

Andy Yang (b. 1973, Malaysia) is a visual artist based in Singapore since 2002.

Yang received his practical and theoretical fine art education as foundation studies to his Diploma in Graphic Design from the renowned Malaysian Institute of Art in Kuala Lumpur. Thereafter, Yang enjoyed a successful career as designer for over a decade, including the design of the coat of arms for the Singapore Pavilion at the 52nd *La Biennale di Venezia* in 2007.

In the mid 2000s, his initial passion for art was rekindled by a few trips abroad, which took him to come *vis-à-vis* artworks by artists such as Jackson Pollock and Pablo Picasso. The profound impression left on him by these experiences led him, upon his return to Singapore, to broaden the horizons of his creativity and to explore how art could better serve it.

After the first few initial figurative investigations, Yang gradually moved to the abstract plane. He felt that this was the most fertile ground for his artistic research, essentially because of the freedom afforded to him in exploring colours and forms.

It was not long before Yang became seduced by the flamboyancy and immense power of the colour gold. It was as if all the power of the equatorial sun had landed on his canvases bringing to life the other colours around and beneath it.

Furthermore, Yang considered the abstract more suitable to respond to his longstanding passion for music. The exploration into the myriads of possibilities between visual art and music led him to the creation of works under musical *stimuli* and also in collaboration with, amongst others, local *indie* band *The Observatory*. In *Anitya 1* (2011) the artist exposes the process of his art making in full cycle, from creation to destruction, and provides the compelling visual focal point to the music played live by *The Observatory*, at the Earl Lu Gallery of the Institute of Contemporary Art Singapore.

Another essential character, which distinguishes Yang's paintings and his progressing artistic research - though it is not immediately apprehended when looking at them - is the way the artist spreads the carefully selected colours. Yang does not forcefully apply acrylic and oil to the canvases. Instead, he uses air blown from various implements to allow the colours to be distributed in way that combines harmoniously the antithetical terms of control and chaos.

Of late, Yang turned to outward silence to be able to listen to the sounds coming from within himself and which materialise on his canvas in an explosion of inner life, as he prepares for his next solo exhibition in late 2015.

"Of all the arts, abstract painting is the most difficult. It demands that you know how to draw well, that you have a heightened sensitivity for composition and for colors, and that you be a true poet. This last is essential." Wassily Kandinsky