



Wind in my Hair

## Between 2 and 3

20–30 Sep, Open Space—  
The G@llery Evason

With his first solo show in Singapore, Singaporean sculptor, Victor Tan, has firmly established his place within the local art scene. His exhibition of new works displayed excellent technique and understanding of his chosen medium—wire—and also revealed a fresh new level of emotive expression and creative use of space. Anyone who thought this blind sculptor was a flash in the pan, when he first emerged five years ago as a promising art student at Lasalle–SIA College of the Arts, should now have any remaining doubts quashed.

Integral to his taking these unique wire sculptures to new standards of artistry for this particular show, was a meditation retreat. During this time Tan studied movement and was left

alone to reflect on his every breath in a Thai jungle. Where initially Tan was nervous about preparing for this solo, a bold confidence has emerged.

The evidence is in a dramatic new understanding of the body's mechanics, as seen in his work the *Awareness of Being*. This work features two dozen miniature figures in various states of movement—from sleeping, to awakening, to slowly rising and walking, to stepping up to the challenge of a looming hurdle, to raising one's arms in jubilation at achievement. It's a work closely reflecting Tan's own creative growth and development.

Each individual work is an excited flurry of twisted wire, yet is a lucid account of the body in that particular state of movement. At the point where the figure steps onto the hurdle, Tan presents the enormity of the challenge by increasing the figure to larger than life, bowing its head in concentration, and by presenting the figure at the precise moment it steps onto the block and lifts off from the ground. Tan likens the complete work to three-dimensional sketches of movement and thus a new form of 'sculptured animation'. Indeed it is hard not to be excited by such a breakthrough and all that this discovery may hold. Each piece is a fine example of balance and manipulation, as no glue is used in any of these, even to hold them in place on their pedestals.

Tan's new confidence has also manifested itself in much looser compositions. Where before his works were tightly sprung with tension, angst or pessimism—his figures and their emotional 'hardware' now burst free from their prescribed form. *Dancer in the Wind III* stands tall and is filled with an exuberance which encapsulates aptly this new creative energy and vision.

Naturally sport has become a theme for Tan and *Victory, Breasting the Tape*, and *Running* present a snapshot of motion in its various states of flux and achievement. *Motion* is a stunning work (168 x 86 x 39cm) that is hung from the wall, yet with its arched back and loose wires, flying off in all directions, well captures the thrill of the race. Tan also created a self portrait for this show—and yes, the likeness is easily visible. Tan's unique works are well and truly headed for a promising future, one unbound by physical or emotional limitations. *Rachel Jacques*



Motion

*SUSIE WONG is an artist and freelance art writer*