

CONVERSATIONS
ON EXCESS & LACK

GAJAH GALLERY 

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CREDITS

After years of immersing myself in the art scenes around Southeast Asia, I've learned to keep an open mind by listening to and engaging in conversations. As we bring together nine up and coming artists from Singapore and Indonesia in Gajah Gallery - Yogyakarta, we hope to explore the artists' diverse concerns by departing from the prevailing dialogue on "lack" and "excess" and what this means to them, from the personal, local, to global perspective.

As the artists created their pieces for this show, our curator Liza Markus kept in constant communication with them, allowing the concept of the exhibit to take shape as their works progressed. The show thus reveals these artists' thought processes, shedding light on often overlooked nuances in the common conception of contemporary Singaporean and Indonesian art. This process has opened up discourse on consumerism and media, education systems, institutionalism, developing cities, impositions of discipline, self-discovery through faith and spirituality, and complexities in both art scenes. The exhibition makes room for organic parallelisms to emerge through each artist's unique perspective on these different yet connected concerns.

We hope to keep producing such conversations; pathways into realities that artists observe with a keen eye. We want to emphasise the importance of listening to young artists from different art scenes, learning from their insights on micro and macro concerns.

I would like to thank Liza Markus for her perceptive and comprehensive essay, and the National Arts Council of Singapore and Greenhost Boutique Hotel for their generous assistance in fulfilling this show.

CONVERSATION

Lack and Excess. These two words came to mind as I recall a lecture marking the end of a residency programme. It discussed how the Indonesian arts scene compared to its Singaporean counterpart. The lecture, as with many others like it, seemed to suggest that the ecosystem of both countries has succumbed to stereotypes. It is discomfoting to discover that an extreme imbalance between the two has been left to co-exist and interact for the sake of maintaining distinctiveness. A frustration towards the status quo, how one exists in scarcity and the other excess, becomes the point of departure for this exhibition.

Conversations on Lack and Excess was intended as a test-site for alleged stereotypes and myths, to uncover if uniqueness and distinction are dependent on unregulated imbalance. This show is not meant to undermine the influences or visual inclinations of the two art scenes; rather it is to question if the differences are felt by the artists, as well as to ask if it is valid to be satisfied with the way things function in the present.

Against my expectations, the artworks touched on varied topics, in different scopes - personal, local, and global. Many did not directly deal with issues in the art scenes. I was mistaken to think that less militant artworks were unaffected or ambivalent and that fruitful discussion and conclusion could not be derived from these works. A romanticized notion of victimized artists before the institution would not help clear the perpetuated myth. Hence, the execution of this show in itself embodies the concept of this discourse.

Reaction: Subversion, Rebellion, Celebration.

When faced with their respective country's socio-political circumstances, it is intriguing how some artists choose to be ambivalent and indirectly reflect their immediate surroundings, while others react in a subversive manner, with a select few expressing their thoughts in a rebellious way.

Gofan Muchtar's artworks shy away from criticizing the consumerist lifestyle of Indonesia's urban population and object fetishism. His artworks take the shape of endlessly shimmering chrome miniatures; purses, shoes, suits, lipsticks, perfume bottles; all encased in an infinity-mirrored vitrine. Here, objects are displayed in a set of three vitrines, reminiscent of depictions in spiritual or religious paintings. It is a triptych created in homage to present day "spirituality" and the spectacle - a celebration of consumerism and materialism.¹

The artist mentioned that this celebratory attitude goes against the grain.² Based on his observations, artworks that concern consumerist values and materialism are generally critical, but he chose to shy away from such smugness. Looking at the current climate of the art industry and how art is a luxury commodity, the artist's statement has an element of truth to it. Although there may be a scenario where art does not fall into the category of 'commodity' and is instead appreciated for its non-monetary value, the irony still lingers.

White Square by **Galih Adika** is another example of celebrating the widely criticized.³ Galih typically works with borrowed images from virtual media, images of fine art he encounters online, mundane objects, and paint collaged into interactive paintings. Many of his previous works concern the transmutation of sentiment and meaning: the virtual into the physical, tangible objects into ideas. For example, his last work, entitled *Dua Menit Simpan Muat (Packed in Two Minutes)*, questions the importance of the physical object after its essence was archived in the form of drawing and photograph.

The series of works presented in this show on the contrary takes visual encounters from online platforms for physical display. Galih hoards images from the internet, then limits his process of painting as a form of scientific control.⁴ Instead of starting with a sketch, the artist begins with borrowed virtual images rematerialized into an object of art. This is an attempt to reverse the demystification of digitally produced and highly circulated artworks.⁵ Galih acknowledges the ready-made culture as part of Indonesian localism, apparent in the artworks he presents in this show.⁶ At a time where copyright holds no power, where image-borrowing is the norm, yet the artistically-inclined and their creations thrive, Galih's piece is an homage to the art-world.

At the other end of the spectrum, **Nature Shankar** consciously situates her practice outside conventional Singaporean education. Her version of locally - shared sensibility reflects how most artists are subject to a utilitarian, rigid, and compartmentalized curriculum, art education and otherwise.⁷ Having graduated from one such institution, the artist sensed reservations in the process of creation. This was not based on artistic concerns, but instead on what could get her 'far,' career-wise.⁸ Upon completing her studies, Nature found herself stuck in the same mindset of having to please everyone, which puzzled her as she was no longer part of the institution. Though not intended to be a critical of it, it appears her stance is not in any way celebratory. In this series, Nature collaged a selection of artworks retrieved from pieces of previously rejected works.

Nature and Galih's works both share a similar aesthetic sensibility; namely the collage and layering method, visual quotations, and the visual representation of internal values. However, through the presentation of self-rejected proposals and externally edited works from the past, Nature presents an entirely different attitude.

As opposed to Galih's revival of mundane images, Nature de-sanctifies her previous artworks by turning them back into objects. She deconstructs and rebuilds them as a way to rid her of remaining sentiment. Through this process, she reevaluates her art-making approach. Is just possessing the value as mundane as a school exercise book? A routine created to follow a provided brief?

By adapting her past works and presenting it in a new context, she is reclaiming the artwork as independent in its own right- a subversion of the institution's control.

Zero challenges the institution through encounters with a physical site. While disagreeing with the institutionalisation and regulation of graffiti, Zero is not critical towards the attitude of self-preservation held by most graffiti artists. Street art in the definition of 60's New York does not exist in Singapore, but Zero feels that graffiti was able to retain some of its initial sensibilities when compared to other mediums of street art. Unlike other forms of street art where site specificity plays an important role, the best canvas for a graffiti artist is everywhere,

so long as it is visible. Graffiti art's essence is ingrained in its medium of choice: spray paint. It is an ouroboros: the sound, the action of spraying, the industrial, makeshift, and hasty nature of spray paint oozes rawness contributes to the work's violent and anarchistic image. This, in turn, perpetuates the current status of spray paint.

This lack of bond both to a specific location or message has turned graffiti into an existential movement. Rebellion against the state comes from the simple declaration of self-existence; shown in tagging and the famous phrase 'Kilroy Was Here.' The act of its removal by the institution was an honour, justification to the graffiti artist that the simple abjectness of one's existence was deemed enough of a threat towards the institution and its authority.⁹

Around 2009, extensive clean up was done on the streets of Singapore as it hosted big international events such as F1 and the Youth Olympic Games.¹⁰ The legal graffiti wall in the skatepark became more controlled when a group of artists decided to paint a wall dedicated to the women of children of Gaza in Palestine. A similar incident happened in 2006.¹¹ As a response, Zero challenged this with his own act of removal. In 2017, he removed pieces of legal graffiti walls with the nine years-worth of paint layer on them. The artist then displaced the wall piece out of the site into the academic and commercial context of galleries and institutions. This action was not to bring the art form into the confines of a gallery, but to expose layers of archived histories visible through the cross section of these walls. It is also revealed the tension between the artist and those communal, regulated spaces.

Further development includes cutting and forming the wall into circular bands. The artist then enforced its shape by encasing it in concrete blocks. This bending is metaphor for the current state of the art form, where banning and regulation forces it to adapt, transforming it into an unnatural state. Cracks emerge due to the tension between the acrylic and solvent based paint layers, producing a broken, violent but honest cry.

Poetry in Material Uncertainty

In the early stages of discussion on the show, **Etza Meisyara** similarly introduced the element of site specificity into her proposed work. A patina painting with rusty and acid-washed finish portrays abandoned sites around the city, left forgotten as a frozen relic in a restless city. Through the work, a sense of nostalgia was juxtaposed against the somber reality of human alienation in the Indonesian metropolis. The material and method chosen for this proposed work matches this sensibility. Etza was able to see past the association of rust and chemical corrosion with decay and negligence, instead transforming it with vibrant colors, creating astonishing details in a dreamlike, surrealistic composition.

A proficient composer and musician, Etza incorporates audio elements into her works. Etza transforms spaces in her work into musical tunes through a geometrical algorithm where she renders both immaterial forces and organic objects into a grid. The coordinates of the now geometricized drawings are then converted into specific notes. Alternatively, Etza transforms the visual elements to aural, material to immaterial by composing a companion sound piece for every site she encounters and renders in those bronze plates.¹²

Although the technique of patination is a way to protect metal surfaces in sculpture, Etza uses the process as pseudo-scientific experiment. The method produces a raw and natural finish, almost as if the tarnish was a result of encounters with the environment. The chemical reaction highlights the distinction between mechanized production and an artist's handiwork. Etza's work also sheds light on how the coordinate-translated musical notes are not controlled to create the desired sound. Instead, to let the random points of contact form the composition.

Similarly, **Jay Ho**, a process painter, perseveres in material uncertainty. Fuelled by existentialist thoughts, Jay emphasizes creation as means to constitute freedom and individualism. His works often consist of layers, done over several periods of time. Similar to Nature's work, Jay repurposes and recontextualizes past works. Unlike Nature's sentimental self-reclamation, Jay executes the process in a more pragmatic manner. The use of past

works show a tendency to self-edit and self-curate. However, this is not done for the sake of perfectionism or assurance of aesthetic betterment. He believes that the act of doing and its infinite possibilities unfold when one does not stay still.

Other than the unpredictability of irreversibly altering works, Jay maximizes the significance of chance by modifying a traditionally precise technique and medium into a gamble. In his previous series, Jay etched marks of archaic drawings and celestial symbols into a foam board and printed it with water-based paint. Due to the raw treatment of the pigment and the printing surface, random noises were created on the canvas. A proper resin compound will cure in one day on average, but using this method, Jay's work on water-based paint would take up to one - two weeks to cure. The element of chance and the uncertainty of material was a reflection of the infiniteness of nature. The artist took the position of humankind, standing before life to find beauty from what 'chance' ambivalently granted.¹³

Differing Views on Drills and Self-Discipline

In Jay's case, surrendering oneself to the unpredictability presented by process painting was not a favorable choice. His current works *Orion I, II, and III* are created with oil-based paint. It took more than three months for the artworks to cure. Further more, Jay is currently serving his military conscription and is unable to observe or work on his paintings regularly. This makes his process more significant than it was before. Even if there is misjudgment in altering the piece or pouring the resin, he is unable to witness, prevent, or change the process. Jay disciplines himself to persevere in civil disobedience by not conforming into societal ideals that worship certainty of results.¹⁴

Vanessa Lim Shu Yi questions the need for certainty of result, or a specific and narrow definition of discipline and diligence in her works. The very Sisyphean action of constantly moving without actually advancing is apparent in sports equipment, tracks fields, sports courts, and pools, which Vanesa references in her works.¹⁵ The series shown in this exhibition uses swimming pools as its point of departure. Pools are designed for its user to swim laps in a confined space.¹⁶ The idea of disciplining oneself to move a specific

distance in constant monotony is absurd, yet somehow we view it as a constructive act of betterment. Using architectural scale models, miniature humans, shrubs, and furniture, Vanessa constructs an alternative scenes of pools and other bodies of water. They are reminiscent of how architectural dioramas contain a subtle narrative within, of how we should be acting in those designed spaces.¹⁷

Recontextualized in the show, Vanessa found that her works can be a parable of the manner we practice art in Singapore. In many aspects of the art scene, art practitioners are expected to meet a particular KPI and other self-persevering realities.¹⁸ Those become discipline and diligence in practicing art. Similar concerns are found in Nature's and Zero's works. Under the guise of efficiency, conformism in an authoritarian social structure that is often unavoidable and within this system art loses its critical function. Adversely, the self-imposed diligence in practicing art which personally acts to enhance self-expression seems to be pointless when one exists within a system. Why do we still persevere in art where there is no assurance of success and there is little chance to make an impact?

Interestingly, **Prajna's** works also mention an exacting discipline. For her, self-discipline and integrity in artistic practice do not fulfill a quantitative target, but keep true to values central to one's soul. As her mentor Idang Rasjidi once said, "Hope and perseverance are the foundation of what we call life or even faith".¹⁹ Prajna perseveres in faith, relying on the Brahman within her as opposed to relying entirely on logic. Discipline for Prajna is to persist in justice and truth, to persist in Dharma.

Prajna expresses the persistence of justice through the story of *Draupadi*, found in the Sanskrit epic, the Mahabharata, in her work *Draupadi Vastraharan (Draupadi Disrobed)*. Following a gamble by her husbands the five Pandavas, Draupadi was publicly disrobed by the Kauravas. Krishna, the supreme God, came after her call for help, infinitely elongating Draupadi's saree. When it was pulled, more appeared. This episode symbolizes the situation when Dharma, characterized by the Pandavas and Draupadi, is consumed by Adharma, characterized by the Kauravas.²⁰

This body of work is a representation of Prajna's life journey through repentance, struggle in faithfulness, and experience of spiritual reality. This is encapsulated in her current series of artworks. The female figures in her paintings pose with resistance, clothed in mesmerizing swaths of silk. Her choice of technique is a conceptual one, as she often prefers to enhance the contrast between light and dark, a metaphorical antagonism familiar to everyone's life. The color symbolizes the freedom of what we would and could, as individuals, make out of the constant tension between Dharma and Adharma, tension that occurs beyond our control.

When questioned if her choice of technique was an act of rebellion against the style of the Bandung School, she reveals that the act of categorizing the styles itself is a misconception. Bandung is not unaffected by narrative and representational inclinations. Prajna found no obligation to conform to the mainstream stylistic conventions of her local art scene. For her, the artwork does not exist to pursue an aesthetic statement or beauty, but is rather a pilgrimage of faith and self-discovery.

Self Before the Scene

Forrest Wong delivers a fitting conclusive piece as his background provides a neutral yet relatable point of view for this show. In his previous work, *Still Life 2*, Forrest expresses the lethargy he experiences after visiting the art events in Yogyakarta; a darker side of the art scene rarely talked about. He questions the sincerity of going for art events. How much is it a form of support towards the arts, or simply a means of fulfilling social obligations? Consequently, he questions if the artworks on display are a genuine form of self-expression rather than a commodity for audiences to indulge in.

For this exhibition, Forrest created a piece titled *KISS_MoneY_ArtSS*, where he questions the balance between his love and passion for the arts, the physical reality of sustaining a living, and the financial reality of the market. This two-part interactive performance and installation is an analogy for the art scene he works in. In the first part of his performance,

Forrest will mark each piece of a roll of toilet paper with lipstick kisses, and his co-performer Deidra Mesayu will then pick 52 squares to be titled, numbered, and displayed on one side of the wall. 52 or 520 is a homophone to the phrase “我爱你” or “I love you” in Mandarin. This action symbolizes how each work an artist creates is done with passion and love, but only a select few are ever made public. The artist questions his motives behind creating art when it turns into a habitual and absurd act. Does the first kiss hold the same love as the 520th one?

Audiences are then invited to fill up a form related to aspects of the artworks, and seal it with a lipstick kiss. Kissing, according to the artist, is an approval and deep, genuine emotional connection, bridged by a physical act. Deidra will then exchange the selected kisses and give it to the participating audience, displaying the kissed form in the now vacant space. Just as viewers or potential buyers are welcome to reciprocate the love by buying pieces that are relatable to them. The artist voluntarily takes a vulnerable position and throws a very personal question to the public. The reply is no longer the main concern of the artist, as long as the audience has accepted the self-interrogation.

Despite the wholesome takeaway of the work, I cannot help but have a cynical sneer. After all, Judas did kiss Jesus, didn't he?

Overlapping Sensibilities

To conclude, I would like to address the overlapping themes and sentiments outside of what has been written. For example, the material-immaterial transformation in Zero and Nature's oeuvres are also strongly apparent in Etza and Galih's pieces. Etza's juxtaposition between the decaying forgotten sites and nostalgic wander shares the same celebratory attitude as Gofan's pieces. Art as a commodity is a theme in both Galih and Forrest's oeuvre. Both Prajna and Jay's works talk about the minuteness of man before the grand narrative of life. Nature, Vanessa, and Forrest question the meaning behind the habitual practice of creating art. Zero and Vanessa both pose on their built environments.

In speaking to and working with these artists, I formulated a hypothesis that could be the temporary answer to the questions posed by this exhibition. The stereotype might not be completely wrong, and there are specific conditions which are characteristic of these two art scenes, but that does not mean that it is the only side of the art scene we should be concerned about. As is apparent in this show, there are more details and issues of importance between artists from both countries. Genuinely sought paths unique to each artist, expressed through the act of creation, should not just be written off as a local tendency.

ENDNOTES

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PLATES

Born into family of artists, Etza Meisyara (1991) graduated from the Bandung Institute of Technology with BA in Intermedia Art and from the Hochschule Für Bildende Künste Braunschweig, Germany with a BA in Sounds and Multisensory Arts. Etza is currently pursuing her Masters in Fine Art, in the Bandung Institute of Technology.

Etza defines her practice as Interdisciplinary. She did not feel the need to conform to a traditional medium or a typical art movement in her local art scene. Additionally, Etza draws from the pool of incredibly wide references she obtained from the many residencies she participated in all over the world. Using both tangible and intangible elements in her artworks, she merges the technical and formalistic aspect of the western laboratory with the relational sensibilities and community-based art of the east. Etza works with braille points, etching, photo transfer, acid and chemical reactions, converted to and married with ambient music, composed and mathematically derived through an algorithm from her visual works.

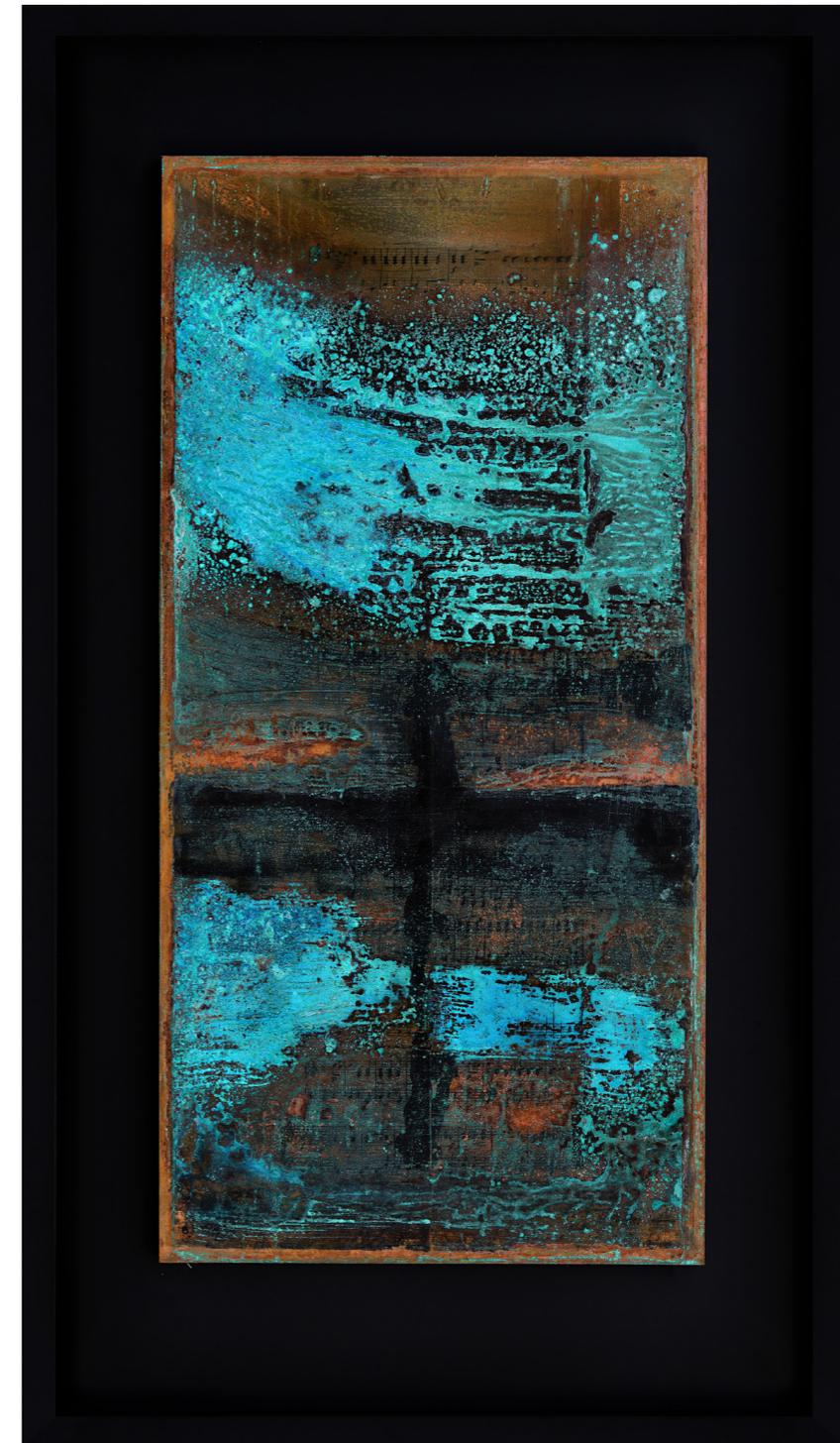
Etza participated in Jakarta Biennale 2012: Maximum city, with a collaborative artwork exhibited in National Gallery of Indonesia, Jakarta. She was also selected for the Bandung Contemporary Art Awards 2017, with her work 'How Does it Feel? (To be a refugee)', made after interactions with refugees she met during a residency in Germany. She was also the runner-up of Tokyo Design Week Young Creator Award 2015, Gudang Garam Indonesian Art Award, and Sovereign Art Prize 2016.

1 *Soul of Self in a Hidden Space : Iceland*, 2018, patina on copper plate with sound piece, 120 x 70 cm

2 *Soul of Self in a Hidden Space : Iceland 2*, 2018, patina on copper plate with sound piece, 120 x 70 cm

3 *The Alchemist*, 2018, patina on copper plate with sound piece, 100 x 80 cm

1



2



3



Malaysian born artist Forrest Wong (1990) currently resides in Yogyakarta. He recently obtained his Bachelor of Fine Arts, Sculpture, in 2018 from Institut Seni Indonesia (Indonesian Art Institute), Yogyakarta. He previously pursued his Fine Arts Diploma in Kuala Lumpur, Dasein Academy of Art.

Forrest's work constantly questions his current living conditions, stance, and direction with regards to art-making and persevering in it. Though trained in sculpture, Forrest did not limit his medium. His concerns are expressed through various media, beginning with relational aesthetic pieces, community-based works, performance art and soft sculpture, with topics varying from local politics, the social structure of newfound environments, language, the self, and the tension between artist and art world. The focal point of his works is honesty towards these experiences; to create humbly, to create soulfully.



Gold Paper, 2016, ASP artspace, Photography by Kentaro Yokouchi

Trained as a sculptor in Bandung Institute of Technology, Gofan Muchtar's (1995) practice echoes the materialist and consumerist culture of today. His current series "Collection of Images" investigates the shift in the way society looks at commodities, and also its opinion towards such fetishising behavior.

Gofan uses resin, stainless steel, metal sheet, infinity mirrors, and chrome coating as his primary materials. His most recent series presents his trademark chrome plated miniature objects in LED embellished vitrines, reminiscent of display cabinets in malls, offering an experience of 'addictive phoniness' to the audience. Objects are infinitely reflected by the vitrines' mirrored facades, emulating the hypnotizing lure of worldly desire.

Gofan participated in Bloom in Diversity, Bale Banjar Sangkring, Yogyakarta, 2017, a joint exhibition aspiring to bridge the two major art institutions in Indonesia - Bandung Institute of Technology and Indonesian Art Institute, Yogyakarta. Gofan also participated in a project lab in Co-Op space, Parahyangan University, and Prostitusi Intelektual, NPWP Spasial Gudang Selatan in 2016.

Koleksi Citra (English Translation), 2018, resin spray, chrome, cabinet, melamine board, mirror, one way mirror, LED strip, 40 x 60 x 20 cm per box





Born in Serang, Banten, Galih Adika (1994) graduated from Institut Teknologi Bandung (Bandung Institute of Technology) with a Bachelor in Fine Arts, Painting in 2018. In his current practice, Galih concerns himself with digital encounters - visual stimuli reproduced in online platforms - and how it affects the art-making process in fine arts. His work showcases the phenomenon of contemporary art appreciation, never before seen in previous art conventions.

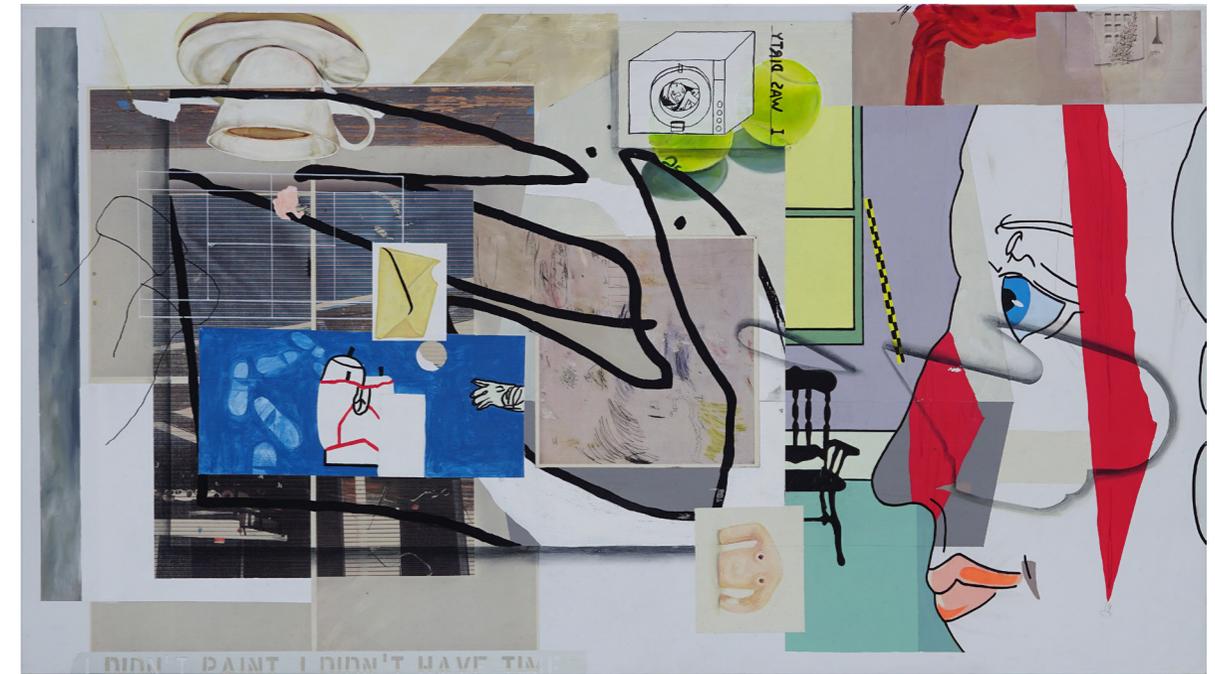
Galih physically materializes digitized visual experiences found in cyberspace through collages and paintings. Transformations between the digital and physical are achieved by hoarding images from the internet. Galih overlaps those images consisting various symbols, icons, and fine artworks, images into a composition. He transforms the sentiment from physical objects into the intangible realm of nostalgia and ideas.

Galih has been a part of numerous exhibitions, including Sculpture Otherwise at Blue Mountain Cultural Centre, Katoomba, Australia, 2016, and Banten Biennale #1 - Gawe Nagari Baluwarti, National Museum Banten Province, 2017. Aside from his traditional painting practice, he recently took part in a zine and non-traditional medium exhibition installment, Moving Class, Bandung, 2018.

1 *White Square: I didn't paint, I didn't have time*, 2018, oil paint, synthetic polymet paint, paper and objects on plywood, 200 x 100 x 5 cm

2 *White Square*, 2017, oil paint, synthetic polymet paint, paper and objects on plywood, 200 x 100 x 5 cm

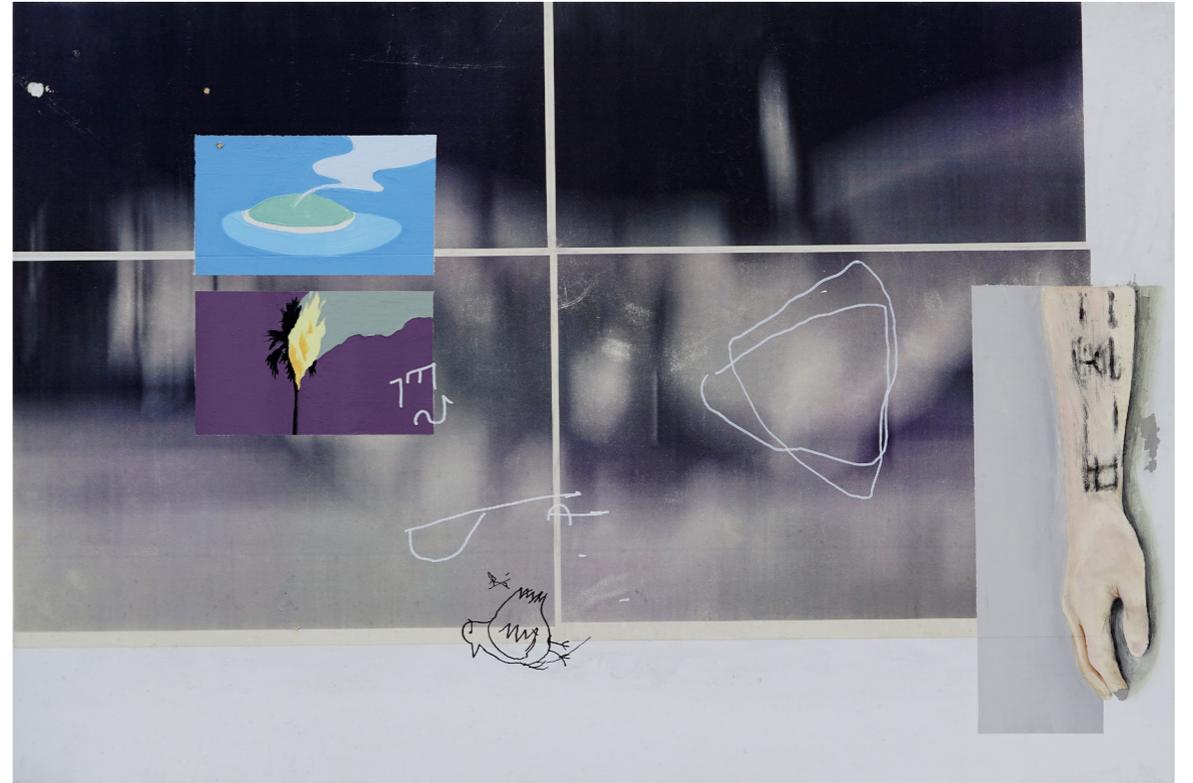
3 *White Square; Greg Ito*, 2018, oil paint, synthetic polymet paint, paper and objects on plywood, 90 x 60 x 5 cm



2



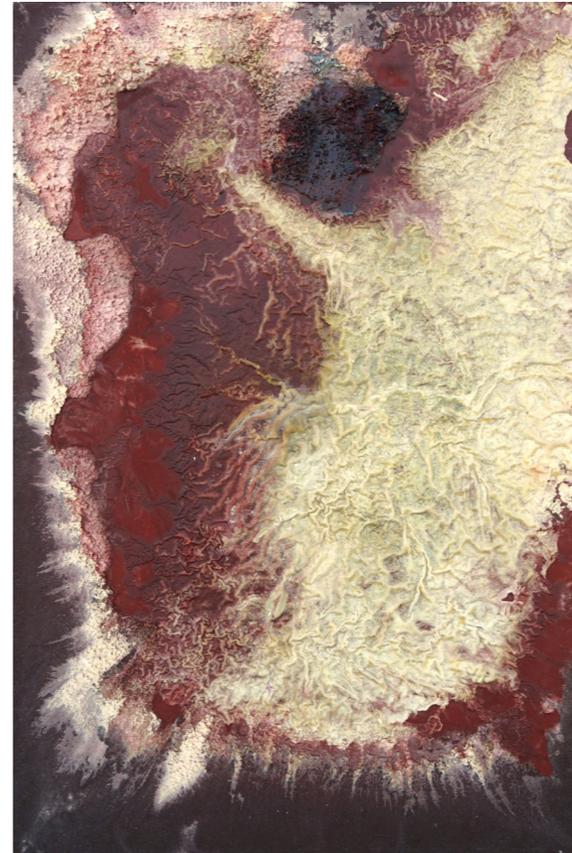
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Jay Ho (1997) graduated from Nanyang Academy of Fine Arts with a major in western painting in 2017. Jay attributes his inclination towards naturalistic themes and landscape paintings to his Thai heritage. Jay is a part of a loose art collective The Dung Beetle Project and exhibited with them in their debut show in December 2017.

As a process painter, the process of painting itself holds the highest priority in Jay's work. Like a branching flow chart, the act of doing opens up possibilities for the progress of his artwork. He does not plan the outcome of his work and accidents often dictate the outcome. Inspired by the existentialist school of thought, to act and do is the essence of individuality and existence. His works are inclined toward the infinite through the use of materiality. Different media used in his work have similar characteristics to organic matter and encapsulate the micro and macro of the natural world. Viewed holistically, his works deal with creation, destruction, and existence.

1



2



1 *Gale Crater*, 2018, resin and spray paint on steel panel, 40 x 60 cm

2 *Enceladus III*, 2018, resin on steel panel, 40 x 60 cm

3 *Orion I*, 2018, resin on repurposed enamel painting mounted on wood, 53 x 70 cm

4 *Orion III*, 2018, resin on repurposed enamel painting mounted on wood, 38 x 50 cm

5 *Orion II*, 2018, resin on repurposed enamel painting mounted on wood, 40 x 60 cm

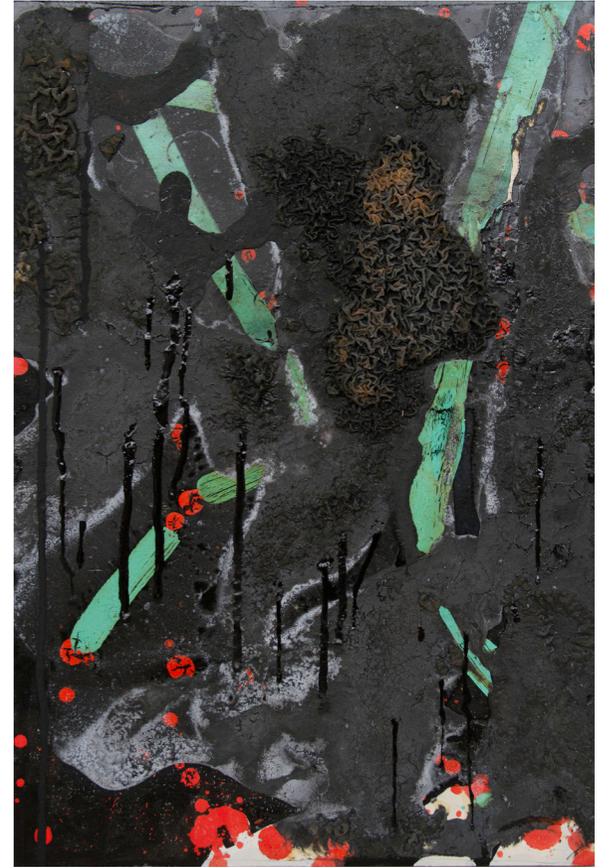
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Nature Shankar (1996) is a Singapore-based visual artist whose practice revolves around textiles and embroidery. Her work concerns the dynamics of race, heritage, truth, roots of internalized biases and existence. Often materializing in the form of repurposed fabric, Nature selects and curates elements in her works through her choice of materials. Her materials act as intimate self-quotation as she incorporates personal narratives into her process; a confessional document embellished with honesty, courage, and vulnerability.

Nature was the recipient of the Woon Tai Jee Art Prize and her work has been acquired by the Woon Brothers Foundation as part of their private collection. Nature completed her BA(Hons) at the Nanyang Academy of Fine Arts, in partnership with Loughborough University in 2017. She recently participated in ChaShama's up-state New York Artist Residency Programme: ChaNorth; and has completed an internship programme with the Textile Arts Center in New York City. Nature has exhibited with Outsiders Art SG at The Projector (Singapore, 2018), Stitch Fetish 6 at The Hive Gallery and Studios (Los Angeles, 2018), and ArtScience Museum (Singapore, 2015).

Out of Bounds, 2018, embroidered fabric stuffed with archival fabric works, stitched collage of archival oil paintings, fabric and mixed media works, tied onto wooden frame, 120 x 180 cm



Prajna Deviandra Wirata (1992) was born in a conservative Hindu family. Growing up in that environment familiarized her to shadow puppet (Wayang) epics, the Mahabharata in particular. Migrating from Bali to West Java, Prajna graduated with Summa Cum Laude from Bandung Institute of Technology, Fine Arts course, majoring in painting, 2018.

Upon migrating from Bali, Prajna lived and practiced under the mentorship and care of humanist and renowned Indonesian jazz musician, Idang Rasjidi. Through her experience, Prajna adopted a chapter of the Mahabharata titled 'Draupadi Vastraharan' as inspiration for her current series. Her paintings and its stories act as a vessel for the Prajna to investigate and understand happenings around her. Her works explore identity, the notion of self, and reflect her spiritual journey.

Under the guidance of Nico Vrieling, a Dutch artist residing in Bali, Prajna developed her classical painting skills. Prajna's realistic and representational style is distinctive, against stylistic conventions of the Bandung School. Her technique was not solely an aesthetic choice. The chiaroscuro she uses is a symbol of Dharma and Adharma intermixing in the world, while the layer of colour expresses freedom of choice preexisting conditions of justice and injustice.

1 *Draupadi Vastraharan II: Shattered Dreams*, 2018, oil on canvas, 100 x 100 cm

2 *Draupadi Vastraharan III: Devine Flame*, 2018, oil on canvas, 100 x 100 cm

3 *Draupadi Vastraharan I: The Colours to Paint You Where The World Had Left You Grey*, 2018, oil on canvas, 200 x 125 cm

1



2



3



Vanessa Lim's (1993) practice revolves around performative spaces, invisible rules, and spatial boundaries, all of which are apparent in swimming pools, fitness corners, sports courts and many other public spaces designed to accommodate specific activities. Her works take the form of objects, installations and diagrammatic paintings. It is concerned with qualitative and quantitative conceptions of the spatial experience. She is interested in how architectural structures and sites relate to performative behaviours and the concept of discipline in its dwellers. Vanessa works with objects and materials commonly associated with and specific to architectural models and sports. Her works are lighthearted, but with a sinister aura that permeates the disparity between intended design and lived reality of each space.

Vanessa graduated with First class honours from Goldsmiths, University of London's BA(Hons) Fine Art and Art History Programme. Her works have been exhibited in London, Glasgow, and Singapore. Vanessa recently showed in The Substation's Concerned Citizen Programme (2018, Singapore), Social Event at Platform (as part of the 2018 Glasgow International Festival), RAID at Tiong Bahru Air Raid Shelter (2018, Singapore) and OH! Open House Holland Village (2018, Singapore). She has recently had a solo presentation, Water/1 at I_S_L_A_N_D_S, Peninsula Shopping Centre (2017, Singapore)

1 *Going for Water*, 2018, architectural scale people, architectural model trees, scaled tiles, acrylic on canvas board, acrylic box, pool noodles, 35 x 10.5 x 28 cm

2 *Going for Water*, 2018, architectural scale people, architectural model trees, scaled tiles, acrylic on canvas board, acrylic box, pool noodles, 58 x 14.5 x 27 cm

3 *Drawing by Numbers*, 2018, architectural scale people, architectural model shrubs, scaled tiles, pencil grips, wood, acrylic on canvas, acrylic box, pool noodles, 35 x 10.5 x 28 cm

4 *Drawing by Numbers*, 2018, architectural scale people, architectural model shrubs, scaled tiles, pencil grips, wood, acrylic on canvas, acrylic box, pool noodles, 77 x 19.5 x 36.5 cm

5 *Drawing by Numbers*, 2018, architectural scale people, architectural model shrubs, scaled tiles, pencil grips, wood, acrylic on canvas, acrylic box, pool noodles, 35 x 10.5 x 28 cm

6 *Going for Water*, 2018, architectural scale people, architectural model trees, scaled tiles, acrylic on canvas board, acrylic box, pool noodles, 34.5 x 13.5 x 54.5 cm



3



4



5



6



Mohammed Zulkarnaen Othman, commonly known by his artist moniker ZERO, has been a practicing artist since late 2003. ZERO's body of works attempts to negotiate the oddity of street and graffiti art in a regulated space, while commenting on the notion of society and space. His exploits with his defunct collective ARTISTS has been acknowledged as influencing of the street art scene in Southeast Asia. He has since founded the RSCLS collective, and is still currently active in archiving and documenting urban art practices in Southeast Asia.

His critical approach to understanding and researching urban art practices is apparent in his contemporary practice as an artist. From 2008 till 2010, ZERO was an associate artist with The Substation. In 2013, he was awarded the Young Artists Award by the National Arts Council and also the National Arts Council Seed Grant Award with RSCLS. His works have been acquired by the Singapore Arts Museum in 2010 as part of their permanent collection and he has participated in, organized and curated multiple exhibitions and events both in Singapore and internationally over the course of his artistic practice. He holds a Master of Arts (Fine Arts) Degree from LASALLE College of the Arts/ Goldsmiths UK.

Transgressions - Ste 03 & 04 (Single Channel Video) Subverted - Site 04, 2017, 02 x single channel video & collected wall specimen, 180 x 100 cm

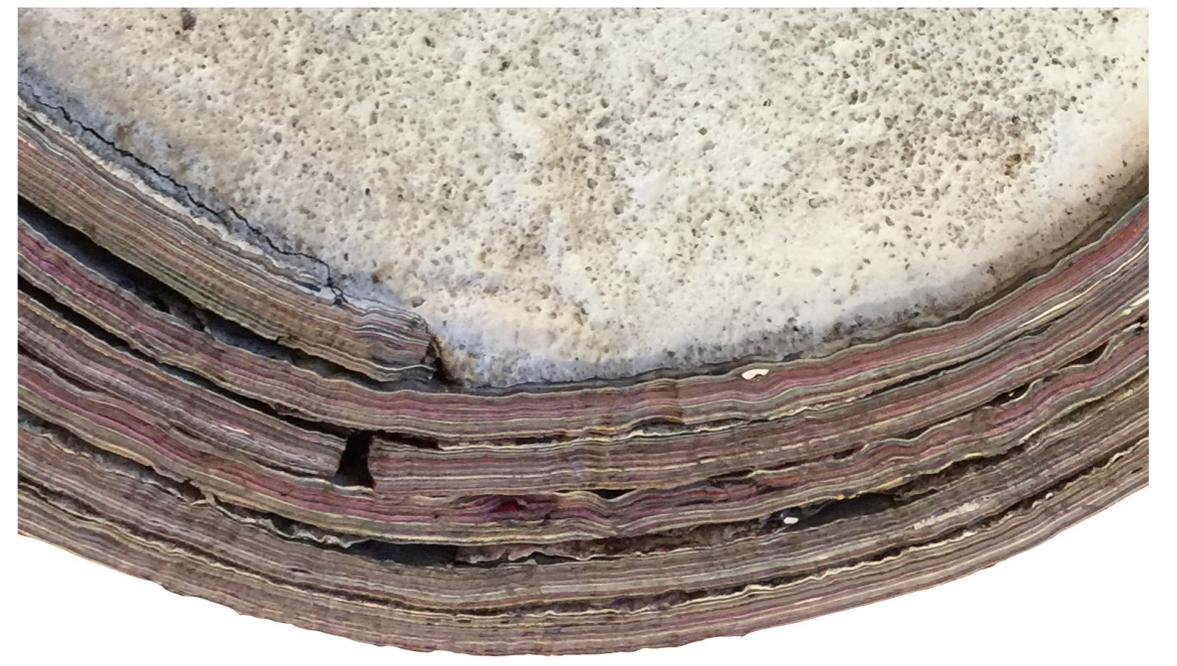
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2



3





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