



**BLANK
CANVAS**

AND MY SAID

Chan Kok Hooi

Hoo Fan Chon

Tino Sehgal

17.12.2022 - 26.02.2023

Exhibition Guide

AND MY SAID

What lessons does the quotidian have for life? And when does life become art?

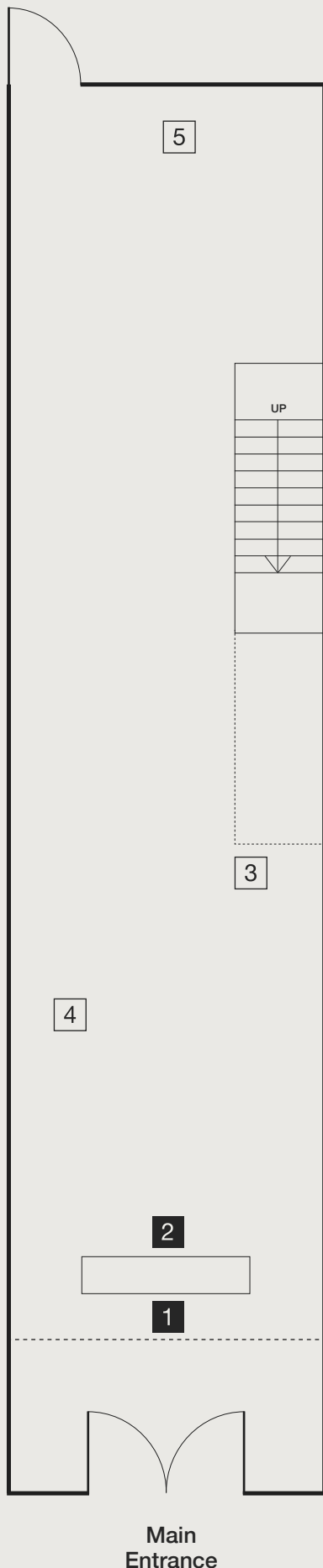
This exhibition, **AND MY SAID** deftly posits these enquiries for the viewer.

The works in this exhibition range in their focus on different kinds of people involved in art-making and art-going - the more conventional third-person subject of artwork (in Hoo Fan Chon's works), the viewer of art (in Chan Kok Hooi's works), and the collector-commissioner of art (in Tino Sehgal's work). Collectively, though, the works imply that anyone's life can be art, as insights gleaned and offered for contemplation through refraction and abstraction.

These works are vignettes of intimacy and vulnerability; they offer a gaze into the personal moments of these various individuals, which can be unflinching and unsettling. There might be a sense of intrusion or even of voyeurism when encountering these works (and certainly, in the case of Chan Kok Hooi's works, the original artworks which inspired his installations for this exhibition, namely, Gustave Courbet's *"The Origin of the World"* and Eric Fischl's *"Sleepwalker"*). But, the power of these works derives precisely from the willingness of the subjects to offer up their privacy for external view.

And while the works are diverse in the media which they employ, they fascinate in the universal queries which they ineluctably elicit. They reflect on lives lived; in doing so, the works hold up a mirror to the viewer.

By examining the quotidian, **AND MY SAID** is simultaneously an encounter with self-discovery and self-determination and an invitation for self-consideration and self-reflection.



1

The Origin of the World (after Courbet) Chan Kok Hooi

2022

Acrylic on wooden stretcher, wooden frame, wall with hole & empty space behind

Size variable

About the known and unknown of life; about the possibility or "non-impossibility" of painting.

'The Origin of the World' (1866) is an oil painting by nineteenth-century French realist painter Gustave Courbet depicting in a closeup the vulva and abdomen of a nude woman lying on a bed with her legs spread. Based on the profound teaching "Form is emptiness, emptiness is form" in the Heart Sutra of Mahayana Buddhism and after Courbet's masterpiece, 'The Origin of the World (after Courbet)' is depicted with acrylic paint on a small wooden stretcher (approximately 4.5 x 5.5 inches), with a hole in the middle (approx 1.5 x 2.5 inches). The framed work is hung on a white wall with a hole which the viewers can peek into an empty space behind the wall through the painting.

2

"A Day at the Picnic at the Sun Valley (Tanjung Tokong), 10 November 1957"

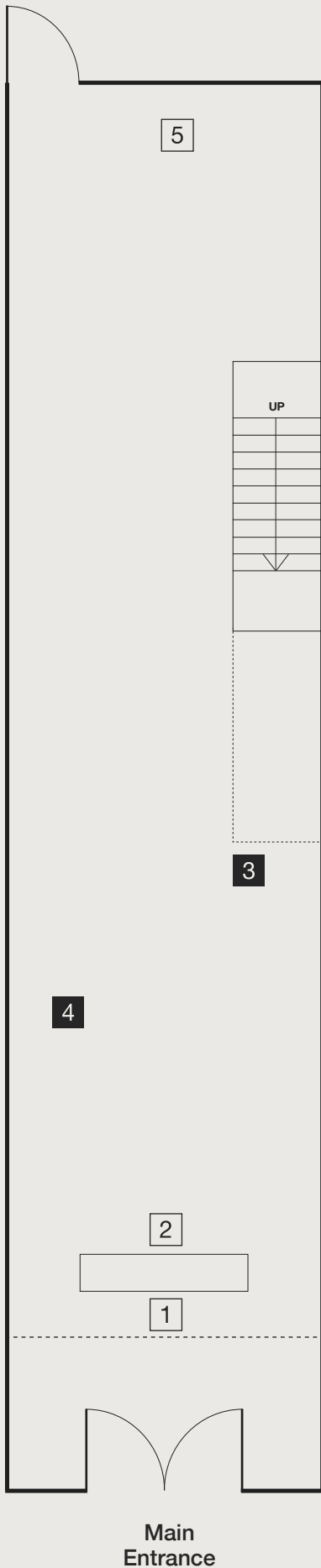
Hoo Fan Chon

2022

33 found photographs

120 x 60 cm

Anita and Ava used to go for overnight picnics at the Sun Valley, where they and their peers from the transgender community would dress up for photo shoot sessions, play music, and dance together.



3 **Sleepwalker (after Fischl)**
Chan Kok Hooi

2022

Spotlights, plastic washtub, cylinder bubble stone, soft polyurethane tube, aquarium air pump, water

Size variable

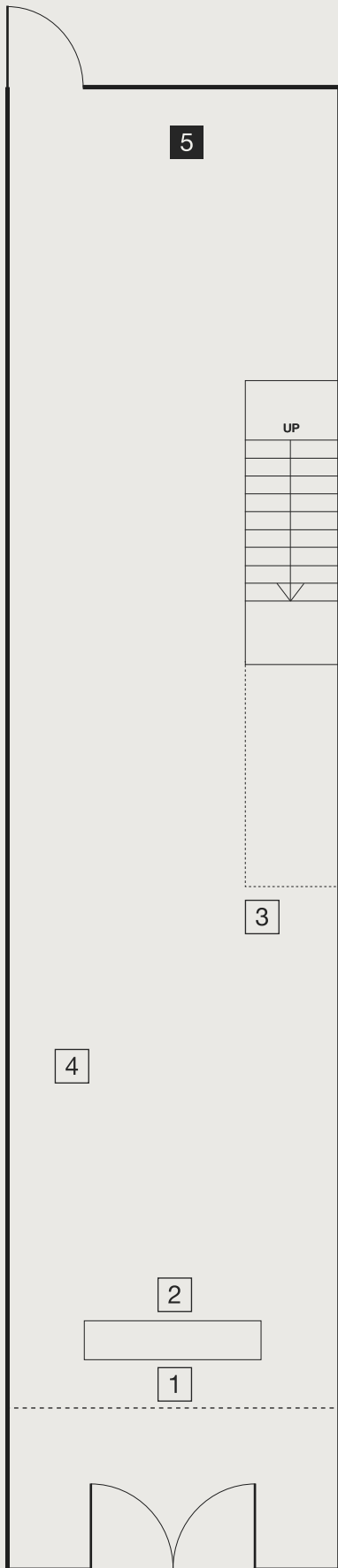
How well have we lived? How well do we know about life?

'Sleepwalker' (1979) is a huge painting by American contemporary painter Eric Fischl. It depicts an adolescent boy exploring his body in a plastic swimming pool. By taking away the figurative elements of the original work, 'Sleepwalker (after Fischl)' as an extension of Fischl's work uses mixed media and an alternative approach to explore the same theme. Through the breast-shaped water reflections with its visual effects, the work attempts to express curiosity and fantasy about life as well as the mystery of life.

4 **AND MY SAID**
Tino Sehgal

2022

Edition 1/5



5

I Enjoy Being A Girl

Hoo Fan Chon

2022

Single channel video

37 min 15 sec

Screening Schedule

1:00 PM 2:00 PM

3:00 PM 4:00 PM

5:00 PM 6:00 PM

This photo-video essay is part of an ongoing project “Anita & Ava – Photography as a Self-restorative Tool”, which looks at how two childhood friends explored their gender identity through photography, as they transitioned into adulthood. Fan Chon originally found this series of photographic portraits in an antique shop in Penang. The portraits were of the late Ava Leong taken in the 1950s and 1960s in which she self-restored from an adolescent boy to a woman. After the artist got in touch with Ava's surviving lifelong friend, Anita, the collection expanded and he carried out a series of interviews with Anita to gather background information on these photographs. A compilation of Anita's voices is used as the foundation of this video essay. These audio clips are juxtaposed with a selection of Ava and Anita's photographic collection that reveals their journey of self-discovery through studio photography and other social activities, Anita's working experience as a school lab technician and her life on stage as a woman impersonator. These photographs symbolize a time when they, together with their peers from the transgender community, were allowed to explore their sense of self while contributing to a lively cosmopolitan artistic culture in Malaysia.

Main
Entrance

About The Artists

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.

Hoo Fan Chon is a Malaysian visual art practitioner based in Penang; he graduated with a BA in Photography at the University of Arts London – London College of Communication in 2010. He was the co-founder and a member of an art collective – Run Amok Gallery (2012-2017). In 2019, Fan Chon participated in the 3rd edition of the Makassar Biennale. The following year he co-curated "Bayangnya itu Timbul Tenggelam - Photographic Cultures in Malaysia" at the Ilham Gallery, Kuala Lumpur. His solo exhibitions include "Biro Kaji Visual George Town" (Penang, 2019) and "The World is Your Restaurant" (Kuala Lumpur, 2021). He was one of the selected artists for the inaugural 2022 SEA AiR, an artist residency programme organised by Centre for Contemporary Art Singapore and funded by the European Union. His practice explores the cultural nuances between the mainstream and substream, the highbrow and lowbrow; and how our value systems shift as we migrate from one culture to another.

Tino Sehgal (b. 1976 in London, England, he currently lives and works in Berlin). Renowned as one of the most important artists of his generation, Tino Sehgal's critical acclaim derives from his radical artistic practice that takes the form of "constructed situations": live encounters between visitors and those enacting the work. Their ephemeral beauty rests in the fleeting specificity of the encounter, where players often engage the visitors with their active participation in constructing the piece. Sehgal's abandoning of material production in favor of lived experience is nevertheless achieved with a sensitivity to classical considerations of form, composition and space, grounded not only in the history of dance but also western traditions of sculpture and painting. In 2018 he co-curated week-long series of live works entitled 'A Prelude to the Shed' which took place within a purpose built architectural setting by Kunlé Adeyemi. The program included Sehgal's own work alongside a broad range of artists including William Forsythe and Azealia Banks, which heralded the opening of The Shed's permanent home. His work has been the subject of several solo exhibitions, recently at MdbK, Leipzig (2022) Bleinheim Palace, UK (2021); the Odawara Art Foundation, Japan (2019); Officine Grandi Riparazioni, Turin (2018); V-A-C Foundation, Moscow, Russia (2017); Fondation Beyeler, Switzerland (2017); Jemaa el-Fna, Marrakesh; Palais de Tokyo, Paris (2016); Stedelijk Museum, Amsterdam (2015); Martin-Gropius-Bau, Berlin (2015); Pinacoteca, Sao Paulo and CCBB, Rio de Janeiro (2014); Ullens Center for Contemporary Art, Beijing (2013); Tate Modern, London (2012); and Solomon R. Guggenheim Museum, New York (2010) and Kunsthaus Bregenz (2006), among others.



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12:00 - 07:00 pm (Fri, Sat, Sun)

Free Admission

Visits by Appointment Only

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