

Coming to the Singapore Tyler Print Institute

By Wai Lin Coultas

For those of you who have been away on your long summer holidays and have missed the Picasso's prints exhibition jointly hosted by the Singapore Tyler Print Institute (STPI) and SingTel, do not despair. This gallery has lined up two equally exciting events before it closes again for more renovations at year's end.

Its ongoing residency programme has yielded the fruits of aesthetic labour from prominent Asian artists Eko Nugroho and Haegue Yang. STPI will be displaying them as solo exhibitions during the following dates:

6 September – 9 October: Eko Nugroho's *We are What We Mask*

Yogyakarta-born and based Eko Nugroho is one of the most distinctive contemporary artists of his generation, renowned for large-scale works that express social satire through many media, including paintings, animation, comics and embroidered tapestries.

He shot to prominence in Indonesia's visual arts scene as the initiator of the independent comic book, *Daging Tumbuh*. Since then he has participated in many major international shows such as the 55th *International Art Exhibition of the Venice Biennale* (2013), Korea's *Busan*



Photo series, *Monster*, by Haegue Yang

Biennale (2008), *Winds from the East* at the Kiasma Museum of Contemporary Art in Helsinki, Finland (2007), Brisbane's 5th *Asia-Pacific Triennial* (2006) and the Taipei Biennale (2006).

In *We are What We Mask* Eko continues his trademark investigations into social constructs and human behaviour under conditions of concealed identity. These social-political undertones are derived from his first-hand experiences during Indonesia's economic and political reforms in the 1990s, closely tied to the downfall of Suharto's tyrannical reign.

Consequently, Eko continues to hide identities behind masks or machine parts boldly patterned with traditional Indonesian art forms such as batik and embroidery. The results are eclectic mixes of two and three-dimensional works in print and paper incorporating popular culture and comic book influences into brightly coloured creations resembling

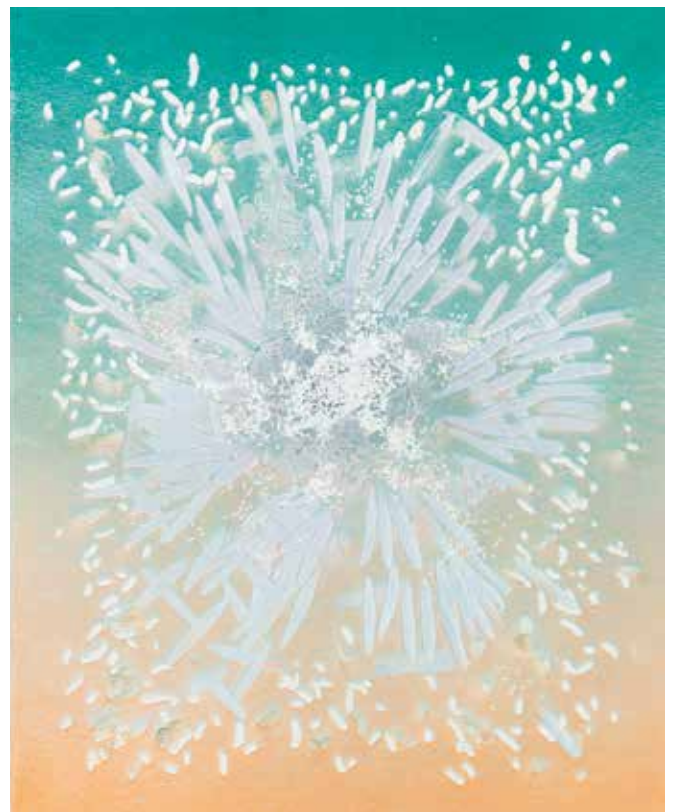
aliens, each labelled with a catchy title like "Please Donate Your Love".

24 October – 24 November: Haegue Yang's *Honesty Printed on Modesty*

South Korean-born and Berlin-based Haegue Yang is



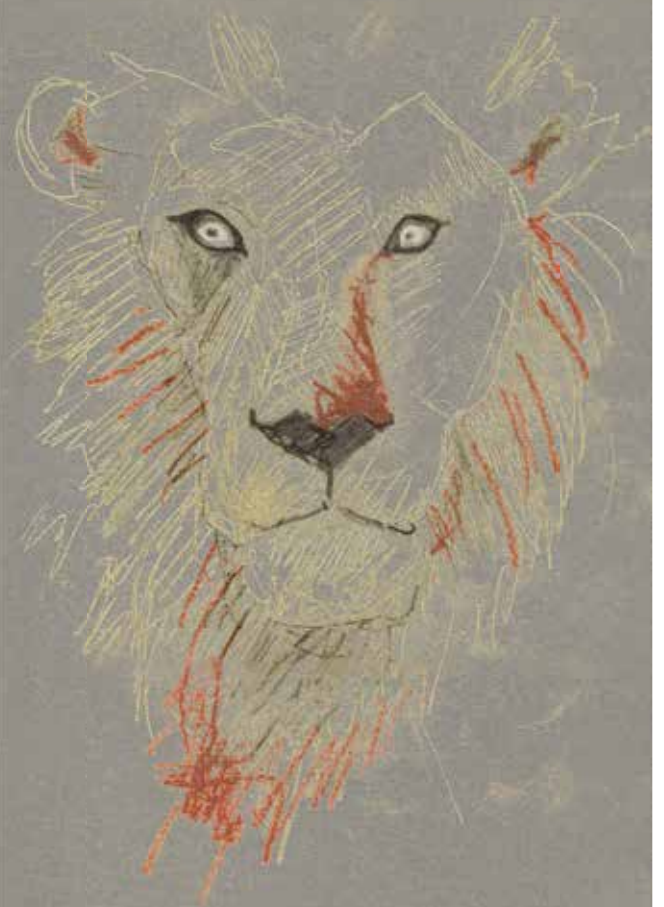
Salty Tolerance, by Eko Nugroho



Colour-Blow, by Haegue Yang



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Monster on Us, by Eko Nugroho

also a leading artist of her generation; renowned for her ability to transform industrially manufactured and often insipid items into abstract compositions that deliberately alter perceptions through fresh and sometimes destabilising sensory experiences. The result is a challenge to the classic Aristotelian view of perception where “each of the five senses has a distinct and proper sphere of activity”.

The literary and philosophically slanted ingenuity of her artworks has led to numerous international exhibitions the world over: the BAK in Utrecht (2006), Portikus in Frankfurt am Main (2008), the Artsonje Center in Seoul (2010), the New Museum in New York (2010), the Walker Art Center in Minneapolis (2010), as well as the Kunsthaus, Bregenz, the Modern Art Oxford and Aspen Art Museum (all in 2011).



Golden Sing, by Haegue Yang

In *Honesty Printed on Modesty*, Haegue uses the olfactory and tactile power of spices and food items in her experimentation with new materials and media. The source of this inspiration is the Nobel laureate Rabindranath Tagore’s concept of ‘passive quality’. The results are works of art that analogise the modest quality of everyday life.

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All photos courtesy of the Singapore Tyler Print Institute