Art for Healing and Caring

World Health Organization
Western Pacific Region
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Painting by Arturo Luz
MANILA, PHILIPPINES

23 JUN 2014
This catalogue contains works of art so far donated by some countries and areas of the Western Pacific Region in response to our invitation to Member States to help make our vision of creating a WPRO art gallery a reality.

The idea of establishing an art gallery at the Headquarters of the World Health Organization Regional Office for the Western Pacific came about at the time when plans were being drawn up for the renovation and rehabilitation of WHO Conference Hall which incurred damages caused by typhoon Ondoy in September 2009.

The devastation brought by typhoon Ondoy was turned into an opportunity not only to bring back the WHO Conference Hall to its functional state but to upgrade its facilities and restore it to its old glory. The renovation of the Conference Hall therefore was designed to allow for the creation of an art gallery that will eventually house a permanent display of art objects that can truly be the best representation of the material cultures in the Region.

I sincerely thank Member States for their contribution to building this permanent exhibit of art and ethnographic objects across the Region.

Dr Shin Young-soo
Regional Director
WHO Western Pacific Region
Hymn to the homeland

PHILIPPINES

Description of artwork:

Through this commissioned work, the artist showcases the rich history, diverse culture and tradition of the country. Using the image and vibrant colours of the Philippine flag as backdrop, the artist gives viewers a glimpse of the beauty of the islands, the rich cultural heritage, the simple joys and life in the country’s three major islands, namely Luzon, Visayas and Mindanao. Depicted in the painting for example, are celebrations of religious events — both Christian and Muslim, the bounty harvest, the famous rice terraces, the festive atmosphere and, among the country’s popular symbols, the colourful jeepneys — the country’s local public transport.

Manuel Baldemor

Mr Baldemor is a multitalented artist. He has been called many names: neorrealist wood-carver, graphic artist, illustrator, historian of Philippine genre, chronicler of folk tradition.

Filipino artist Manuel Baldemor is an accomplished and multi awarded painter, sculptor, printmaker, writer and book illustrator. A sought after artist to develop art projects abroad, Baldemor had collaborated with the French Ministry of Arts and Culture and the British Council (1975), the Russian Ministry of Arts and Culture (1985), the China Exhibition Agency (1987), the Ministry of Culture, Egypt (1990), the Indian Council for Cultural Relations (1998), the Fundacao Oriente of Portugal (2004), and in Latvia and Estonia (2006). For 18 successive years, UNICEF had used reproductions of his work in the agency’s greeting cards that are distributed worldwide.

Baldemor has held numerous solo art exhibitions in museums and galleries in the Philippines and in many cities around the world. He was also artist-in-residence in Chile, Estonia, France, Israel, Japan, Portugal, Singapore and Switzerland.
Hymn to the homeland
Manuel Baldemor. 2011
Acrylic. 122 x 91.5 cm
Mother and child

Description of artwork:
The painting showing a mother and her child in a close embrace, expresses the great love of a mother for her child. The vibrant, red colour on the background conveys the warm energy of this emotion.

Diana Tam
Working predominantly with oils on canvas and a passionate use of vibrant colours to produce images of optical splendour, Tam creates artwork that is a celebration of life. With her play of intense colours and focusing on concerns of beauty, her work evokes an affect that the object or scene has on the viewer. Tam's work documents her world as she draws inspiration from her multicultural background - from her birthplace Hong Kong, to her adopted homes in Australia, China and Vanuatu.

Diana Tam studied at the Florence Academy of Art in Italy, had formal training at Queensland Art Society and under artist David Fowler. To Tam, painting is not a passing pleasure but a daily activity. Never afraid to experiment with art and art forms, Tam has, throughout her artistic life, produced art and design in applied form that includes jewelry, fabric and dress design, thus showing her versatility and depth of talent. Tam has held numerous successful solo exhibitions since 1990, and her works are held in private and corporate collections across the world.
Mother and child
Diana Tam. 2010/11
Oil on linen. 40 x 40 cm
Description of artwork: (According to Professor Tae-man Choi, Research on History of Modern Sculpture in Korea)

The sculpture, in the shape of a hand, aims to show the depth and sanctity of life, the trace of accumulated time, and the value of labor. It enables viewers not only to reflect on one's life and to shape history, but to also witness the entirety of a human being's lifetime. The balance between the rough-faced and smooth, trimmed shapes makes the artwork appealing. It is a transformation of a raw material to a masterpiece made through the artist’s spirit and amusement with his materials.

The artwork also connotes a relaxed and meditative story of a little world - the artist's view of the world based on the values of reconciliation and harmony rather than tension and antagonism. Ultimately, the work reflects the sculptural characteristics of tactile art described as rich in meaning and value, symbolizing a milestone that induces viewers to think about its value and meaning in a world overflowing with materialism.

Mr Hee-duck Kang

Kang Hee-Duck, born in Seoul in 1948, pursued an education in art and sculpture at the College of Fine Arts, Seoul National University and obtained his degree in 1978. Currently, the artist is a Professor at the School of Art and Design, Korea University. Mr Kang held his first solo exhibit in Korea in 1981, followed by at least 5 more exhibitions, and has also joined group exhibitions in Korea since the early 1980’s. Kang is a recipient of a Special Prize and the Prize of Excellence at the Grand Art Exhibition of Korea, in 1982 and 1986, respectively. Kang is one of 21 sculptors whose works were selected by the Seoul Museum of Art to be part of the Seoul Forest Exhibition of Eco Sculptures to celebrate one year of opening of the Seoul Forest. Located at the 3300 square meter Family Yard of the Seoul Forest that is being developed as a "Cultural Park", the exhibition ran from 29 June 2010 to 30 June 2011.
Hand of consolation IV
Mr Hee-duk Kang, 2007
Sculpture in Bronze. 42.7 cm x 17 cm x 11 cm. 15 kg
Unlimited love
MACAO SAR

Description of artwork:
The author uses the Guia Lighthouse of Macao as the background, to show the brimming historical characteristics of Macao. The painting centres on the connection between different characters under the Guia Lighthouse, to show the concern between people, regardless of age, race and boundaries, so as to experience life positively and to love life.

Lio Man Cheong
Born in 1951, in Zhuhai, Guangdong China, he moved to Macao during childhood. He engaged in painting movie posters since his teenage years and has now over 20 years of experience. He participated in graphic design work during the nineties, and was invited to design stamps for Macao Posts and Telecommunications. He has been focusing on painting since 2000.

He became a permanent member of the Macao Fine Arts Association in the seventies. Over the years, he took part in different art exhibitions in Macao, such as the Macao Arts Festival, Macao Art Fair, Macao Painting and Calligraphy Art Exhibition, Macao Art Biennale and Macao Visual Art Annual Exhibition organized by the Macao Cultural Affairs Bureau and Civic and Municipal Bureau; the 1st to 4th Guangdong, Hong Kong and Macao Tripartite Watercolor Exhibition jointly organized by Guangdong Artists Association, Hong Kong Art Club and Macao Fine Arts Association; and Annual Exhibition for Members held by Macao Fine Arts Association.
Unlimited love
LIO Man Cheong, 2011
Watercolour. 89x56 cm
Harmonie
NEW CALEDONIA

Description of artwork:

Pride in New Caledonia, its cultural heritage and its people — this is the message the artist wishes to convey with "Harmonie". This beautiful bird sculpture made from stainless steel was created with four birds as the model namely, the sparrow hawk, blue tit, dove and the waxbill. The artist's use of stainless steel, for the nickel it contains, represents the source of wealth, while New Caledonia's mixed heritage is depicted in the choice of the four birds. The white nickel bird perched on black granite presents a contrast, but is a picture of harmony with one reflecting the other. The outstretched wings carry the bird far beyond the ocean signifying that it, just as the people of New Caledonia, can be at home everywhere. The bird symbolizes this freedom of movement.

Adje

Adje obtained training at the Ecole des Beaux-Arts de Toulouse in France in 1968. He has held solo exhibitions in New Caledonia and countries such as Brazil, France and Rio de Janeiro since 1981 and had joined numerous group exhibitions. Adje's works are kept in both public and private collections, with some commissioned works given as gifts. The artist has also been involved in creating trophies as well as set designs for competitions, concerts and festivals.
Harmonie
Adje, 2012
Stainless steel/nickel: 47.8 x 41.56 x 56.5 cm. 34.5 kg
Spirit of mother: AKHA

Lao PDR

Description of artwork:

The artist depicts the richness of Laotian life and culture through her work showing an Akha mother caring for her child while out working in the rice field. The painting aims to convey the fundamental value of motherly love — “a love that asks nothing in return” — and is one of a series on “Spirit of Mother” which includes Spirit of Mother: Umbrella IV, Spirit of Mother: Hmong, and Spirit of Mother: Colourful Poppy. To be able to capture the “Spirit of Mother”, the artist experienced living for a couple of weeks with the Akha to observe their daily life. The Akha is a minority ethnic tribe living in the northern province of Laos known as Louang Namtha.

Ms Marisa Darasavath

Born in 1972, Marisa Darasavath is considered among the top female Laotian contemporary artists. Her style, characterized by a combination of Western and traditional techniques, is both unique and bizarre, and makes use of thick, black curves and strong colors in depicting her subjects — usually monks, women, mothers and children — in eccentrically twisted forms. As with her other works, the artist paints about women and their role in society. With a group of other Laotian artists, Ms. Darasavath is involved in group exhibitions showcasing paintings, installations to videos with social commentaries on today’s world as a resonating theme.

The artist joined group and traveling exhibitions of varied contemporary art media held in Laos, Singapore, Japan (Fukuoka), Thailand (Bangkok). Her first solo exhibit outside of Laos (Bond) was held at M Gallery in Singapore in July 2010. The exhibit is about love and brings out the emotive self of the shy but socially sensitive artist.
Spirit of mother: AKHA
Marisa Darasavath, 2009
Oil on canvas, 161 x 130 cm
Island offering

VANUATU

Description of artwork:

The islands of the Pacific have natural beauty everywhere. The two female figures in this painting represent the women of Vanuatu who, in their quiet beauty, pick flowers and fruits and take them to a place among the trees, feeding the wild life. The painting is symbolic of abundance in Vanuatu and the generosity of her people.

Diana Tam

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Island offering
Diana Tam, 2002
Canvas print highlighted with acrylic. 80 x 100 cm