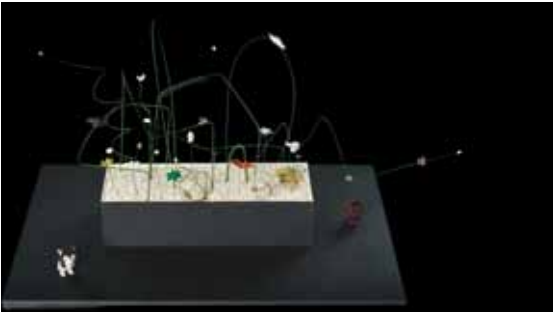
Noel Phua
Temasek Polytechnic
Symbiosis

Proposed Medium:
Wood

The Beginning is a fun, friendly and whimsical catch for the park-goers, where one is brought back to the beginning of everything: our nature, our birth and our childhood. It resembles a fairy tale-like garden that is built with the array of elements such as the frames, seedlings, baby hands and vast insects and flowers that are laid upon a landscape of sand.

True to its name, the seedling represents the first growth, the first life that nature gave its first breath to; while reconnecting with humans, the baby hands reaching out signify the first sign, the first mark that a new life is created. The creative use of twists and turns of wire frames the sculpture and embodies all the elements as one.

The idea of giving the sculpture a fairy tale twist revolves around the concept of bringing people back to their childhood, where at *The Beginning*, they could experience life once again.



Wong Tsi Yuan
CHIJ Secondary School (Toa Payoh)
The Beginning

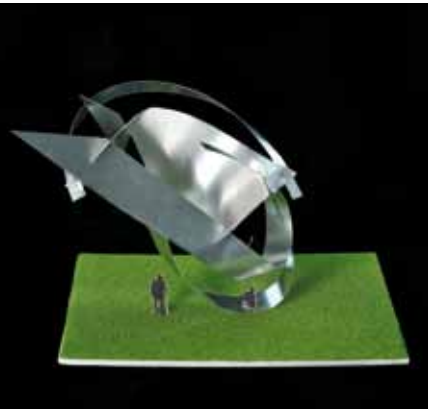
Proposed Medium:
Steel and coloured steel

This is the 21st century and the world is urbanising fast, especially in Singapore. Nature is something that we, and everyone elsewhere around the world, are increasingly losing connection with.

Today, everyone is simply too caught up in their daily lives and themselves that they don't keep in touch with nature.

We use vast quantities of paper, not knowing how much it costs the environment. Isn't it time that we listen to what nature is telling us?

Inspired by the slow movement of a sea snail by the beach, the symbolic representation of the shell reminds us to listen to *The Voice of Nature*.



Joseph Teng
Nanyang Academy of Fine Arts
The Voice of Nature

Proposed Medium:
Mild steel



Foo Guo Ming
ITE College Central
Yin and Yang

Proposed Medium:
Concrete and stainless steel

The balance of nature within *Yin and Yang* is fundamental to Man's spiritual well-being. With today's fast-paced lifestyle, Man is often oblivious to the changes happening around him. Yet it is important that he is not blinded and ignores the depletion of natural resources in the name of urbanisation.

Man must attempt to reconnect with nature and allow its energy to flourish and coexist. By continuing with today's rate of unbridled development, the world will be imbalanced. The gentle whistle of trees, songs of birds, ripple of water and joyous human voices may no longer linger on.

THE 4TH CDL SINGAPORE SCULPTURE AWARD EXHIBITION

22 - 31 JULY 2009

GLASS HALL
SINGAPORE ART MUSEUM
Free Admission

The 4th CDL Singapore Sculpture Award Exhibition showcases over 30 of the most creative solutions conceptualised by participants of the nation-wide sculpture competition, including the eight winning works. Based on the theme of *Reconnection*, the works reflect on the relationship between Man and Nature and are designed as a landmark for Bishan Park, where the designated sculpture site atop a hill is located.

Initiated and organised by City Developments Limited (CDL), the Award was established in 2002. The Award's Organising Committee comprises the National Parks Board, National Heritage Board, National Arts Council, LASALLE College of the Arts and Nanyang Academy of Fine Arts.

Singapore Art Museum is the Venue Sponsor for the Exhibition.

Museum Hours :

- Monday to Sunday : 10.00am - 7.00pm
- Fridays : 10.00am - 9.00pm (Free Admission from 6.00pm - 9.00pm)

Enquiries :

- SAM Education Office | Tel: 6332 3220 | Fax: 6332 3218
- SAM Front Desk | Tel: 6332 3222
- Website: www.singart.com

Singapore Art Museum is approximately 10 minutes' walk from the Dhoby Ghaut / City Hall MRT Stations

For more information, please call 6332 3222

Information shown correct at time of printing

The Exhibition is jointly presented by:

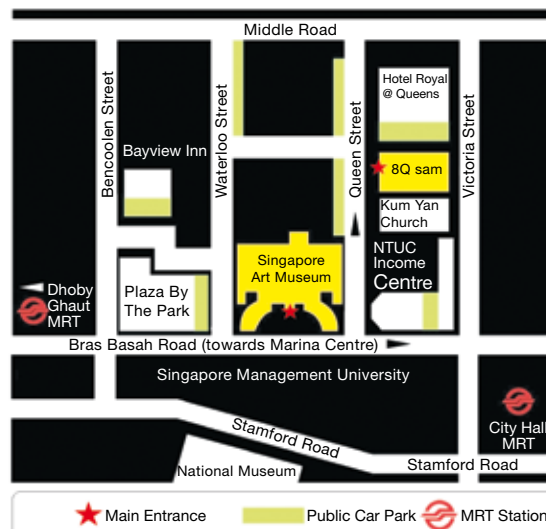


CITY DEVELOPMENTS LIMITED



Singapore Art Museum

71 Bras Basah Road, Singapore 189555



Parking facilities are available at PLAZA BY THE PARK, NTUC INCOME and ALLSON HOTEL.

Visitors may access **SINGAPORE ART MUSEUM** via Bras Basah Road and **8Q sam** via Queen Street.