

Exhibition Guide

Immediate Conception

Curated by Anonymous

ASSISTANT CURATOR: DENISE LAI

10 September — 23 October 2022



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

In collaboration with

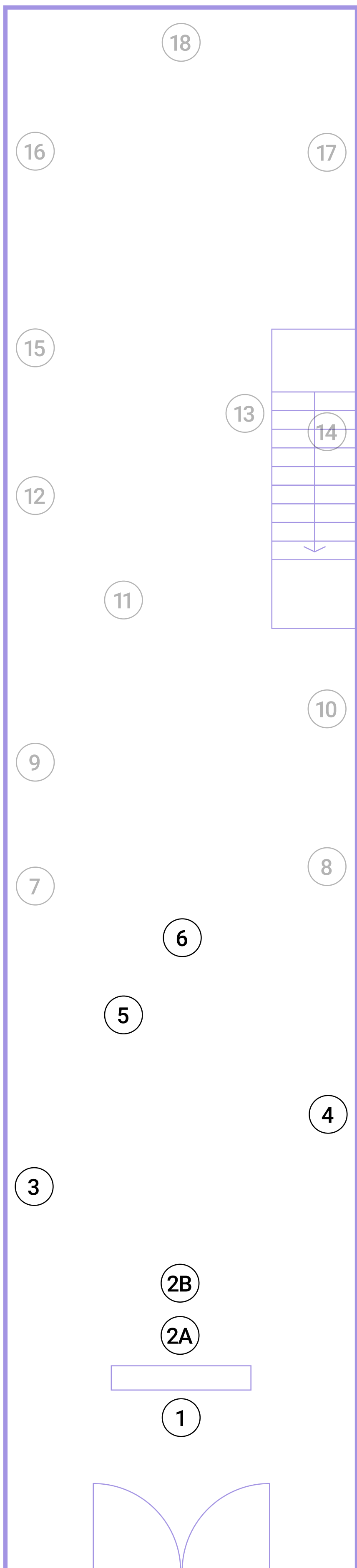


Introduction

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.



Wilfredo Prieto

① **Tarte de cumpleaños
(Birthday Cake)**

2009

Match, gum and coin

2.5 × 5 cm

Edition 2/2 + 1 AP

Kentaro Hiroki

②A **Composition**

2022

A4 paper, Daler-Rowney 95 GSM,

charcoal, Renaissance 200 GSM

53 × 37.5 cm (each)

②B **Set Square**

2022

Single-channel video

4 min 13 sec

My Land Ltd.

③ **Low Impact Lunch**

2022

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

42 × 59.4 cm

Chan Kok Hooi

④ **Morning Blues**

2022

Toothbrush, acrylic paint

Dimensions variable

Saraphat Sakarthornsap

⑤ **The Blooming Roots**

2022

Plant and plant pot

Dimensions variable

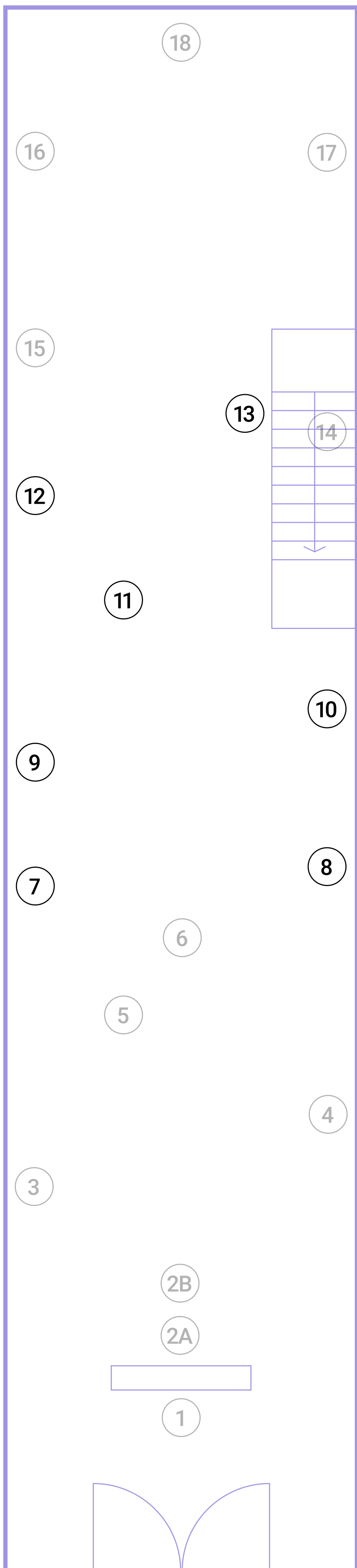
Yuli Prayitno

⑥ **Mengejar Ekor Sendiri**

2022

Vintage tin toy, hair, and stainless
steel

11 × 22 × 22 cm



Alvin Lau

7 **Respond/Intercept**

2022

Ilford Galerie textured cotton rag

300 GSM

45 × 35 cm

Hirendran

8 **Self, Gathered**

2022

Digital Print on synthetic paper

59.4 × 84.1 cm

Minstrel Kuik

9 **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 × 50 cm

Ahmad Fuad Osman

10 **Terra Incognita**

2022

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

Handiswirman Saputra

11 **Kondisi**

2017

Fibre resin, electrical components, and objects from surroundings

30 × 30 × 30 cm

Isola Tong

12 **A Love Letter to California**

2022

Digital print on archival paper

84.1 × 59.4 cm

Ugo Untoro

13 **Portrait of SP**

2021

Ballpoint on cigarette paper box

17 × 8 cm

14 **Dzalim**

2022

Plastic toys and acrylic paint

13 × 15 × 5 cm

Julia Merican

15 **Gift Exchange**

27 August 2022

Ink on handmade Japanese paper

26 × 18 cm

Amanda Gayle

LEFT

16 **Kraft**

2022

Digital print on synthetic paper

42 × 59.4 cm

RIGHT

16 **Parallel Play**

2022

Digital print on Arcoprint paper

42 × 59.4 cm

Ray Langenbach

17 **Immaculate Conception**

2022

Single-channel video

2 hours

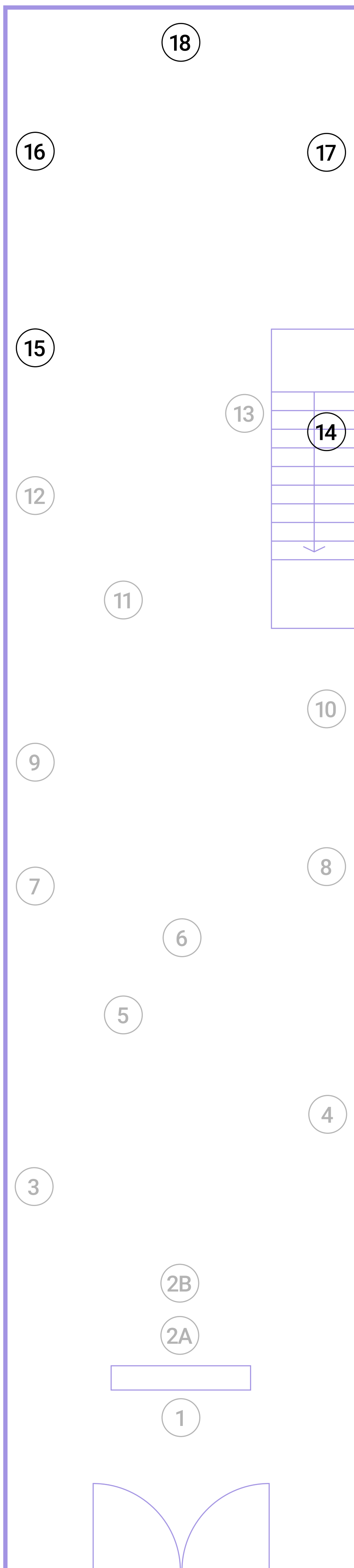
Izat Arif

18 **Saudara Saudari Yang Saya Hormati Sekalian (My respected Brothers and Sisters)**

2022

Digital print on PVC banner

152 × 315 cm



Artist Biographies

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Ahmad Fuad Osman

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

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 programmed 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

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 Biographies

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Chan Kok Hooi

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.

Handiwirman Saputra

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

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 Biographies

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Isola Tong

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

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

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

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 Biographies

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Minstrel Kuik

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.

My Land Ltd. - *Built from scratch*[™], 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

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.

Artist Biographies

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Ray Langenbach

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

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

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 Biographies

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Yuli Prayitno

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.

About A+ Works of Art

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.



**BLANK
CANVAS**

Blank Canvas

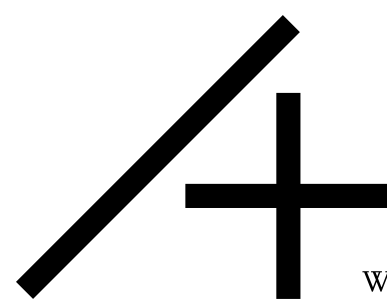
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Open to the public
by appointment only

Friday to Sunday
12pm – 7pm
Admission is free



WORKS of ART

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