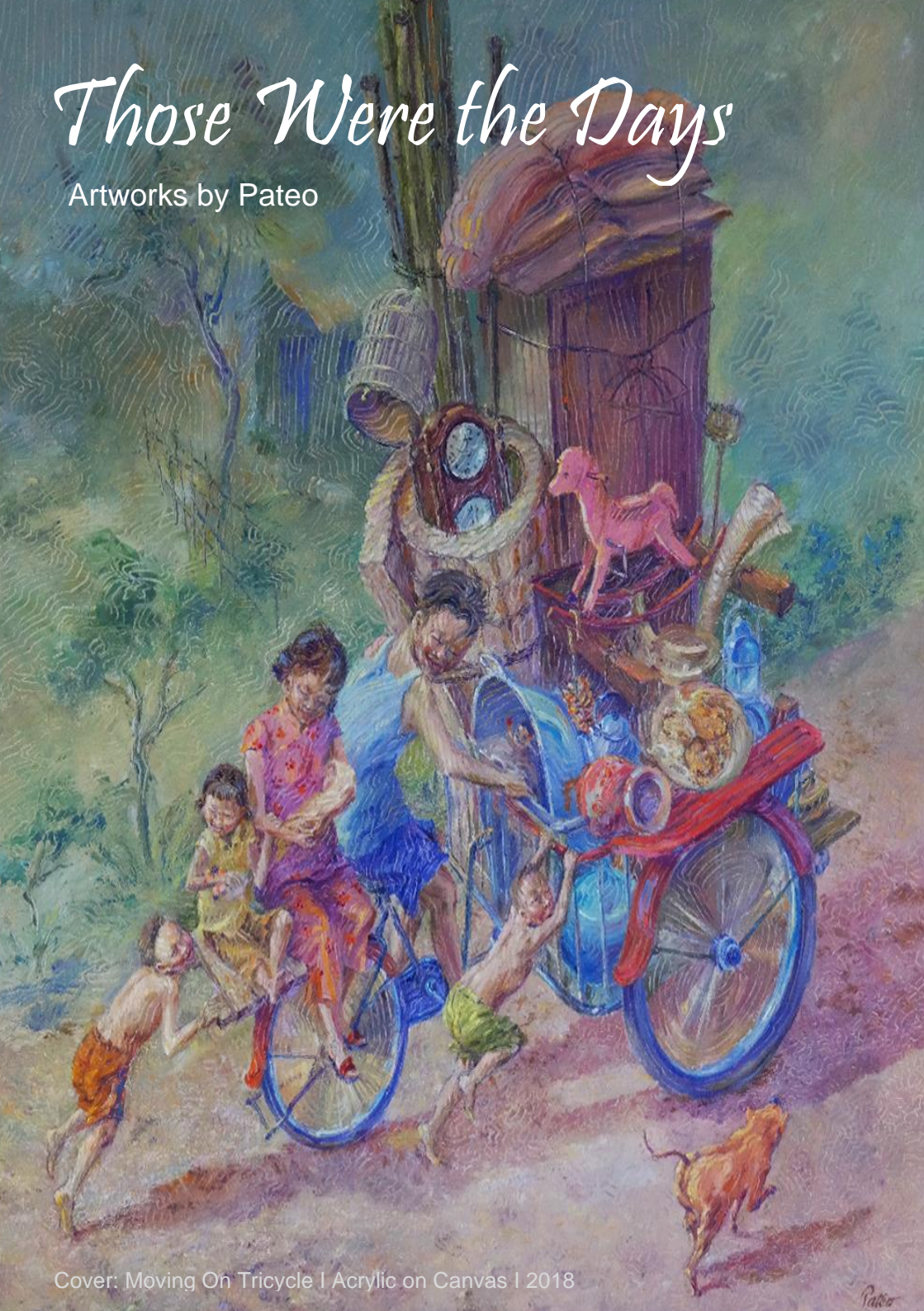


Those Were the Days

Artworks by Pateo



Cover: Moving On Tricycle | Acrylic on Canvas | 2018

Pateo



A Contented Meal
Resin Fibreglass
Variable Dimension
2016

Those Were The Days

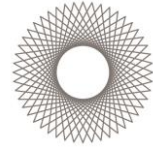
Artworks by Pateo

Written by Joy Loh





Queuing for Water
Acrylic on Canvas
102 cm x 127 cm
2010



About Eagle's Eye Art Gallery

Established in 1995, Eagle's Eye Art Gallery represents many regional artists of international reputations. We promote art that espouses the enduring values of humanity and our heritage. We have a collection from local artists who are deeply entrenched in their Asian heritage and yet cosmopolitan in outlook. We are passionate about art with social narratives, which illustrate the joys and struggles of humanity. Eagle's Eye Art Gallery is art consultant and supplier of fine art to governments, statutory boards, royalties, diplomats and MNCs. To this day, we continue the same friendly services of corporate art consultancy, art restoration and framing, art valuation, art printing and gift wrapping.

In the digital era where traditional practices are struggling with issues of technological disruption, Eagle's Eye has continued to embrace heritage and history through art. By curating Singapore art, paintings by international modern masters of Indonesia, Malaysia, Europe and emerging Asian paintings, our gallery offers a myriad of artistic perspectives on multi-faceted aspects of SEA culture and life.

Eagle's Eye Art Gallery's service to the art community is reflected in its many art exhibitions in Singapore over the past 25 years.

Gallery Director's Message

I have been carrying on the business of an art gallery for 25 years now. I had the opportunity to meet many talented artists and curate their exhibitions. As a gallery curator, I am to preserve the heritage of art and connect art to history and society.

I select works according to artistic considerations, style, subject, composition and brushworks. I like works that provoke me and make me wonder what story is behind that image.

When I first saw Pateo's paintings, I was impressed with his skill, technique and the enduring presence of his past childhood. In "Anxious Waiting", the sight of the candy man twirling the sticky candy around the stick set the children's hearts beating in anticipation of their delicious treat. Despite their wretched living conditions, they can enjoy moments of happiness and hope.

Each artwork has its own story, but also reflects the larger tendencies in contemporary art. "Fighting Spiders" has a close up view of the boys with strong outlines and bold colours. In using wave-like forms, Pateo strive to convey his personal feelings about the subjects, rather than merely recording his observation of it. By rejecting traditional ideas of beauty and harmony, Pateo offers new images of a bygone era in order to shed light on contemporary times.

Art is about people and their lives. It is their stories and complexities that really make collections pop. The painting "Moving House on Bullock Cart" never ceases to enthral me. Moving house on a bullock cart was before my time and I find that a charming piece of work. Pateo turns our gazes back half a century to what seem like simpler and purer times. The children are joyous about their ride, oblivious to their journey towards harder times ahead. As the world gets quicker and shallower, retaining our ability to dive into history is becoming more and more important.

Pateo's artworks are silent storytellers, telling intriguing tales of a bygone era. His art helps us unlock our emotional connections to our experiences. His childhood and art continue to impact our lives.

Joy Loh
Director of Eagle's Eye Art Gallery

The Artist and His Art

Eagle's Eye Art Gallery presents an exciting series of artworks by Singapore artist Patrick Teo (Pateo) at "The Elite Painters™ 2019 Art Exhibition - Those Were the Days". This series of artworks will feature the nostalgic scenes and life in Singapore from the 1950s to 1960s.

This exhibition hopes to revive memories of the good old days and illustrate the daily life and activities during that era. The paintings will also convey children playing and having fun in the simplest of ways, although they underscore a childhood that was far from easy. Pateo's first few years were lived under the Japanese Occupation. His family struggled through the post war years and they were always hungry. Having lived in a tumultuous era of Singapore history and survived the Second World War, Pateo has a radically different perspective of life.

Pateo thrives in adversity and chooses to celebrate life during hard times. His art highlights the people's moments of happiness in spite of their desperate economic circumstances. His paintings depict the happy faces of children and their laughter. The faces and gestures of the characters in Pateo paintings reveal their idiosyncrasies. Their expressions are dramatic and hilarious. What emerges from the collective artistic expression is the testimony of the trials and triumphs of the tenacious human spirit.

Pateo is a contemporary artist who illustrates traditional themed subjects in a novel way. To reach out to a broader spectrum of the public, he reinvents the traditional artistic practice to make his art relevant to modern society. He paints using the linear technique engulfed in expressionistic hues. The paintings look aesthetically refreshing and modern. Pateo hopes to inspire younger artists to be true to their roots and identity, yet create art that is contemporary in outlook.

The target audience is mainly the young. By learning about the past and the lives of their forefathers, they will value their Singapore heritage and grow to cherish their family and country. As for the older Singaporeans, the paintings will evoke identification and trigger nostalgia. The paintings become interesting social narratives as they illustrate the joys and sufferings of individuals during the 1950s to 1960s.



Moving on Tricycle

Acrylic on Canvas

106.5 cm x 117 cm

2018

In the 1960s, the tricycle was commonly used for moving house and delivery of farm items. Strolling along Kampong Ubi, the artist was fascinated by the sight of joyful children helping to push a fully loaded tricycle.



Moving House on Bullock Cart

Acrylic on Canvas

96.5 cm x 127 cm

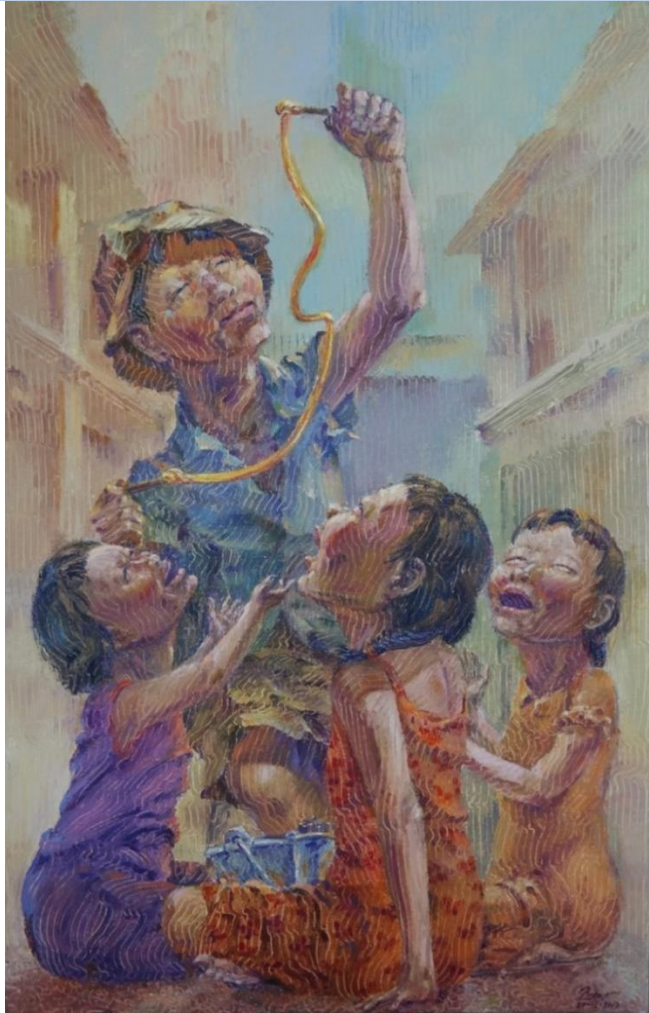
2018

The artist's family was told to move out of the house in 1952 following a heated quarrel with the in-laws. They used a bullock cart to move their belongings from Paya Lebar to Geylang.



Almost
Acrylic on Canvas
76.2 cm x 96.5 cm
2018

Lush greenery and fruit trees were abundant in the urban outskirts. Swings were made to hang from the branches of *rambutan* and *jambu* trees.



Anxious Waiting
Acrylic on Canvas
96.5 cm x 111.5 cm
2016

Controlling the fluid candy in a tricky twisting movement, the candy man mesmerises the children with his dexterous skills.



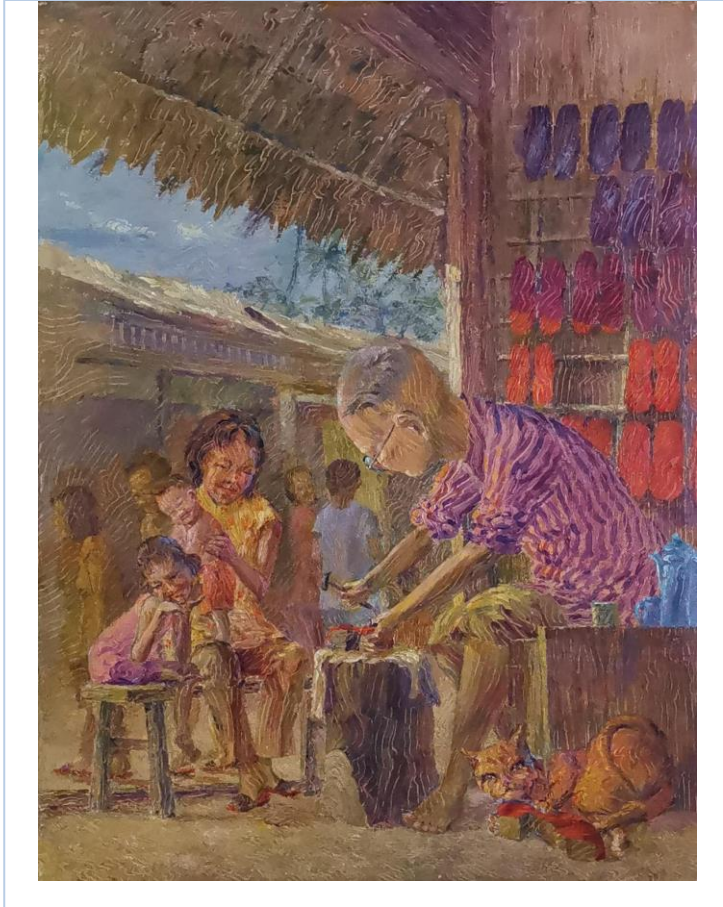
Eu Tong Sen Crossing

Acrylic on Canvas

117 cm x 102 cm

2019

While taking a trolley bus ride, the artist sees a throng of pedestrians on a sunny day at Eu Tong Sen Road. A traffic police in khaki shorts stands on a pedestal directing traffic at a road junction. A mother set off bravely with aplomb, carrying a baby and holding hands with the little ones, making her way through the chaotic, hooting traffic.



Replacing a Pair of Clogs

Acrylic on Canvas

76 cm x 101.5 cm

2019

At a kampong clog shop in Sembawang, clogs are hand-painted in maroon or red. They are then varnished and hung to dry. A woman selects a pair of pre-cut 4 cm thick red wooden blocks, fitting her foot size. The clog maker nails a black latex strap over each clog and reinforces it with thin rubber strips.

Clogs were preferred by vendors working in wet markets. In the home, clogs were worn in the kitchen, bathroom and when washing clothes. The high wooden base kept the feet away from wet and dirty floorings.



Keeping Busy
Acrylic on Canvas
102 cm x 102 cm
2018

The Siglap seafront was once flanked by a long stretch of stilt houses and beaches. When the fishermen came back with their morning catch, their children would rush to the boats for some exciting thrills.



Inches above Sea Level

Acrylic on Canvas

117 cm x 66 cm

2018

Undaunted by fear and danger, the father and son rowed a small *sampan* to fish at sea. The earnings from a day's catch could buy a kati of rice for 10 cents, enough to feed the whole family for four to five days.



Playful Piglets
Acrylic on Canvas
86.5 cm x 101.5 cm
2018

In the hinterland of old Singapore, animals roamed freely away from the farm. Sometimes they entered the living quarters. The children loved playing with the piglets and even shared their food with them.



Skill of the Trade
Acrylic on Canvas
96 cm x 86.5 cm
2017

A snake charmer visited the artist's kampong. Finding him strange, the villagers huddled together in fright, yet were fascinated by the snake dancing under a hypnotic trance.



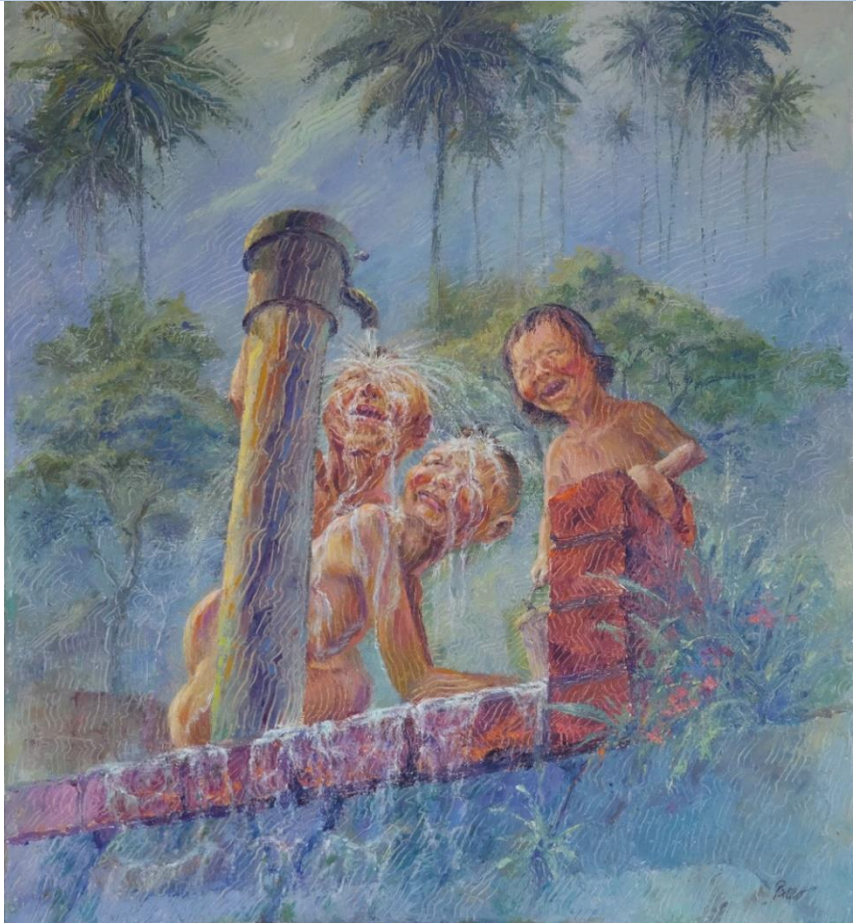
Fighting Pets

Acrylic on Canvas

106.5 cm x 96.5 cm

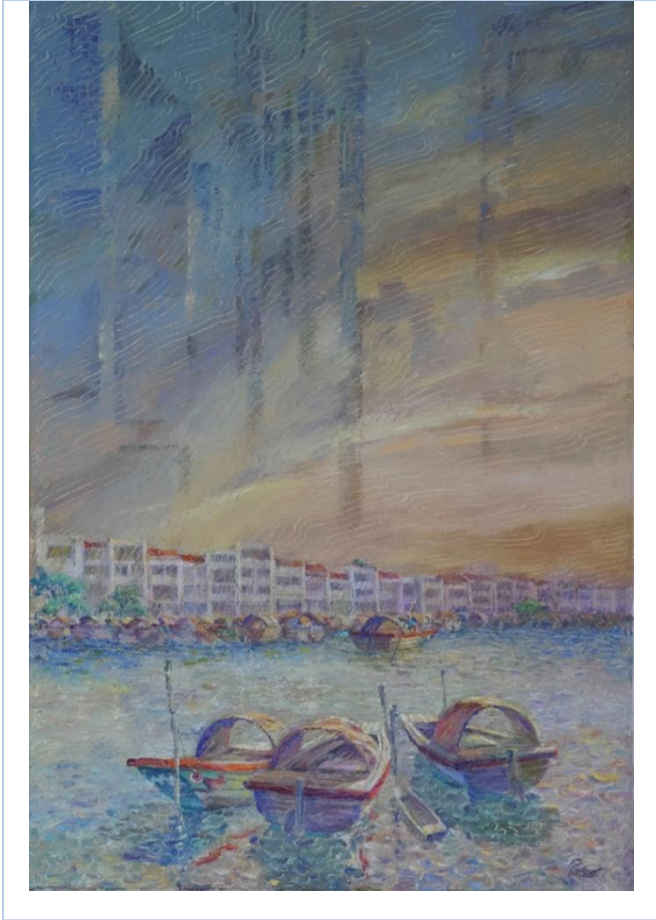
2017

Cockfighting is a Southeast Asian sport. The children pitted their pet roosters against each other in a fight. They enjoyed a surge of adrenaline as they watched the furious activity and flurry of feathers. The children worked themselves into frenzy, as the roosters jumped and flew, each aiming to top the other.



Outdoor Bath
Acrylic on Canvas
96.5 cm x 101.5 cm
2018

Under the British Colonial Government, a public tap was made available at every kampong. Children had fun showering before the peak hour usage from 4pm onwards.



Once Upon a Time
Acrylic on Canvas
66 cm x 101.5 cm
2018

The thriving economic activities at the mouth of the Singapore River were central to the development of modern Singapore. Important commercial hubs such as Raffles Place, Market Street and Fullerton Square emerged in the river's vicinity. A vision of the financial hub depicted in a mirage-like appearance is seen here.



Sigh of Relief

Acrylic on Canvas

86.5 cm x 106.5 cm

2018

In 1949, traders from Riau Island travelled across the South China Seas to the mainland of Singapore. This trader had just survived a ferocious storm.



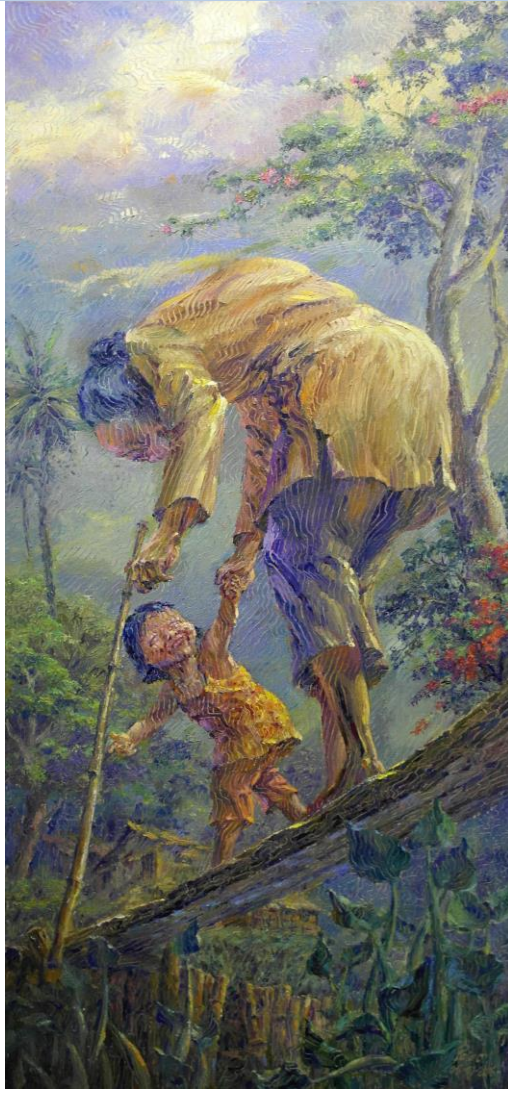
Pulau Brani Stilt Houses

Acrylic on Canvas

66 cm x 91.5 cm

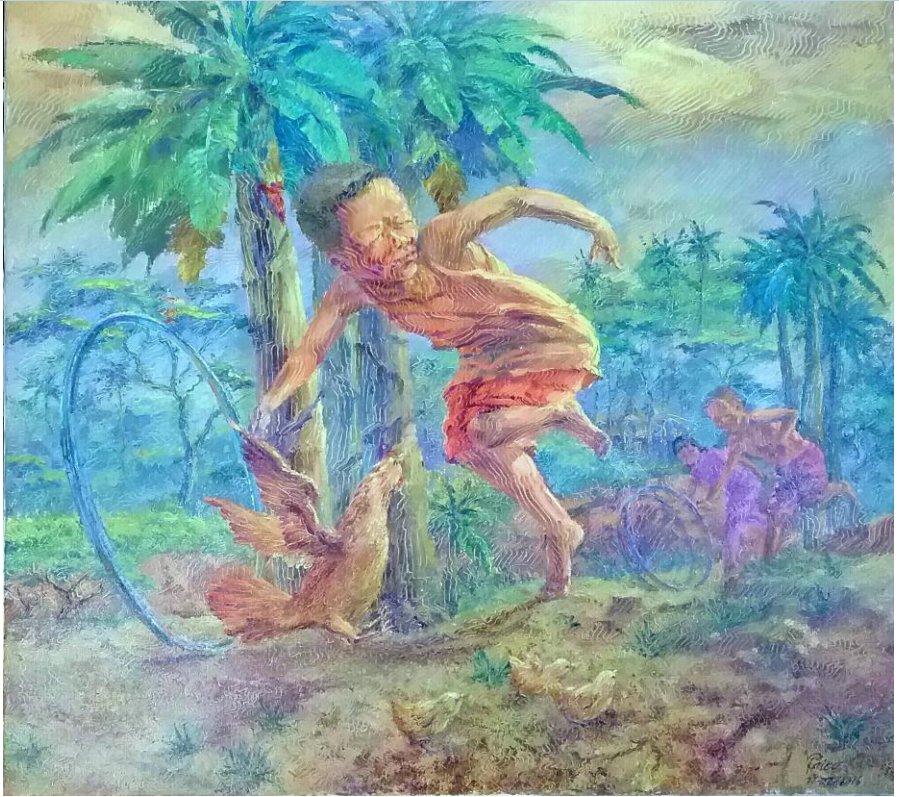
2018

Stilt houses flanked the fringe of the waters facing Pulau Blakang Mati. The *attap* roofs gleamed in golden glory, reflecting the sunlight at noon.



Filial Guidance
Acrylic on Canvas
56 cm x 122 cm
2018

A hunchback and blind grandma is being led across a plank bridge by a filial and loving granddaughter.



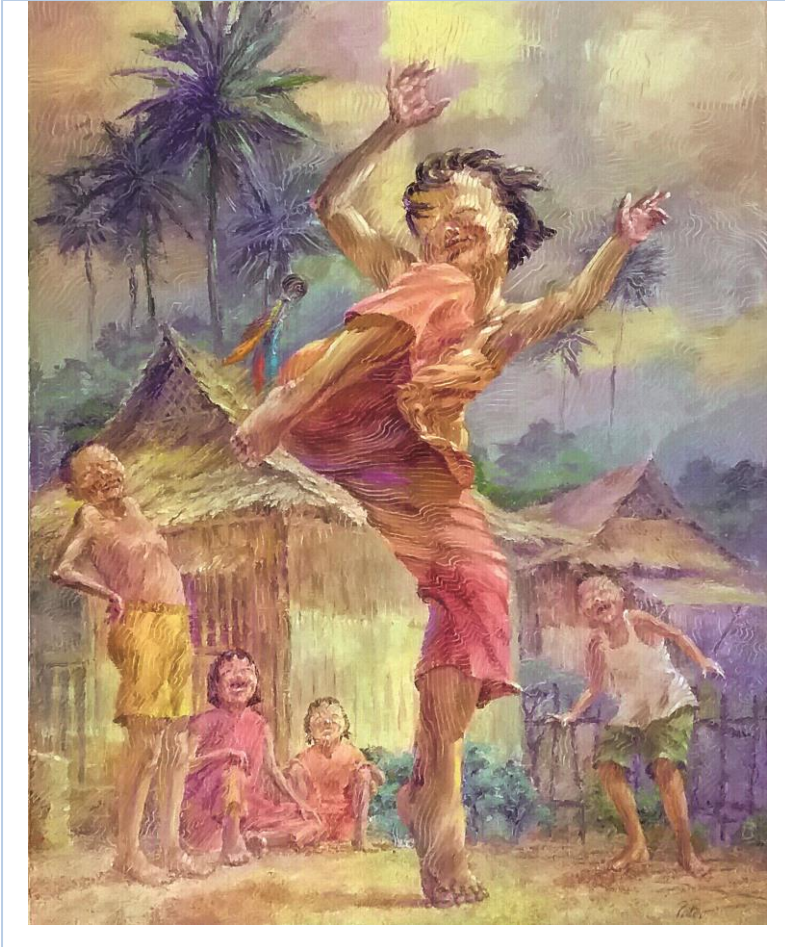
Merriment on Wheel

Acrylic on Canvas

99 cm x 90 cm

2018

In the old days, the artist invented and improvised his own games. The recycled bicycle wheel kept him busy, happy and healthy.



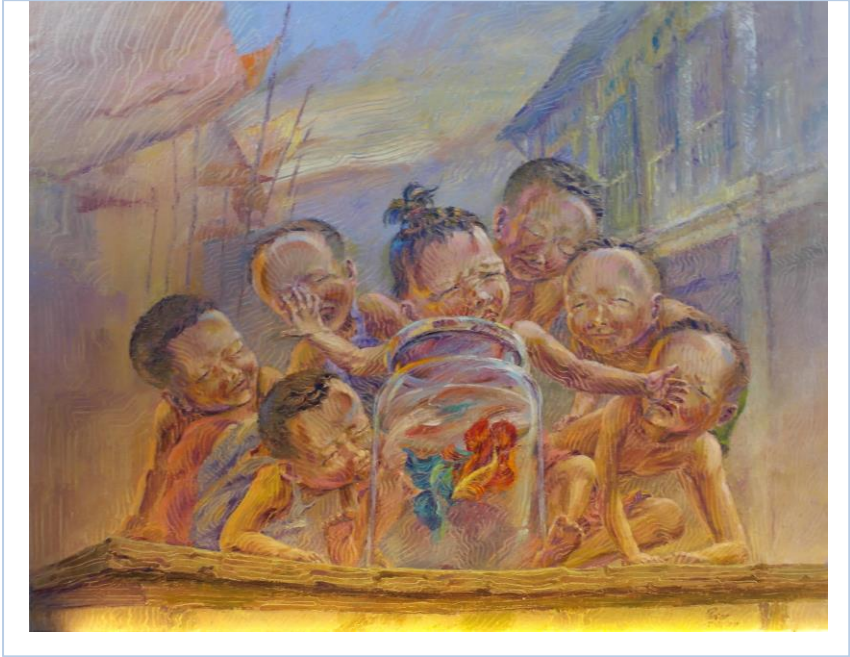
Skilful Manoeuvre

Acrylic on Canvas

81.5 cm x 102 cm

2016

The chapteh consists of feathers attached to a rubber sole. Children enjoyed the game immensely. They derived excitement from competing with one another to see who could keep the chapteh in the air the longest by kicking it up with the heel of the foot.



At the Marketplace

Acrylic on Canvas

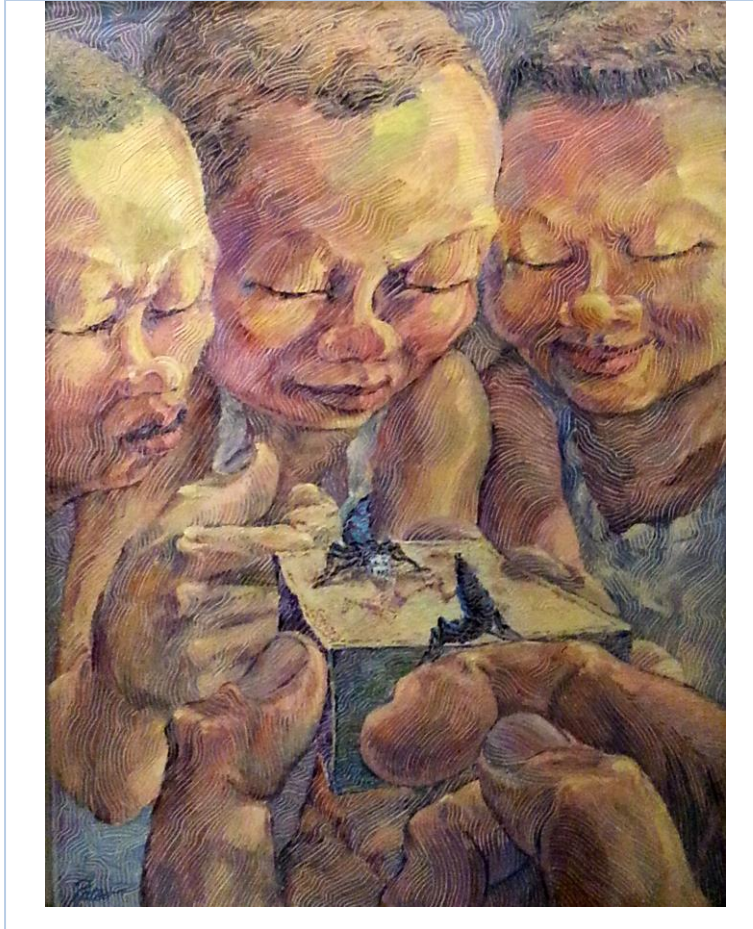
101.5 cm x 86 cm

2019

"Fighting-fish" was a common past-time amongst school children in the kampong. They caught the fishes in the streams or ponds.

Being territorial in nature, the Betta fish was normally fed and kept separately.

The children relished watching two male fishes fight each other when put together. They will flare their gills and perk up their colourful fins and tails to show their aggression.



Fighting Spiders
Acrylic on Canvas
76.2 cm x 101.5 cm
2011

When Singapore was a rural island, watching spiders fight was a favourite pastime among schoolboys. They would hunt for spiders near the bushes and place them at opposing ends of a stick or box. The spiders were directed to the middle where a furious fight would ensue! The battle ends when one spider drops off the stick or runs away.



Striding Off to Work

Acrylic on Canvas

99 cm x 129.5 cm

2014

During the early morning rush, the samsui women boarded lorries almost in a military fashion, to be driven to various building construction sites. Clad in the scarlet and indigo uniforms, they resembled battalion of troops clutching weapons (their long-handled hoes, saw and other equipment), moving purposefully towards the battle front.



Queuing for Water

Acrylic on Canvas

101.6 cm x 127cm

2010

The multiracial villagers lived under one roof and occupied different rooms in a kampong house. They had to queue to collect water from the public tap during the peak period. The animated facial expressions and body language conveyed the idiosyncrasies of the people.



Betting with Fate

Acrylic on Canvas

88.9 cm x 102.2 cm

2014

Among the samsui women in Singapore, only a very small percentage got married to the local men, partly due to the lowly status of the women and their uncertainty about what the future would bring. Any suggestion to consult a fortune teller would be deemed a wise solution. However, as the painting shows, during the consultation, fear mounts in one of the faces.



Mesmerised by the Sound

Acrylic on Canvas

89 cm x 120 cm

2013

The samsui women came to Singapore in their youth. They devoted their time here to working hard. They remained single, although some adopted children. Her child was fascinated by the sound of the slicing process of the “Ding Ding Candy” when the hammer and the cutter collided.



The Satay Man
Acrylic on Canvas
88.9 cm x 102.2 cm
2014

The satay man who hails from Indonesia comes to the kampong often. It is entertaining to watch him in action as he prepares the satay with dexterous, rapid movements and at the same time fan the flames, which suddenly shoot up as tiny drops of oil catch fire.

BIOGRAPHY



Stepping into Nanyang Academy of Fine Arts (NAFA) for his visual arts education in 1961 was the starting point for Pateo's career in art and design. He had the privilege of being under the tutelage of Georgette Chen. During the impoverished period, although passionate about

the visual arts, he directed his energy into graphic designing.

It was 20 years later that he sought for something more challenging and embarked into jewellery design in 1983. Before long, Pateo won prestigious awards at international competitions for his creations. He was even presented with the prestigious International Diamond Jewellery Award in 1990.

In 2004, Pateo, who loved to paint since he was a child, picked up his palette and brushed once again. However, it was not as easy as he had thought. When comparing himself to peers who had pursued a career in the fine arts, he felt like he had been marooned in the middle of a jungle. Despite all these, he soon discovered his signature style of vibrant, fluid and semi abstract acrylic paintings, using the linear relief effect.

2007 was a memorable year for Pateo. Galleries started recognising his works and so did the media. Since then, he has become increasingly involved in the Singapore art community through memberships with Club NAFA, NAFA Alumni Association, and the Singapore Art Society.



SELECTED EXHIBITIONS

2017

The Way We Were

Singapore Contemporary Art Show January 2017

2015

Almost Forgotten – A Solo Exhibition by Patrick Teo

2014

Affordable Art Fair (May), Singapore

2013

Southeast Asia Art Showcase

Luxe Museum, Singapore

2011

Enchanting Memories – A Solo Exhibition by Patrick Teo. Element Art Space

2010

100% SINGAPORE

Tembusu Art Gallery, Singapore

Singapore Art Society Exhibition 60th Annual

Exhibition cum Dr Tan Tsze Chor Awards 2009, MICA Building ARTrium, Singapore

NAFA Alumni Association 34th Anniversary Exhibition, MICA Building ARTrium, Singapore



Peering Up, Waiting to Hand Over
Resin Fibreglass
Variable Dimension
2014

Those Were the Days

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Once Upon a Time
Acrylic on Canvas
66cm x 101.5 cm
2018