



Tony Albert, *Girl (Ace of Spades)*, 2018, print on plywood, 48 x 78 cm

A group exhibition featuring the works of Dawn Ng (SGP), Tony Albert (AUS), Kanchana Gupta (SGP), Meliantha Muliawan (IDN), Latthapon Korkiatarkul (THA), Adeela Suleman (PAK) and Miyanaga Aiko (JPN).

*Museum of Days* exhibits details of days, notes of observation, thoughtful reflection of everyday objects and the analysis of material forms. This originates from a simple thought that an object can never be the author of its own biography or of another object, in the way that humans are able to author theirs. The exhibition presents the artists' personal interpretations of objects, as well as their forms recontextualised over space and time. Literally and figuratively, everyday commodities - that we know and even live with - now occupy the space of the gallery and present the stories of others' days and lives.

Drawing upon personal and collective histories, **Tony Albert** questions how we understand, imagine and construct difference. Certain political themes and visual motifs resurface across his oeuvre, including thematic representations of the 'outsider' and 'Aboriginalia' (a term the artist coined to describe kitschy objects and images that feature naive portrayals of Aboriginality like ashtrays, tea towels, cross-stitch, and other domestic and tourist artefacts decorated with images of Aboriginal people). Regular trips to local thrift shops with his family since he was a boy, collecting 'Aboriginalia' grew to be one of his lifelong passions. Albert was particularly drawn to Aboriginalia's familial images, in the belief that his new treasures might picture a distant uncle, aunty or cousin.

The series, '*Edges and Residues*' marks an extension of **Kanchana Gupta**'s recent quest of combining her process with social materials/ objects such as tarpaulin and jute, used extensively at construction sites in India and by migrant communities to build temporary homes. Each work in the series is created with over 30 layers of oil paint skin, stripped off divergent Jute surfaces, these paint skins conceal, reveal and embody patterns of Jute weaving. Materiality of Jute offers a strong resistance to forces of gravity and tearing, creating unpredictable cracks, rips and edges in the paint skin, which are then assembled to create object-like and sculptural works.



Meliantha Muliawan, *On A Pedestal #1*, 2019, resin, cardboard, fabric and acrylic, 86 x 46 x 38 cm.

**Meliantha Muliawan's** *16 Mere Things* is a personal study on one particular object: a piece of fabric. Exploring the possibilities of different identities, sixteen pieces of fabric with the exact same size were transformed into sixteen different things with different functions, and thus, viewed as sixteen different objects. While all the objects share the same materials of canvas, paint, and resin, Muliawan manipulated them into the forms and materiality of everyday objects. This act of re-contextualisation attaches a supposed usefulness to the otherwise 'found' objects in her works and yet concurrently removes their original functions. The same 'found object' visual is also applied in another series 'On a Pedestal'. Muliawan repurposed carton boxes into pedestals for a languid piece of plain fabric to be perched atop, similarly to that of the presentation of artworks. The artist's intervention at switching the roles of the two objects forces the eye to examine its new placement and assigned meaning; one that is essential to the quiet everyday.

The mainstay of **Adeela Suleman's** artistry explores a series of dichotomies that point to the fragile and fleeting ephemerality of life. For her, Pakistan has some of the world's most breath-taking landscapes and contrarily, the world is familiar with the country's dark, brutal and violent reality. In her works, Suleman utilizes the beauty of vintage ceramic plates ornamented with carved Eastern wooden frames and embellished with delicate traditional motifs. However, upon closer inspection, she has painted gruesome and bloody images of murder scenes commonplace in Pakistan. The use of ceramic plates depict the local residents' acceptance and desensitization of the violence that has now become the norm of Pakistanis.



Lathapon Korkiatarkul, *Quality*, 2018, bank notes, powder framed with acrylic sheet and metal box, 19 x 25.5 x 4 cm each (2 pieces in total).



Dawn Ng, *Waterfall*, 2019, glass, wood and brass, 274 x 153 cm.

**Latthapon Korkiatarkul**'s works delved into the idea of physicality, value, and meaning of objects, inspired mostly from the daily commodities. Each of his work gains its significance from the specific context of the purest form or material. The work 'Quality' is a series comprised of 24 different Bank Notes from various currencies, values, and sources. Upon closer inspection, the identity and value of each Bank Note have been reduced, leaving only a very small extent of what it was before. Korkiatarkul has spent his time and labour in a repetitive process of rubbing and removing images on the Bank Notes. The process transformed the context of these 24 Bank Notes, they are now objects that are being reinterpreted and re-estimated. Without the 'numbers', they no longer specify or estimate value of objects, goods, and labour.

In her series, *WINDOWSHOP*, **Dawn Ng** adapted the idea of 'Cabinet of Curiosities'. The series serves as a personal memory theatre in the context of Singapore's own Golden Age, it stages the psychological and aesthetic value of things. 'Waterfall' is a cabinet filled with an array of marbles sourced from different homes, vintage shops, and junk collectors throughout Singapore. Once considered as priced possessions for kids and rolling around HDB flats resonating familiar sounds, are now lined in glass-silence. The marble has disappeared from local sellers and toy stores due to lack of demand. As described by the artist herself, "*Waterfall is a time capsule of a particular era of childhood gone by, and a documentation of the earliest and most earnest collector-behaviour in those of us who once saw preciousness in the tiniest ball of glass*".

These introspective, meditative and meaningfully layered artworks alternate between artistic, cultural, historical, scientific and social importance, of which the universality of their forms and materials make way for new interpretations.

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