

Immediate Conception

Ahmad Fuad Osman
Alvin Lau
Amanda Gayle
Chan Kok Hooi
Handiwirman Saputra
Hirendran
Isola Tong
Izat Arif
Julia Merican
Kentaro Hiroki
Minstrel Kuik
My Land Ltd.
Naraphat Sakarthornsap
Ray Langenbach
Ugo Untoro
Wilfredo Prieto
Wiyoga Muhardanto
Yuli Prayitno

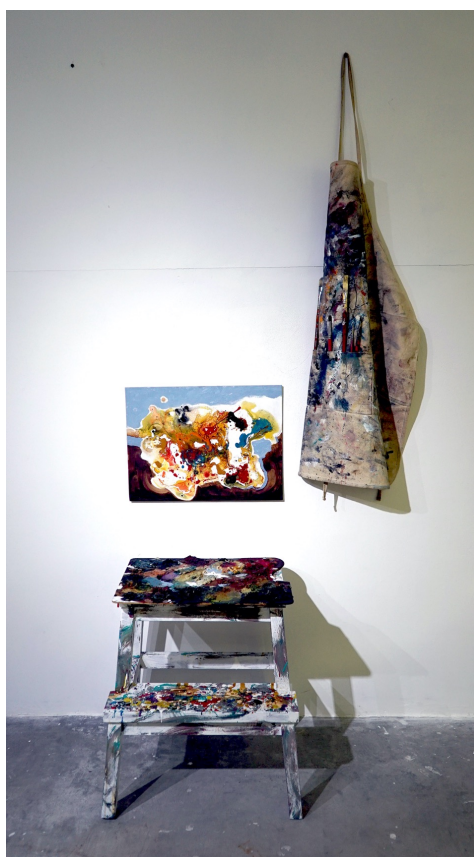
10 September - 23 October 2022
Blank Canvas, Penang



Immediate Conception

This exhibition takes its cue from a work by Wilfredo Prieto, *Tarta de cumpleaños (Birthday Cake)*. Made in 2009, the piece is constructed with a coin for the base of the cake, chewing gum for frosting and a match stick for a candle. Prieto's work is an exemplar of immediate conception. The story goes that the artist wanted to get a birthday present for his beloved, but was broke at the time, though inspiration struck, and he put together a cake with a few simple items he had with him at hand.

Participants will be given 24 hours to come up with a work for the exhibition: an inspired reaction to an issue that has been preoccupying them and is made from materials at hand in their studio or workspace.



Ahmad Fuad Osman

Terra Incognita

2022

Oil painting on canvas board, old colour palette, stool,
hardened painting apron, brushes, and shellac.

Dimensions variable



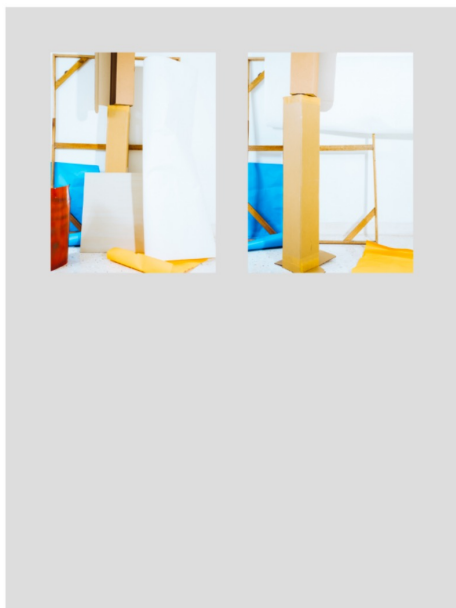
Artist Statement

I have not been painting seriously for quite some time. Lately, when I paint, I would think of the meaning, the notion and the possibilities of painting today. When I talk and look at paintings, my interest lies in the "what next" and "what else" aspect of it. *Immediate Conception* gave me some kind of break, loosening up, a little bit more space and freedom to just playfully look beside and around the area I am working in my studio at the moment, grabbing at some existing stuff, exploring potential in a few separate objects or elements and trying to reconstruct them into something within a very short period of time... one of them became a "sculptural painting" (?).

The immediate effect is where the sculpture stops and becomes a painting, or where a painting stops and becomes a sculpture. It could be a starting point to a whole new territory.

Terra incognita is a Latin word for "unknown land". Used in cartography, it is a term for regions that have not been mapped or documented. The expression is believed to be first seen in Ptolemy's *Geographia* c. AD 150. The term was reintroduced in the 15th century upon the rediscovery of Ptolemy's work during the Age of Discovery.

I first came across this term whilst working on the *Enrique de Malaca Memorial Project* in 2016. The unknown but promising aspect of these newly combined elements for *Immediate Conception*, especially in the abstract nature of the small painting and the accidental form of an old palette on the stool in front of the painting echoes the geographical and cartographic form of an 'unknown land' — uncharted territories which potentially open up a new and bigger entry point to many more possibilities in my future painting projects. Hopefully!



Alvin Lau

Respond/Intercept

2022

Ilford Galerie Textured Cotton Rag 300 GSM

45 x 35 cm

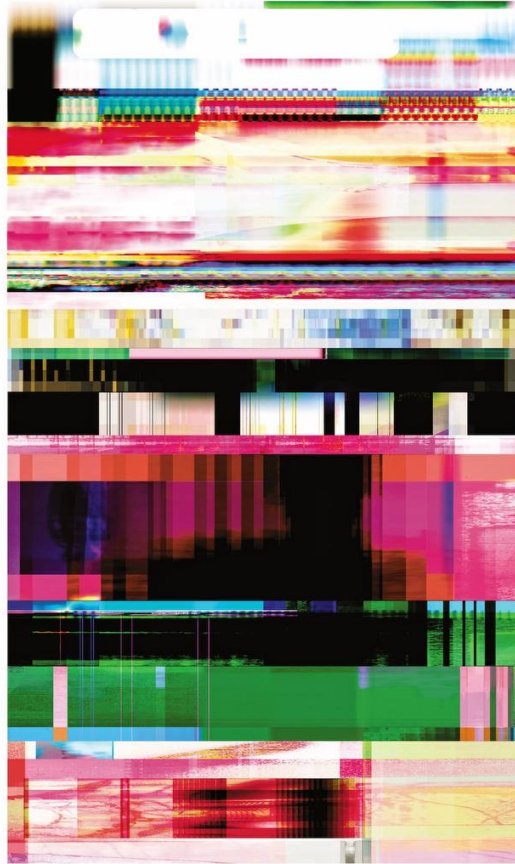


Artist Statement

These two works stem from the idea of set design. Set design has always been related to the creation of the theatrical as a manner to support the overall artistic production. It provides the audience with a better understanding of a setting, enhancing their perception of a finalised production.

In response to the prompt of “Immediate Conception”, *Respond/Intercept* is a play on commonly-used photographic tropes, such as “edit”, “final image” and “framing”. With this in mind, the choice to communicate the movements of one object on the set itself is indicated through the shift of the red-coloured object, framed through the first and last image. The thought process of editing in photography is in this way conveyed through the process of set design.

The image on the left performs the process of editing and making selections; props are rearranged and sometimes removed in search of the final composition. The image on the right is framed and thus announced as that final image within the process of image-making.



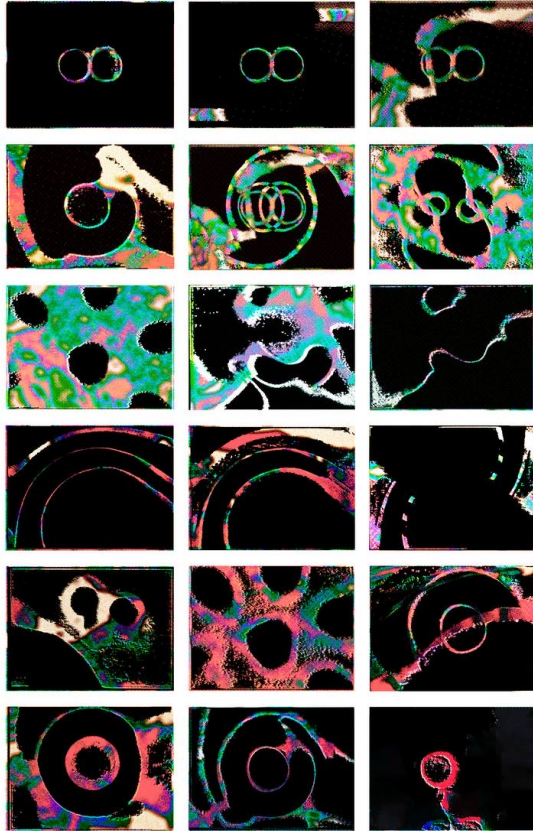
Amanda Gayle

Parallel Play

2022

Digital print on Arcoprint paper

42 x 59.4 cm



Amanda Gayle

Kraft

2022

Digital print on synthetic paper

42 x 29.7 cm



Artist Statement

The piece challenges our technological visualisations of time. In the interfaces of our calendar apps, time is treated as a blank canvas upon which we add or subtract, with empty grids filling up in technicolour as people try to ‘take’ or ‘block’ out more and more of our schedules. This blank-by-default treatment of time externalises our time to the ownership of others, and suggests that our temporal selves exist to be claimed.

Instagram stories are another distortion of time. Each story is watched as a moment being experienced in the present, although it is already a memory gone by for the person who posts it. Stories can even outlast their given twenty-four hours, immortalised indefinitely within a row of nestled circles on your profile.

These depictions of time are unsettled in temporal linearity, existing within yet outside of time. Using these two frameworks as a starting point, how might we forge an alternate way to navigate time? What should ‘default’ time look like within a digital infrastructure? How do we track, experience, mark our days?



Chan Kok Hooi

Morning Blues

2022

Toothbrush, acrylic paint

Size variable



Artist Statement

As a painter, is this how you sometimes feel when your living space is also your working studio? The colours of your mood in the morning change everyday though — yellow tomorrow?

I moved recently because my new neighbours on the upper floor of my previous apartment were noisy. At my previous place, my living room was my studio as well as where I slept, because books had occupied my bedroom. Also, because the bedroom was a bit hot at night. So, my paintings were always the last things I saw before sleeping. Painting was often the first thing I did after getting up, especially when I noticed anything that needed adjusting. The urge to adjust was with some excitement and anxiety — it was like some kind of red to me. When I woke up and felt happy with my paintings, my mood was like yellow. Or it was a bit like blue, if the opposite.

At my new place, I can now sleep in the bedroom. Hopefully, someday I will have a studio which is separate from my living room.



Handiwirman Saputra

Kondisi

2017

Fibre resin, electrical components, and objects from surroundings.

30 x 30 x 30 cm



Artist Statement

Dalam dunia mekatronika, kita mengetahui bahwa setiap perintah yang disusun dalam bahasa pemrograman sistem elektronik membutuhkan persyaratan (pengkondisian) agar semua perintah bekerja dalam suatu sistem kerja mekanik yang diinginkan, disadari atau tidak logika ini telah membentuk cara berpikir kita sekarang ini.

Sementara kita semua juga mengetahui, jika "pengkondisian" yang dibuat dalam sistem mekatronika akan sangat terbatas oleh waktu dengan kemungkinan yang terbatas, sedangkan "pengkondisian" yang ada di alam tidak dibatasi oleh waktu dan kemungkinannya juga tidak terbatas.

Untuk sekedar mengingatkan kembali, bahwasanya kita tidak pernah menciptakan apapun sebagai wujud yang awal dalam kehidupan, kita hanya mendapatkan pengetahuan dari wujud awal untuk dipelajari dan dikembangkan dari alam ini.

Dengan pemahaman ini saya mencoba membuat simulasi sederhana dengan menghadirkan secara bersamaan antara perintah dan pengkondisian dalam mekatronika dengan kondisi dan hukum alam.

Cara Pengoperasian

- Karya di sambungkan dengan sumber listrik 220V.
- Karya ditempatkan pada sebuah wadah (piring, mangkok, lobang, ring dll) dalam posisi berdiri. Jika karya berhenti pada satu moment tidak dapat bergerak lagi, karya Kembali di berdirikan.
- Karya bisa di nyalakan operator atau penonton ketika akan melihat, atau bisa dinyalakan selama 15 menit dan kemudian di matikan selama 5 menit kemudian baru diulang nyakan lagi.

In the world of mechatronics, we know that every command written in an electronic system's programming language requires conditions (conditioning) so that all commands together perform a desired mechanical system. Consciously or not, this logic has shaped our way of thinking today.

At the same time, we also know that, whilst the "conditioning" within a mechatronic system will be very limited by time, with limited possibilities, the "conditioning" that exists in nature is not limited by time and presents endless possibilities.

This is a reminder that we have never conjured an initial form; we only obtain knowledge from these initial forms within the world to be studied and developed.

Understanding this, I am trying to make a simple simulation that presents the commands and conditioning in mechatronics simultaneously with the conditions and laws of nature.



Artist Statement (cont.)

Operating Instructions

- The work is connected to a 220V power source.
- The work is placed in a container (plate, bowl, hole, ring, etc.) in a standing position. If the work stops at a moment when it cannot move again, the work will return to an upright position.
- The work can be turned on by the operator or the audience when viewing, or it can be turned on for 15 minutes and then turned off for 5 minutes and then turned on again.



Hirendran

Self, Gathered

2022

Digital Print on synthetic paper

59.4 x 84.1 cm



Artist Statement

My usual process involves scavenging the internet for images I find familiar or resonate with. Taking inspiration from Hindu imagery, nature and digital culture, I find connections between these images/pixels/ideas and, through the process of collaging, a story unfolds.

For this piece, I looked back at my own work as a point of departure. I dissected past works by extracting their essences, symbols and stories, gradually manifesting a divine personification of my past work. The output draws parallels to the iconic image of Nataraja (the depiction of the Shiva as the divine cosmic dancer), encompassing creation, destruction and all things in between.

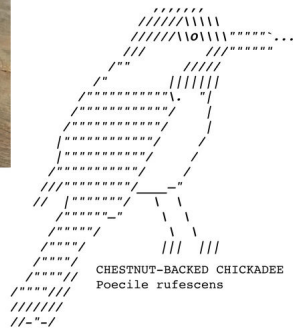
I view this piece as a self-portrait of my art —the persona behind the practice.



July 26, 2022

I miss the redwoods. The few open spaces here have been turned into giant parking lots or four lane highways. It was once covered in some sort of chaparral they say, but I'm starting to have my doubts. I'm currently sitting at my cluttered desk. It's mostly littered with memorable junk I've collected throughout the years. Despite the dozen or so books that hang off the shelf in front of me, it feels like a trinket museum. Maybe because they are surrounded by empty bottles of alcohol and a nodding Buddha. "The Birds of California" by Arnold Small reads one of the titles. Did you know California's state bird list exceeds 500 species? Good luck spotting a California Condor though.

David Manjarrez



Isola Tong

A Love Letter to California

2022

Digital print on Archival Paper

84.1 x 59.4 cm



Artist Statement

Ring of Fire Exchange

The Ring of Fire Exchange aims to be a socially engaged network of relationalities and solidarities that centers on counter-hegemonic re-remembering and translations from below across archipelagos and continents along the Pacific Ring of Fire. It re-imagines a non-violent galleon trade of culture, knowledge and pedagogical practices between diasporas and the homeland.

A Love Letter to California (2022)

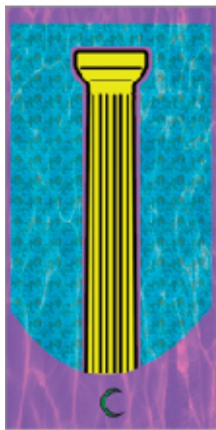
This is part of a longer email correspondence between me, a Manila native Filipina Chinese, and a Mexican American friend whose roots are in Sinaloa, Mexico. This exchange recreates the relationship between Mexico and the Philippines mediated by Spanish colonization more than a century ago, but here, the galleon ships are made of words. I met David at UC Santa Cruz last year and became very close over the course of months. We exchanged words in Spanish and Tagalog; We cooked a Mexican dish together; We explored Los Angeles and San Francisco together. He showed me what I was expecting when I decided to move here—that a trans woman can have the freedom to form bonds and relationships with cismen openly, which was something that I was deprived of in Asia.

Top left: An image of the quartz crystal or Silicon Dioxide on my altar. The Greek word for quartz is χαλαζίας which means crystallized water. In ancient times, this semi-precious stone was associated with purification, cleansing, and clarity. Apart from its spiritual associations, the word quartz and silicon also evoke modern computer technology—“Silicon Valley” the area south of the San Francisco Bay Area, the global center of high technology, is derived from the fact that microchips are using silicon as semiconductors. Spirit and data merge in this stone that is both magical for both animists and technocrats. Silica also evokes the sandy beaches of California and the Philippines and how our fates are connected by water.

Middle right: An image of a pile of old asphalt from a demolished runway of an oil company facility in Cuyama, Santa Barbara County, California. It reminds me of ancient mounds that served as tombs by many Native American tribes. It also evokes images of memories as shattered ruins piling up to create a distorted monument of ghosts.

Lower left: An image of a mud nest built by an Oven bird (*Furnarius rufus*) sent to me from Brazil by my professor, Jorge Menna Barreto. I am obsessed with animal architecture, specifically, bird’s nests, and my friends have been sending me pictures of nests that they encounter.

Bottom right: An ASCII art of a Chestnut-backed Chickadees (*Poecile rufescens*) who are nesting and inhabiting the trees that surround the balcony where I am writing right now. They are native to California and they have kept my company while I garden or work in this space between my apartment and nature. I sent the ASCII drawing of the Chickadee as a response to David’s previous email.



BICARA SEMPUR

Bicara Santai

10 OKTOBER 2022 4PM

SENI KONTEMPORARI

V

REALITI HIDUP

CITABASA ANTARABANGSA	V	KEPERA BIKAR
SENIBUKAN	V	INFLUENCER
SENI PATAN	V	SENI INSTALASI
GALERI	V	KOLEKTIK
KESIN KEMUDAI	V	NET
DUNIA	V	WAGHAT
DANA KERAJAAN	V	DANA KELUARGA

Bicara Santai Realiti Hidup
Siti Masri Abdul Halim

Banyak persoalan...kurang jawapan!

BLANK CANVAS GALLERY GEORGE TOWN PENANG



Izat Arif

Saudara Saudari Yang Saya Hormati Sekalian

(My respected Brothers and Sisters)

2022

152 x 315 cm

Digital print on PVC banner

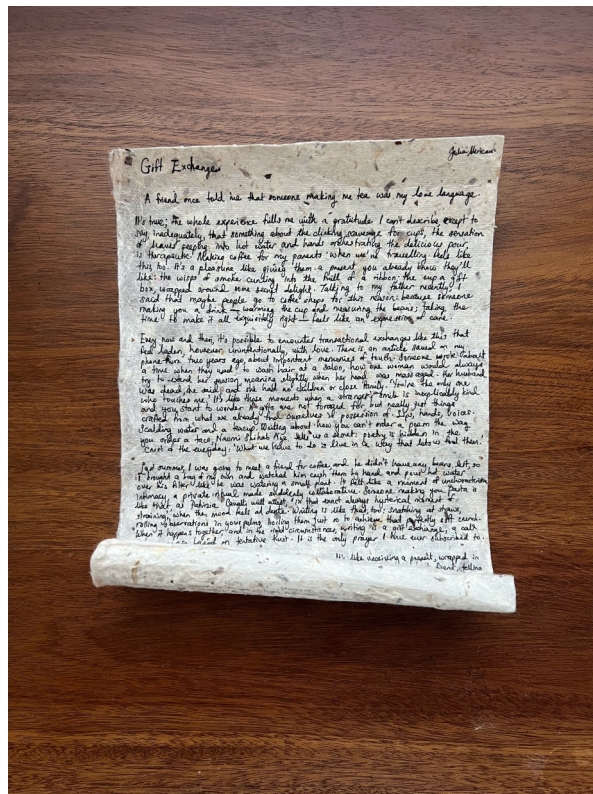


Artist Statement

As contemporary artists burden themselves with the ambition of instigating discourse or enlightening the public through their unique perspectives, it is important to note that a large part of their waking hours revolve around dealing with the errands of their trade; these are the errands that afford us the time and space to create these unique works of art.

Aesthetically, this banner recalls religious lecture banners that promote upcoming talks at places of worship that are seen draped at intersections and fences in residential areas. The talks are often titled with broad and intimidating questions surrounding one's faith or current issues speculating certain threats to the faith. These also commonly centre around comparisons between two or more opposing realities, such as heaven and hell.

Appropriating the format of these religious lecture banners, I would like to bring forward the thoughts and questions that occupy my mind during these errand-completing hours, which, for the most part, do not resolve themselves. This banner is a representation of my twenty-four hours as an artist: full of ridiculously decorated uncertainties in a coordinated mess of conflicting tones, wrong combination of design principles and drop shadow (in yellow, set to a 180-degree angle and blurred at 86.4 pt). Such is life. Too many questions and not so many answers.



Julia Merican

Gift Exchange

27 August 2022

Ink on handmade Japanese paper

26 x 18 cm



Artist Statement

Written in 24 hours, *Gift Exchange* meditates on the idea of the gifts we make for one another, both physical and less tangible. It was inspired by Wilfredo Prieto's work, *Tarta de cumpleaños*, which takes the form of a birthday cake made from a coin, chewing gum, and a matchstick—the only things the artist had on hand to craft a present for his beloved. In this vein, Julia Merican has written a ruminative essay / prose poem / love letter on writing as a form of immediate conception and an act of giving, transcribing thoughts into words as a way of materialising the abstract. Her work also plays with the idea of sharing transcribed thoughts as a way of letting someone else into one's mind, and giving one's feelings an intentional shape and heft through connection. *Gift Exchange* was written on handmade Japanese paper, a long-treasured keepsake from the writer's parents. She invites you to read the work by opening the scroll and engaging in the ritual of unwrapping a present—pulling the ribbon; parting the tissue; letting the contents unfurl themselves to you—and, once you have received it, to roll it back up again for someone else to open. This is her offering of a gift exchange, one she hopes that will feel anything but transactional.



Kentaro Hiroki

Set square

2022

Single-channel video; A4 paper, Daler-Rowney: 95

GSM, Charcoal, Renaissance 200 GSM

4' 13"; 53 x 37.5 cm (each); 131 x 99 cm (framed)



Artist Statement

Set Square (2022), Video

In some situations, it is better to create one's own hand tools from daily materials, rather than buying them. This video provides instructions for how to make a set square. A combination of the Right Triangle, the set square has 45, 45, and 90-degree angles, and another has 30, 60, and 90-degree angles. By making your own set square, applying Origami techniques with an A4-sized paper, you're invited to the field of creative vision.

Any ideas?

Composition (2022)

During his research for *Set square*, the artist accidentally found the relationship between the Silver Ratio and the set square.

Composition plays off the set square, composed on four sheets of black A-sized paper (the ratio of A-sized paper is 1:1.414, known as the Silver Ratio) to elaborate the conceptual value of A-sized paper.



Minstrel Kuik

An Open House Recital: A Mother's Melody
from the "Motherhouse is a dance floor" series

2022

Mixed-media (dowel, cable tie, and electoral poster)

101 x 50 cm

Artist Statement

The Origin of the Poster

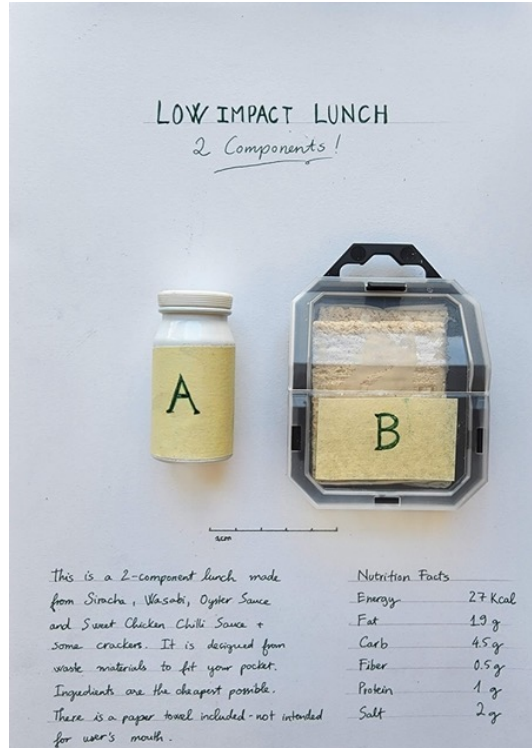
Under the “Kajang Move” in 2014, the incumbent assemblyman Lee Chin Cheh from the party Keadilan Rakyat (PKR) resigned from his post. If the manoeuvre had been successful, Anwar Ibrahim who was the Leader of the Opposition should have become the Menteri Besar of Selangor. When he was convicted swiftly by the Court of Appeal in his sodomy case before the by-election, his wife Wan Azizah Wan Ismail was then made to replace him by becoming the candidate for the Selangor State Assembly seat of Kajang. Prior to the by election, Wan Azizah appeared in the PKR campaign poster for the 13th Malaysian general election in 2013, acting as a mother guardian protecting a group of children (see *Mother in the Gridded Ghosts* series, 2016). To the biggest dismay for a female voter like myself, although Wan Azizah “was the first Deputy Prime Minister, the first Leader of Opposition and the highest ever female political officeholder in the history of Malaysia, the mother figure that she was designated to play in every occasion was only a substitute of the absent Anwar Ibrahim.

The Cut

Although the gesture of cutting could have multiple meanings in my practice, the most significant one would be to deconstruct the status quo of an existing relationship by separating individual elements from their actual surrounding. If there exists a collective selfhood in the society, the cut is a self-inflicted act by the individual using pain as a potential cure. Making an opening with a cutter is similar with drawing a line on a surface: what could be holding back the hand is also what the unknown could promise, i.e. a possibility. Cutting penetrates the material right to its depth with the objective to liberate a mass of surface, and to create necessary space for the free elements to rehearse for a future new order.

Minstrel Kuik
Mother
from the *Gridded Ghosts* series
2016
Photography on paper
60 cm x 46 cm (paper size)





My Land Ltd.

Low Impact Lunch

2022

Sriracha, wasabi, oyster sauce, sweet chicken chili sauce,
crackers, paper towel and plastic containers.

42 x 59.4 cm



Naraphat Sakarthornsap

The Blooming Roots

2022

Plant and plant pot

Dimensions variable



Artist Statement

We can easily identify the gender of the plant from the components, that appear within the flowers that grow and bloom above the ground. What if the roots, which is the organ that cannot determine the plant gender, were brought to bloom above the ground instead and the part of the flower is hidden under the ground. When we can't see its flowers as easily as usual, these plants are given the opportunity to be equal creatures. And without differences in gender, or not?

THIS VIDEO HAS A RUNNING TIME OF
APPROX. *0.325/sec.*, THAT IS,
9.75 frames @ 29.97 frames/sec.

THE TIMING IS BASED ON THE
APPROXIMATED AVERAGE INTERVAL
REQUIRED FOR THE RECOGNITION OF
A PERCEPT IN THE CEREBRAL CORTEX:
THAT IS, *0.15 - 0.50/sec.*

Ray Langenbach

Immaculate Conception

2022

Single-channel video

2 hours



Artist Statement

The price of Immaculate Conception is RM3250, based on its length of 0.325 seconds, which corresponds to the estimated time it takes for the human cerebral cortex to recognise a percept.

An "immaculate conception" probably takes about the same time as an "immediate conception".

But it has less spillage.

Nevertheless, we know from history that it has far more spillover effect.

Is time itself an immaculate conception?



Ugo Untoro

Portrait of SP

2021

Ballpoint on cigarette paper box

17 x 8 cm



Artist Statement

SP is a woman, a writer, and my friend. I love her but she does not.

I've made many of these works. They begin when I finish my last cigarette. I open the box and begin to draw on it, write on it, etc. It's closer or more intimate work than canvas work or other media.

I display it here because they are works I consistently create, even till now.



Wiyoga Muhardanto

Dzalim

2022

Plastic toys and acrylic paint

13 x 15 x 5 cm



Artist Statement

Lately, I've been having problems with my neighbours. They burn trash indiscriminately and play music at a loud volume. The issues that occur seem challenging to reduce, because the less commendable behaviour is based on who occupies the apartment first; the complaint I made to the local government had no impact due to the excuse of seniority.

For *Immediate Conception*, I am interested in depicting my neighbour's life through a cut scene. It started with finding a scale model of an apartment setting that I have in the studio. Then, I used the legs from the action figures I used for the work. I am interested in showing how my neighbour's unsavoury behaviour has infiltrated my private space: feet that appear like ghosts, that terrorise my daily life.

I made this work one hour before my departure to Jakarta, and when I arrived in Jakarta, I handed it over to A+ team at their booth at the Art Jakarta fair.



Yuli Prayitno

Mengejar ekor sendiri

2022

Vintage tin toy, hair, and stainless steel

11 x 22 x 22 cm



Artist Statement

Artkelog series is the naming of works that intersect with the discovery of goods that have a connection with history. The process is finding something new for my visual experience, looking for data related to the object, then adding additional content to the object.

In this work, I found a children's toy made of tin (which in today's awareness is categorised as dangerous for children because it is toxic) which was produced in 1893, the context and attachment of time to the object that finally appears in this visual. The hair is my own. If the use of a match here acts as a metaphor, elsewhere in my works I have often borrowed the form of matches. For me, the match is the same as the human journey, in that each individual is different and unique; we can't know when we will die but we always leave a different mark after our passage through time.

Artist Biography

Ahmad Fuad Osman (b. 1969, Kedah, Malaysia) graduated with a BA in Fine Art from MARA Institute of Technology (UiTM). In the 1990's, he was involved in the Malaysian film and theatre industry, and this influenced a shift in his artistic practice from painting to multi-disciplinary works encompassing installation, sculpture, print and video. Socio-political themes have long been a key concern as he investigates subjects ranging from identity politics, the abuse of power and historical amnesia. Using a potent mix of wit and philosophy, he speaks to broad spectrums of society on challenging subjects. Fuad has exhibited internationally including 'Blackout' at Kunsthal Rotterdam 2019; Sharjah Biennale's 'Leaving The Echo Chamber (2019); Singapore Biennale: *An Atlas of Mirrors* (2016); *Multiple Languages*, Silverlens Gallery, Philippines (2014); and *Welcome to the Jungle: Contemporary Art in Southeast Asia*, Yokohama Museum of Art, Japan (2013). He has also taken up residencies at the Vermont Studio Centre, USA (2004), Goyang National Art Studio, South Korea (2005–2006) and Rimbun Dahan, Malaysia (2007–2008). His works can be found in the collections of Balai Seni Negara, Galeri PETRONAS and the Singapore Art Museum, amongst others.

Alvin Lau (b. 1994, Malaysia) is a photographer whose main frame is a constant exploration amongst and within the idea of life and death. His work derives from the influence of movie-making/narrative-based short essays. He has participated in a photography masterclass with celebrated US photographer Maggie Steber at OBSCURA Festival in 2015. He subsequently was selected to represent Malaysia at the Southeast Asian Masterclass, a program backed by Goethe-Institut Malaysia, Ostkreuz Photographers' Agency, Berlin and OBSCURA Festival. He has also won the Kuala Lumpur Photo Awards, Asia Photographer of the Year 2015, as well as the IPA Photography Scholarship 2017. His work has also been showcased at Jeonju International Photo Festival and Landskrona Photo Festival and Ilham Gallery.

Amanda Gayle (b. 1997, Malaysia) graduated with a BA in Graphic Communication Design from Central Saint Martins. She is a graphic artist who enjoys both analogue and digital image-making processes, and engages in projects which reframe pre-existing ideas about the world. There is often an unplanned approach to her work which is heavily inspired by the human experience and her surroundings, providing new aesthetic freedom whilst celebrating complexity and imperfection in the process. She is one-third of cloud projects, a publishing house based in Kuala Lumpur which focuses on art, architecture, and history through rigorous research and inventive design.

Artist Biography (cont.)

Chan Kok Hooi (b. 1974, Penang, Malaysia, where he currently lives and works) received his Diploma in Fine Art on a full scholarship from the Malaysian Institute of Art, Kuala Lumpur. His solo exhibitions include: Art Seasons (Singapore, 2012); Pierogi Gallery (New York, 2010); Galeri Petronas, Suria KLCC, Petronas Twin Towers (Kuala Lumpur, 2010); Photo Store (Feijiacun Village, Laiguangying East Road, Chaoyang District, Beijing, 2008); and Red Mill Gallery, Vermont Studio Center (Johnson, Vermont, 2007). Chan has been awarded the Malaysia Young Contemporaries twice, the Jurors Award in 2006, and the Top 3 Winner in the 2D Category in 2004; and in 2003, he received the Top 5 Winner Philip-Morris Malaysia- ASEAN Art Award — all organised by National Visual Arts Gallery, Malaysia. His painting, *50 Years of Sorrow* (2013), was nominated and exhibited at the Asia Pacific Breweries Foundation Signature Art Prize in 2014, organised by Singapore Art Museum. Chan was the 2006-07 recipient of the Asian Artist Fellowship at the Freedom Foundation Vermont Studio Award in 2007. Institutional collections of his work include the Beppu City Art Museum, Japan, the National Visual Arts Gallery, Malaysia, and the Singapore Art Museum.

Co-founder of the Jendela Art Group, **Handiwirman Saputra** (b. 1975, Bukittinggi, West Sumatra, Indonesia) is known for his manipulation of mundane everyday materials into mediums of artistic exploration. By modifying and repositioning mediums such as cloth, human hair, corrugated roof sheets and plastic wrap, he challenges expectations and transforms the banal into the majestic. Saputra's works are often reminiscent of landscapes, figures, vegetation and various memories but at the same time, they also resist association with distinct metaphors or symbols. Noteworthy exhibitions by Saputra include: "Everything You Can Imagine is Real #1", Galerie Christian Hosp, Berlin, "Contemporaneity: Contemporary Art in Indonesia", Museum of Contemporary Art Shanghai, "Pleasure of Chaos-Inside New Indonesian Art", Primo Marella Gallery, Milan in 2010, "Re-Play #6", Office For Contemporary Art (OFCA) International, Yogyakarta, Indonesia in 2014, and "Material Matters, Tolot/heuristic Shinonome Gallery in Tokyo, Japan, 2015.

Hirendran is a visual artist based in Kuala Lumpur. Inspired by the ambiguity of reality, the self-taught artist develops a practice that articulates the relationship between his personal reality, memory, and dreamscape through imagery. His craft lies in the editing process — collaging disparate elements until a story begins to unfold.



Artist Biography (cont.)

Isola Tong (b. Pasay City, Libra Fire Rabbit) is a Filipinx-Chinese artist, architect and babaylan, interested in queer and trans theories that cut across ethnography, biology, architecture, urbanism, history and technobiopolitics. She explores the interdependencies and intimacies of holobionts and their entanglement with history and the built environment. Her work spans across a variety of media portraying a divergence from anthropocentrism towards interconnected multiscalar agencies. She graduated cum laude at the University of Santo Tomas with a Bachelor of Science degree in Architecture. She also studied and worked in Osaka, Japan for four years. She has shown in Korea, Slovenia, Serbia and the United Kingdom. She currently teaches architectural design, theory, philosophy and history at the De La Salle – College of Saint Benilde School of Design and the Arts in Manila. She is currently a graduate student at the UC Santa Cruz, California.

Izat Arif (b. 1986, Malaysia) is a visual artist based in Kuala Lumpur, Malaysia. He completed his BA in Drawing at Camberwell College of Art in 2012. In Izat's work, power structures are given their own personal identities, with him cheekily role- playing the characters of some of our puppet masters in property development, bureaucracy, and art criticism.

Julia Merican is a British-Malaysian (+ Singaporean) writer from Kuala Lumpur. Her preoccupations include the allure of transitory or ruined spaces, writing that trickles outside of generic boundaries, and unlikely spaces of reconciliation. She writes about art, design, film, literature, and little things that are less easy to define, like letters found in secondhand books, or how sunlight falls onto brick walls.

Kentaro Hiroki (b. 1976, Osaka, Japan) currently resides and works in Bangkok, Thailand. Kentaro has been working on different projects for which he creates realistic copies of originals using pencil drawing. His work deals with the parameters of the value of objects, in the tradition of wabi-sabi, the traditional art of impermanence. His typical process begins with carefully looking at the condition of and around the original object and reproducing it through drawing, paying close attention to signs of the passage of time (e.g., mark, scratch, stain, damage). He then installs his pieces in specific manners to transform the space into a metaphysical room – with both his physical copies and the space they occupy making up a single conceptual piece. Each installation embodies the ironical through silence.



Artist Biography (cont.)

Minstrel Kuik (b. 1976, Malaysia), is a Chinese Malaysian born in Pantai Remis. After earning a Bachelor of Fine Art degree in Taiwan, she obtained her master's degree in photography in Arles, France. As a social actor, Kuik continues to undergo tensions coming from different ideologies, social bounds, identities and interests. Not only do these daily experiences help position herself between the political society and the authorities, they also shape her artistic practice. With a belief that the private space is the major battlefield of ideological, political and economic interests, she explores art as a historical trajectory where the personal mutation through the process of reading, thinking, making and revisiting is traceable and reflective, and hopefully, transformative.

Minstrel's awards include the Regional Winner of one-month Fukuoka Asian Art Museum residency (2015); Winner of the UOB Painting of the Year (2014) for the Established Artist Category, Malaysia; Winner of the International Photographer Award (2013), Higashikawa Photo Festival Japan. Public collections include: the Michelangelo and Lourdes Samson Collection, Singapore Art Museum (SAM), Higashikawa International Photo Festival (Japan), United Overseas Bank (Singapore).

My Land Ltd. - *Built from scratch*TM, commonly known as My Land, is an outsourced company headquartered in Donma, Cabu. My Land was founded on October 16, 2017, by brothers Sapin and Sapan Liman, who became the company's Co-CEOs. The company established itself as a major manufacturer powerhouse specialized in the souvenir industry. My Land designed and produced the widely popular character The Hope Machine, who became the company's mascot. In 2021, Sapin Liman stepped down from his role, leaving Sapan Liman as the only CEO.

Naraphat Sakarthornsap (b. 1991, lives and works in Bangkok). In many of his works, Naraphat presents stories of inequality in the society and gender discrimination through photography and installation art, in which flowers play the leading roles. Many kinds of flowers that Naraphat uses usually comes with profound meanings. Those flowers have become the keys to finding the answers that are neatly hidden in the works of art. And sometimes the photographs of these delicate flowers of Naraphat may possibly come from the deepest part of his devastated heart.

Naraphat's early works presented the challenge against nature in trying to prolong the freshness of the flower before he develops the ideas to become the challenge against power and influence in the society through the pictures of these flowers. Therefore, do not believe in what the flowers in front of you appear to be. But look for the messages these flowers are hiding. Perhaps, what Naraphat is facing and trying to present is the same as the ones many others are inevitably struggling with, over the standards in the society, where inequalities are all around them.

Artist Biography (cont.)

Ray Langenbach creates conceptual artworks and performances, convenes gatherings, and writes on cultural theory, performance and queer culture. His video documentaries are currently on display at Documenta15, Asia Art Archive-Hong Kong, International Institute for Social History, Amsterdam, Hamburger Bahnhof-Museum für Gegenwart, Berlin, National Gallery of Singapore, Singapore Art Museum, and A+ Works of Art, Malaysia. He has presented his work and curated throughout Asia-Pacific, Europe and the United States. Langenbach's writings on SE Asian performance, propaganda and visual culture appear in various journals and books. He currently supervises Artistic Research PhD research at Universiti Tunku Abdul Rahman.

Ugo Untoro (b. 1970, Purbalingga, Central Java, Indonesia) graduated from the Indonesian Institute of the Arts, Yogyakarta. He continues to live and work there. He has held solo exhibitions in Indonesia, Singapore and Kuala Lumpur, and has participated in group exhibitions in the United States of America, China, France and Vietnam. He is known to have brought contemporary Indonesian art to a new level. Over the past decade, Ugo Untoro has elaborated a collection of paintings, drawings, poems and writings. His signature style is raw and spontaneous influenced by his street background and graffiti art knowledge. His entry to the Philip Morris Art Awards in 1998 was placed within the Best 5; and he was named Man of the Year in 2007 by Tempo Magazine of Indonesia.

Wiyoga Muhardanto (b. Jakarta, 1984; lives and works in Bandung, Indonesia) is primarily a sculptor whose works that incorporate methods of imitation, simulation and the juxtaposition of daily objects to explore his interest in urban community behaviours. For the past four years his work has focused on exploring issues around social mobility. Muhardanto studied at Bandung Institute of Technology with major in fine art – sculpture studio, 2002 – 2007 (BFA). He has exhibited his work across South East Asia with his most recent solo exhibitions being 3-in-1, ROH Projects, Jakarta and What If, Art Basel Hong Kong with recent group shows at Taipei Dangdai Young Galleries Sector, Taiwan. Liber Primus, Semarang Contemporary Art Gallery, Central of Java, Indonesia in 2019 and Shared coordinates, The Arts House, Singapore, Art Jakarta 2018, Ritzs Carlton Ballroom, OPEN P.O, Omnispace, Bandung in 2018. He is the co-founder of the art organization, Area Olah Karya and was the Director PLATFORM3, Bandung, Indonesia. His work is in the collection of the Singapore Art Museum.



Artist Biography (cont.)

Yuli Prayitno (b. Bandung, West Java, 1974; lives and works in Yogyakarta) has a neverending curiosity towards materials, objects, and everything surrounding them. A visit to he who graduated of the sculpture department, Fine Arts Faculty, Institut Seni Indonesia - Yogyakarta, would make us feel as if we are entering an antique shop or a museum of everyday's life. His eyes would shine brighter if we'd ask him about any objects in his studio, be it a work that is in the making, his old work, or any preloved objects that he'd found in antique stores. Yuli's oeuvre is centered around the understanding of value, respect, and perception. Yuli's works have been exhibited, amongst others, in Cemeti Institute for Arts and Society, Yogyakarta; Equator Arts Project, Singapore; ART JOG; Jogja National Museum; Art Stage Singapore; Macro Testaccio, Roma; Art Basel Hong Kong; Galerie Christian Hosp, Berlin; Hong Kong Convention Centre and Exhibition; Primo Marella Gallery, Milan; Melbourne Art Fair; Biennale Jogja; Nadi Gallery, Jakarta; Galeri Nasional Indonesia; and CP Biennale.



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d6-G8

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801 Jalan Sentul 51000 Kuala Lumpur

Opening Hours (Via appointment only):

12 pm – 7 pm, Tuesday to Saturday

(Closed on Sundays, Mondays and public holidays)

A+ WORKS *of* ART is a contemporary art gallery based in Kuala Lumpur, with a geographic focus on Malaysia and Southeast Asia. Founded in 2017 by Joshua Lim, the gallery presents a wide range of contemporary practices, from painting to performance, drawing, sculpture, new media art, photography, video and installation. Its exhibitions have showcased diverse themes and approaches, including material experimentation and global conversations on social issues. Collaboration is key to the ethos of A+ Works of Art. Since its opening, the gallery has worked with artists, curators, writers, collectors, galleries and partners from within the region and beyond, and continues to look out for new collaborations. The gallery name is a play on striving for distinction but also on the idea that art is never without context and is always reaching to connect — it is always “plus” something else.

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