

AHMADZAKIIANWAR
CHOITAEHOON
HANYONGJIN
HERIDONO
KOWLEONGKIANG

HANDS
A C R O S S
THE WATER :
POST
KOREA
RESIDENCY



P U B L I S H E R

baik art.

2600 S. La Cienega Blvd
Los Angeles CA 90034
USA

t +1 310 842 3892
e baik@baikart.com

www.baikart.com

ISBN 978-1-4951-1287-4

This catalogue is
published in conjunction
with the exhibition
HANDS ACROSS THE WATER
at Gallery Nori in Korea
from 4 July to 4 Aug 2014
and at Baik Art in Los Angeles
from 13 Sept to 31 Oct 2014.

E X H I B I T I O N
D I R E C T O R
Professor Choi Tae Man

E S S A Y
Professor Choi Tae Man

E D I T O R
Susan Baik
Carolyn Park

P R I N T E R
Tusen

C O L O U R
C A L I B R A T I O N
Unico

C O N C E P T
+ D E S I G N
PILLAR

A R T W O R K S &
P H O T O G R A P H Y
C O P Y R I G H T
© 2 0 1 3 & 2 0 1 4
Han Yong Jin
Choi Tae Hoon
Heri Dono
Ahmad Zakii Anwar
Kow Leong Kiang

A L L R I G H T S R E S E R V E D
No portion of this catalogue may be reproduced, stored in a retrieval
system or transmitted in any form, or by any means, electronic, mechanical,
photocopying, recording or otherwise without the prior written permission
from the artists, writer, designer and publisher.

c o n t e n t s

AMBASSADOR'S FOREWORD	6-7
DIRECTOR'S FOREWORD	8-9
ESSAY TOWARD THE NEWER HORIZON: BEYOND THE BOUNDARIES	10 - 19
RESIDENCY PHOTO MEMOIR	20 - 51
HAN YONG JIN	52 - 65
CHOI TAE HOON	66 - 81
HERI DONO	82 - 103
AHMAD ZAKII ANWAR	104 - 127
KOW LEONG KIANG	128 - 149
ACKNOWLEDGMENT	151

A m b a s s a d o r ' s F o r e w o r d

Ambassador Oh Joon
Permanent Representative of the Republic of Korea
to the United Nations

April 23, 2014

I would like to extend my sincere felicitations to Baik Art, the Baik Residency Program, as well as to artists Kow Leong Kiang, Ahmad Zakii Anwar, Choi Tae Hoon, Han Yong Jin, and Heri Dono for their accomplishments in presenting *Hands Across the Water*.

Many great works of art remain timeless and boundless, which is a testament that art is a visual language that exceeds national identity. As the Korean Ambassador to the United Nations, I share a deep appreciation for the transcendent nature of art as a medium, and the many rich avenues that it opens up for national development, international harmony, and cultural innovation.

I am particularly appreciative therefore, of *Hands Across the Water*, which hosts a diverse group of Korean, Malaysian, and Indonesian artists in our native country, and explores its rich and nuanced history through a collaborative prism. It is indeed a powerful and durable commitment to promoting peace and prosperity in the world.

The symbolism and the imagery evoked by the title are deeply evocative of the ties that bind. It is a commitment to finding moments of introspection, a clarion call to identify common ground, and a testimony to the power of reaching out and sharing values through artistic mediums.

I would also like to take this opportunity to commend Director Susan Baik. Over the last twelve years, Susan has been a great patron and supporter of the arts, not just in Korea, but across Asia, including in Singapore where I served as Korean Ambassador for three years. She has also hosted local and international artists in numerous exhibitions in Hong Kong, Jakarta, and Kuala Lumpur, as well as in Los Angeles. I am a great admirer of her commitment and vision in contributing to a vibrant, dynamic, and sustainable art community.

Once again, I would like to offer my warmest congratulations to this extremely talented group of artists as well as sincere good wishes for Baik Art in its vision of the Baik Residency Program in the years ahead.

Director's Foreword

Susan Baik

June 5, 2014

2014 marks a pivotal year in my evolution as an art dealer and gallerist. With the opening of *Baik Art*, I have actively sought a new path – to project and to nurture a supportive environment for open dialogue in a rapidly changing world.

First and foremost, I would like to acknowledge the friendships and the deep relationships I have established across the contemporary art world, over the past twelve years under the umbrella of AndrewShire Gallery; I am truly grateful for the support and the unstinting encouragement I have received from so many, over so many years.

Importantly though, *Baik Art* is testimony to a maturation process, a refining of focus, embracing a clear vision of what could and must be, with a willingness to test the boundaries in order to establish a manifest presence within our community.

It is in this spirit of “change” and “testing boundaries,” that I conceived of the *Baik Art Residency (B.A.R.)*, a program that would challenge the inner Muse to evoke original works, drawing deeply on personal experience and stylistic presence, but always looking to actively accentuate local nuances, cultural and societal norms, and disparate ethos. Through immersive travel, companionship, and varied experiences in dislocated settings, the *Baik Art Residency* will deliberately re-imagine and celebrate a new, shared “contemporary,” and will be a regular feature of *Baik Art*’s mission.

Drawing on the resounding success of the first Residency in Mexico City in 2011, in October 2013, the *Baik Art Residency* hosted Ahmad Zakii Anwar, Kow Leong Kiang, Heri Dono, Han Yong Jin, and Choi Tae Hoon in Seoul and Jeju Island, in South Korea. Marveling at the myriad and diverse natural wonders of Jeju Island, we contemplated the traumatic history of the DMZ, embraced a proud culture that is centuries old (and still constantly evolving), alternatively as tourists, voyeurs, students, and recording historians. Intense conversations over meals dragged into the wee hours, as we deeply reflected and honored our respective rituals, customs, culture, history, and life philosophies; to toast was to dedicate a moment to celebrate the joy of co-existence, the privilege of differing views, the ability amidst differences, to find common ground and shared values.

The work in this exhibition celebrates that time together, bound together under the rubric of the *Baik Art Residency*. It is our intention to arrange the works as a conversation, as distinct windows if you will, looking out on the subtle complexities of shared experiences, while intentionally reviewing depth and time, history and nature, people and their customs, without sacrificing the individuality and the commitment of a life-long practice.

Baik Art and the *Baik Art Residency* is proud to present *Hands Across The Water*.

Toward The Newer Horizon:

BEYOND THE BOUNDARIES

“Hands across the Water”는 LA에 기반을 두고 있는 Baik Art가 2011년 멕시코시티에서 개최한 국제 레지던시의 성공에 자극을 받아 2013년 가을 한국의 제주도와 서울, 한국의 대표적인 art village인 Heyri에서 두 번째 프로그램을 성공적으로 마치고 이제 그 성과를 발표하는 전시를 앞두고 있다. 말레이시아 화가인 Ahmad Zakii Anwar, 필리핀 화가 Benedicto Cabrera, 그리고 멕시코의 조각가인 Sebastian이 참가한 멕시코시티 레지던시 프로그램을 통해 아시아에서 참가한 Zakii와 Benedicto Cabrera (Bencab)은 멕시코의 놀라운 영광과 수난의 역사와 전통은 물론 그 바탕 위에서 성장한 멕시코 현대미술에 많은 자극을 받았을 것임에 분명하다. 2011년의 멕시코시티 레지던시 프로그램에서 아시아의 두 현대미술가들이 멕시코 조각가와 만나 현대미술의 이름 아래 연대할 수 있었던 것처럼 멕시코 레지던시 작가였던 Ahmad Zakii Anwar와 역시 말레이시아의 Kow Leong Kiang, 한국의 최태훈과 한용진, 인도네시아의 Heri Dono 다섯 작가가 참가한 residency project는 한국의 대표적인 조각가와 동남아시아 예술가들이 지역의 경계를 넘어 현대예술을 통해 대화하고 소통하는 귀중한 기회를 제공했다.

어쩌면 공공기관이 수행해야 마땅할 이러한 국제레지던시 프로그램을 한 여성이 의지와 전망을 가지고 실행하고 있다는 사실은 놀라운 일이 아닐 수 없다. 그런 점에서 나로서는 Susan Baik의 놀라운 추진력에 박수를 보내지 않을 수 없다.

2013년 10월 27일 제주도에 먼저 도착한 세 명의 외국작가들은 한 사업가의 친절함 호의로 아름답고 격조 있는 한옥에 머물며 제주도의 여러 곳을 탐방했다. 며칠 후 조각가 최태훈과 제주도를 찾은 나는 같은 한옥에서 지내며 밤마다 많은 대화를 나누었다. 사실 이 한옥은 숙소로 돌아오면 다시 밖으로 나갈 수도 없는 외진 곳에 있었기 때문에 깊어가는 가을밤에 작가와 평론가가 할 수 있는 것이라곤 대화밖에 없었다. 나로서는 각기 다른 개성과 자기언어를 지닌 이 작가들이 제주도에서 비록 짧은 기간이지만

Hands Across the Water is the result of two successful residency programs sponsored by Baik Art, a gallery based in Los Angeles. Encouraged by the success of the first residency in Mexico City (2011), Baik Art launched a second program in Korea last fall (2013). *Hands Across the Water* marks a series of exhibitions that presents the culmination of these positive experiences. In Mexico City, Malaysian painter Ahmad Zakii Anwar and Filipino painter Benedicto Cabrera (Bencab) were introduced to Mexican sculptor Sebastián. The Asian participants of this program must have been inspired by the amazing history and traditions of Mexico, a history filled with both glory and suffering. It seems undeniable that Mexican contemporary art would grow out of this tradition. Just as Anwar and Cabrera were able to meet Sebastián under the umbrella of contemporary art in 2011, the 2013 residency program in Korea provided a valuable opportunity for a larger group of Asian artists to enter a dialogue together. Malaysian painters Ahmad Zakii Anwar (2011 Artist-in-Residence) and Kow Leong Kiang, and Indonesian artist Heri Dono were joined by two Korean representatives, sculptors Choi Tae Hoon and Han Yong Jin.

A residency of this scale is befitting of a large public institution, and it is quite a feat that Director Susan Baik has accomplished in bringing this program to fruition. Susan's incredible drive, will, and vision deserve much praise.

On October 27, 2013, the three foreign artists were the first to arrive on Jeju Island. Thanks to the generous sponsorship of a businesswoman who manages a gallery in Seoul, they stayed at a beautiful and elegant Hanok, a great example of traditional Korean architecture, and were able to tour the Island. Just a few days after their arrival, Choi Tae Hoon and I left Seoul to join them, and we all stayed together in the Hanok, spending our nights engaged in conversation about the history of each of our countries. Truthfully, the Hanok was located in a remote and hidden location and it was very difficult to find our way back without getting lost. As a result, we spent the majority of our autumn nights together, engaged in conversation.

함께 생활하면서 어떤 예술적 영감을 받을 수 있는지가 무척 궁금했다. 제주도는 아름다운 풍광과 자연환경 때문에 국제적으로 잘 알려진 화산섬이다. 섬 가운데 솟아오른 화산분화구인 백록담을 머리에 이고 있는 한라산과 용암동굴, 다양한 전설과 민속문화를 지닌 제주도에서 자연이 제공하는 아름다움을 느끼는 것도 의미 있을 것이다. 그러나 이 아름다운 섬이 지닌 역사에 대해 눈을 감아버린다면 관광 이외에 무슨 의미가 있을까. 제주도가 한국 근·현대사의 비극의 현장이었다는 사실을 주목하지 않는다면 제주도는 그냥 국제적인 관광지로만 기억될 것이다.

일본 군국주의 강점기에 일본은 중국침략을 위한 기지로 해군항공대 비행장과 격납고, 고사포 진지 등의 군사시설을 건설했다. 일본의 패배가 임박한 전쟁 말기에는 미군의 일본 본토 상륙을 저지하기 위해 제주도에 최대 7만 5천 명의 일본군을 주둔시키고 해안 절벽 아래의 동굴을 깎아 자살 어뢰정 기지를 건설하였다. 제주도의 비극은 1948년 4월 3일에 일어난 제주 민중 봉기에서 그 정점에 이르렀다. 1949년 4월, 군대와 경찰이 벌인 대대적인 토벌작전으로 봉기군의 주요 거점과 근거지가 붕괴하였으나 산으로 들어간 제주도민들은 1954년까지 저항했다. 제주4.3은 해방 이후 좌우익 사이의 이데올로기 대립에 낳은 비극이자 제주도에 대한 본토의 차별과 주민에 대한 무자비하고 폭력적인 탄압이 빚은 참사였다.

풀벌레소리조차 들리지 않는 고즈넉한 밤에 나는 세 외국작가들이 내가 제주도에 도착하기 전 43 항쟁기념관과 평화공원을 비롯하여 이미 여러 곳을 다녀왔음을 잘 알고 있으면서도 제주도의 역사에 대해 다시 한번 강조했다. 또 Gallery Nori에서 Susan Baik이 진행한 Presentation과 함께 가진 짧은 강연에서 “제주도와 DMZ를 통해 아시아의 평화와 그 가치”에 대해 생각해 보자는 제안을 하기도 했다. 제주도를 방문한 외국작가들이 아름다운 자연만 볼 것이 아니라 제주도의 역사가 아시아의 역사와 밀접하게 연결된 것임을 인식해 주기를 바라는 마음이었지만 밤늦도록 가진 이 informal discussion을 통해 나도 이들의 작업세계는 물론 그들 나라의 역사, 전통, 풍속, 그리고 contemporary art scene에 대해 배울 수 있는

소중한 기회를 가질 수 있었다. 먼 옛날 Confucius가 “세 명이 함께 길을 가다 보면 그 중 한 명은 반드시 나의 스승”이라고 말했다지만 밤 늦도록 이어진 토론은 이 세 명의 외국작가 역시 나에게 선생임을 깨닫게 만들었다.

아시아란 지역적 공통성에도 불구하고 한국의 미술가들에게 말레이시아와 인도네시아의 역사, 문화, 전통은 여전히 낯선 것임에 분명하다. 그것은 한국미술이 미국과 유럽을 중심으로 한 서구의 현대미술에 대한 높은 관심에 비해 동남아시아 미술과의 교류에 소홀했던 결과라고 할 수 있다. 각기 다른 개인적 배경, 지역적 특수성 속에서 활동하면서 각자 국제적으로 알려진 이들 다섯 명의 예술가들의 조합을 보면서 나는 이들을 묶을 수 있는 공통점이 무엇일까에 대해 생각했다. 사실 예술은 개인의 비전을 표현하는 것이기 때문에 굳이 이들의 공통점을 찾는다는 것이 어색할 수도 있을 것이다. 그러나 한국과 말레이시아, 인도네시아의 근·현대사를 떠올리면서 모두 식민지배를 받은 경험이 있다는 사실을 발견할 수 있었다.

한국이 1910년부터 1945년까지 일본제국주의에 의해 식민지배를 받았던 역사를 지니고 있는 것처럼 말레이시아와 인도네시아 역시 각각 영국과 네덜란드로부터 식민지배를 받았다. 1941년 진주만을 폭격하면서 태평양전쟁을 일으킨 일본은 인도차이나에 이어 말레이시아와 인도네시아도 점령하여 1945년 패전할 때까지 이 지역을 지배했다. 군대를 동원해 동남아시아를 침공한 일본은 겉으로는 ‘대동아공영권’을 내세웠으나 실질적으로는 전쟁을 수행하기 위해 필요한 자원의 수탈이 목적이었다.

제2차 세계대전 후 말라야 연방에서 싱가포르가 독립하면서 말레이시아가 출현하였으며, 인도네시아 또한 기득권을 놓고 싶어하지 않던 네덜란드와의 연방관계를 해체하고 독립했다. 반면에 한국은 1945년 독립과 함께 남북으로 분단되었으며, 남한은 1948년까지 미군정 체제아래 놓였으며, 대한민국 정부를 수립하였으나 1950년부터 3년간 한국전쟁의 비극을 겪어야만 했다. 그 이후 한국은 분단과 독재, 산업화와 민주화의 과정을 겪으며 경제성장을 이루었고, 말레이시아와 인도네시아

With my different personality and these artists’ distinct languages, I wondered whether the short period of time we spent together on Jeju Island would leave a lasting impression on us. Jeju Island’s beautiful scenery and natural environment make it an internationally renowned volcanic island. At the center of the island is Mount Halla and at the peak of this rising mass is Baekrodam, a crater lake; these natural wonders have become the source of the island’s folk culture, and the various legends that have been created to account for its geography endow a profound sense of meaning onto the island’s beauty. If we only looked for its beauty and closed our eyes to its history, however, what more would we experience than mere tourism? For Jeju Island is a significant site of modern history and tragedy, and if we do not uncover this history than it will only be considered as an international tourist destination.

Under Japanese occupation, a naval air corps base was built on Jeju Island and airfields and hangars were installed to more easily access China. Facing imminent defeat towards the end of World War II, as many as 75,000 Japanese troops were stationed on Jeju Island to prevent U.S. forces from landing on mainland Japan, and caves were carved from under the coastal cliffs for “kamikaze” torpedo boats. This tragic history culminated in the Jeju Uprising of April 3, 1948. In April of 1949, the national military and police force waged a massive operation to quell the uprising and in defense, the Jeju people retreated into the mountains and held out in resistance until 1954. The 4-3 Jeju Uprising was the tragic outcome of ideological conflicts between the left and the right, an opposition that resulted in discrimination, ruthless violence, and repression.

Even while I was fully aware of the fact these three foreign artists had already visited the 4.3 Memorial and Peace Park, I recounted this history to them on a night so quiet, even a grasshopper’s chirping could not be heard. Later, at a short lecture hosted by Susan Baik at Gallery Nori, I reflected on this history again through a lecture entitled, “Peace in Asia and Its Significance Within Jeju Island and the DMZ.” It was my intention to convey the significance of this history to these artists, in hopes that they may realize that the history of Asia is closely linked, and that the history of Jeju Island could resonate beyond the context of travel and tourism.

Even with this hope, however, I realized that through these conversations, I had the valuable opportunity to learn about each respective artist’s national history, traditions, customs, and his own contemporary art scene. As Confucius once said, “When three people go along, you’ll find one to be your teacher,” and during these nights, I realized that these three foreign artists had become my teachers.

Despite the proximity of these countries within the Asian continent, Malaysian and Indonesian history, culture, and tradition are more foreign to Korean artists than those of the western world. This reality accounts for the tendency within Korean art to refer excessively to contemporary western art, centralized in Europe and the U.S. While considering this group, I tried to identify the commonalities and local specificities that would bring these five international artists together. If in one sense, art is defined as a universal expression of individual vision, it may sound strange to attempt to delimit similarities in this way. However, Korea, Malaysia, and Indonesia are three countries united by their subjugation under colonial rule, and this historical fact warrants a more detailed discussion of these countries than one merely expressed through the language of art.

Just as Korea was subject to Japanese colonialism between 1910-1945, Malaysia and Indonesia similarly share a colonial history, governed by English and Dutch rule, respectively. In 1941, the bombing of Pearl Harbor became the catalyst for Japan to occupy Indochina, Malaysia, and Indonesia until 1945, when the Japanese were defeated in the Asia-Pacific War.

After World War II came to an end, Singapore and Malaysia gained independence from the Malay union, Indonesia became an independent country after dissolving its federation with the Dutch, and after its liberation from Japan in 1945, Korea was subdivided into what we now recognize as North and South Korea. After three years of U.S. military rule, South Korea established the Republic of Korea in 1948, but inevitably the country faced another tumultuous period with the onset of the Korean War in 1950. From this moment forward, Korea was subjected to territorial division, evolving through dictatorship,

역시 정치사회적 격변 속에서 경제와 사회발전에 주력하여 아시아의 새로운 별로 떠오르고 있다.

인도, 중국, 일본, 그리고 유럽인들의 해상무역이 이루어지던 지역에 위치하고 있는 말레이시아와 인도네시아는 다양한 문화 속에서도 고유한 전통과 문화를 발전시킨 나라이다. 그러나 Multicultural society인 말레이시아와 인도네시아는 식민시대를 거치며 수용한 서구적인 것과 토착적인 것, 전통과 근대의 갈등을 겪어야만 했다. 이를테면 여러 개의 섬으로 구성된 다민족국가인 인도네시아 출신인 Heri Dono는 Java의 전통 그림자 인형극인 wayang kulit을 모티브로 현대 인도네시아의 정치, 사회적 주제를 때로는 해학적으로 때로는 풍자적으로 표현하여 왔다. 내가 Heri Dono의 작품을 처음 본 것은 1995 광주비엔날레였으며, 그가 출품한 <처형>이 준 강렬한 충격을 아직 기억하고 있다. 그때 나는 『Gana Art』란 미술잡지에 Heri의 작품에 대해 다음과 같이 쓴 바 있다. “Heri Wardono의 <처형>은 국가권력에 의해 합법의 명분 아래 자행되는 폭력에 대해 고발하고 있다. 거총자세로 서있는 일곱 명의 사형집행자 앞에 나약하게 쓰러지는 인물은 정부의 이념에 반대했기 때문에 제거당할 수밖에 없는 순교자로 비쳐진다. 사실 아직도 제 3세계로 분류되는 개발국가들은 군사정권이나 독재체제 아래 놓여 있으며, 그 지배권력에 저항한다는 이유로 많은 사람들이 체포, 장기억류, 고문 살해되고 있다.”

Heri는 2006년의 광주비엔날레에도 <트로이목마>를 출품하여 주목 받았다. 고대 그리스사에서 폭력과 파괴의 상징으로 기억되는 트로이 목마와 발리의 힌두신화에서 인간과 동물을 보살피는 영적 존재인 Barong을 배치한 이 작품은 전쟁과 평화에 대해 진지하게 생각하도록 만들었다. 나아가 인간과 신, 인간과 동물이 혼성된 그의 작품은 신화와 역사, 인도네시아가 가지고 있는 여러 사회적 문제를 우스꽝스럽고 무례하지만 심각하고 진지하게 패러디하고 있어서 한국인들에게 여전히 익숙하지 않는 인도네시아의 전통과 현대를 고찰하는 기회를 제공하였다.

2014년 2월 내가 짧은 기간 동안 족자카르타를 방문했을 때 Heri의 고마운 배려로 늦은

밤이었음에도 불구하고 그의 작업실을 방문할 수 있었다. 작업실에 전시하고 있던 많은 작품을 보고 그와 다시 대화를 나누면서 그의 작품이 인도네시아의 정치현실과 밀접한 관련을 맺고 있음을 다시 한번 확인할 수 있었다. 군부 쿠데타를 감행해 Haji Sukarno를 몰아내고 권좌에 오른 후 1998년까지 장기집권하며 독재의 철권을 휘두른 Haji Mohammad Soeharto는 Heri의 작품에서 자주 등장하는 인물이다. Kinetic과 sound 등을 동원해 드라마틱하면서 악몽과도 같은 현실을 비판적으로 풍자하고 있는 Heri Dono는 인도네시아는 물론 세계적으로도 중요한 현대미술가로 평가 받고 있다.

1990년대의 경제호황에 힘입어 급속하게 성장한 말레이시아 현대미술 역시 ‘전통의 복원’ 못지 않게 ‘역사의 무게’에 짓눌리기보다 그것으로부터의 해방을 추구하는 탈장르의 경향을 보여주는 많은 작가를 배출했다. 주로 젊은 미술가들을 중심으로 추구된 개념적이고 형식과괴적인 경향에 비교하자면 Ahmad Zakii Anwar는 전형적인 재현의 원칙을 지키고 있는 화가라고 할 수 있다. 목탄을 이용해 포토리얼리즘 경향의 페인팅을 발표하여 주목 받아 온 그의 작품은 초상화가 지닌 특성을 재해석하고 있다. 예컨대 전통적인 초상화가 주인공의 성격, 사회적 신분, 의상이나 주변의 소도구를 통해 그 시대의 미적 취향을 반영하고 있다면 Zakii의 초상화는 얼굴을 클로즈업함으로써 인물의 외양 못지 않게 심리상태를 포착하고자 했음을 알 수 있다. 배경이 있다 하더라도 특정한 장소를 표상하지 않거나 아예 배경을 제거한 공간에 마치 부유하듯 떠오르고 있는 거대한 인물화는 차갑고 중성적인 흑백으로 표현되었음에도 불구하고 인간이 지닌 다양한 심리를 연극적으로 표출하고 있다.

Zakii는 제주에서의 레지던시 경험을 바탕으로 <Strange tales from Jeju> series를 제작했다. 제주에 있는 동안(얀)? 세 작가는 특히 해녀들에게 비상한 관심을 보였다. 우리는 해산물을 채취하기 위해 바다로 나가는 해녀들을 따라 꽤 오랫동안 해변을 걸었고, 해녀들이 작업하고 있는 모습을 볼 수 있는 바닷가에서 한동안 그들의 노동현장을 지켜봤다. 이런 경험이 Zakii

democracy, and ultimately, industrialization and prosperity. Similarly, Malaysia and Indonesia have improved economic and social conditions despite undergoing political tumult; they have emerged as new cosmopolitan centers in Asia.

Malaysia and Indonesia have developed a unique tradition and culture, infused by Indian, Chinese, Japanese, and European influences, as a result of seaborne trade. In the midst of colonial rule, these transformations cultivated a culture ripe with polarized conflict – between the local and western, the traditional and the modern. For example, Heri Dono, from the Indonesian archipelago, appropriates what is known as wayang kulit, a form of traditional Indonesian puppet theatre. He deploys this potent theatre to satirize political and social issues of contemporary Indonesian society. I saw his work for the first time at the 1995 Gwangju Biennale. I still remember the shock from seeing his *Execution*. I wrote in Gana Art, “Heri Wardono’s *Execution* accuses violence done in the name of justice of state power. The figure who feebly falls before the seven executioners standing at the present arms is seen as a martyr who should face death for his objection to the government.”

His *Trojan Horse* attracted considerable attention at the 2006 Gwangju Biennale. The Trojan horse, a symbol of violence and destruction in ancient Greek history, was juxtaposed with the spiritual Barong, a figure who tends to humans and animals in Hindu mythology. Such a contrast invited the audience to contemplate war and peace. Heri’s works deal specifically with the hybrid dualities within the human and god, the human and animal; through his social commentaries (in rude and serious fashion), he provides our Korean audience a dual perspective of the past and present of Indonesia.

In February of 2014, I was visiting Yogyakarta for a very short period of time, but in spite of my time constraints, Heri kindly accommodated me for a studio visit late in the evening. Ruminating on the many works displayed in his studio and our conversation together that night, I was able to confirm that his work is closely connected to the political reality of Indonesia. For example, former Indonesian president Haji Mohammad Soeharto, who overthrew Haji Sukarno in a coup d’etat and remained in power until 1998,

frequently appears in Heri’s works. Heri Dono is widely regarded (at home and abroad) for his critical satires and nightmarish depictions of current political events, dramatically presented by means of kinetic art and sound.

Contemporary art developed rapidly in Malaysia, due to the economic boom of the 1990s. This generation of artists resists categorization and shirks off all the “burdens of history.” In contrast to these post-modern artists, however, Ahmad Zakii Anwar challenges conceptual and deconstructive styles to adhere to the principles of representation. Zakii came into the spotlight with his photorealist charcoal paintings and reinterpretations of conventional portraiture. Whereas conventional portraiture tended to reflect the aesthetic taste of the represented subject – its objects, costumes, props, and social customs – Zakii’s portraits reflect instead on the psychological nature of the subject. He achieves this effect by capturing his subjects in intensely close view. His portraits do not represent specific places or scenes; in fact, there is no background at all. Instead, his subjects appear to be floating in dark psychological states.

Based on his experiences in Jeju, Zakii produced his *Strange Tales from Jeju* series. The three foreign artists, especially, showed an extraordinary interest in the women divers of Jeju, also known as the *Haenyo*. We would all walk to the beach to watch the seafood being harvested. We followed the women for quite some time, watching them prepare to make their voyage into sea. This experience inspired Zakii to recreate these scenes in his surrealistic representation of women divers, depicted in their wet suits, battling sea creatures.

Kow Leong Kiang (born 1970) is a renowned young artist from Malaysia, who graduated from Kuala Lumpur College of the Arts in 1991. He announced his arrival receiving the ASEAN Art Award from Philip Morris in 1998. While sharing the psychological mood of Zakii’s portraits, Kiang’s portraits also capture a softness and warmth that is in contrast to the cold rationalism of Zakii’s photorealistic representations. Kiang’s blurred outlines lend the figures in his paintings an elevated poetic quality. He has resurrected a faith in painting even in an era when the “death of painting” is looming large.

의 작품에서 잠수복을 입은 해녀들이 바다에서 사는 생명체들과 투쟁하는 모습을 초현실적으로 재현한 작품을 가능하게 만들었던 것이다.

1970년에 태어나 1991년에 Kuala Lumpur College of Art를 졸업한 Kow Leong Kiang은 Phillip Morris가 주는 1998년 Asean Art Awards의 대상을 받으며 말레이시아의 대표적인 젊은 예술가로 떠올랐다. Zakii와 마찬가지로 Kow Leong Kiang 역시 인간의 외양을 재현하고 있으나 Zakii의 차갑고 이성적인 재현방식보다 부드럽고 따뜻한 재현에 더 많은 관심을 보여주고 있다. 인물의 윤곽을 흐릿하게 처리하여 그림을 보다 시(詩)적으로 고양시키고 있는 그의 작품은 ‘회화의 종말’이 선언된 시대에 ‘회화의 부활’에 대한 자신의 믿음을 실천한 결과라고 할 수 있다.

이번 한국에서의 짧은 레지던스를 통해 그는 전통과 현대가 뒤섞인 서울에서 마주쳤던 젊은 여성들의 발랄하면서 분주한 일상을 포착했다. 그의 작품 속에 등장하는 젊은 여성들의 표정, 패션, 소지품과 액세서리를 통해 동시대 한국도시의 주인공인 젊은 여성들의 삶과 그들이 만들어내는 도시의 풍경과 풍속을 볼 수 있을 것으로 예상된다. 그가 한국에서 촬영한 사진에 기초하여 사실적으로 재현한 인물이지만 사진과 분명히 다른 회화적 특징을 배경을 그리지 않고 인물의 표정과 행동을 강조하여 작품을 보는 사람의 시선을 그림 속의 주인공으로 향하도록 이끌고 있는 것에서 찾을 수 있다.

이들에 비해 한국 조각가들은, 조각이란 장르의 특성에 더 충실한 결과인지 모르지만, 보다 물질적이고 개념적이다. 한국이 일본의 식민지배를 받던 1934년에 태어나 청소년기에 전쟁을 겪었고, College of Art, Seoul National University에서 조각을 전공한 한용진은 한국 근·현대사의 질곡을 경험한 세대라고 할 수 있다. 나는 2009년 뉴욕에서 그를 만난 적 있는데 많은 며칠 여러 차례 만나 대화하면서 그가 낙천적이고 쾌활한 성격에 매사에 성실한 예술가임을 알 수 있었다. 그의 조각에서도 그가 지닌 이러한 천연스러움을 읽을 수 있다. 한마디로 한용진의 조각에는 ‘꾸밈’이 없다. 그는 형태를 만들기 위해 돌을 확대하지도 않지만 그렇다고 돌에 굴복하지도 않는다. 그는 대체로 한국에서 가장 흔한 화강석으로 작업하지만 때로는 주변에서 흔히

볼 수 있는 돌덩어리, 그의 표현을 빌리자면 ‘막돌’을 주워와 작업하기도 한다. 그의 이러한 태도는 재료와 대결하기보다 재료와 더불어 노는 경지에 대해 생각하게 만든다. 동아시아의 고전인 『논어(論語)』의 선진(先進)편에서 말하고 있는 ‘과유불급(過猶不及), 즉 ‘지나친 것은 미치지 못한 것과 같다(Too much is as bad too little or To go beyond is as to fall short)’라는 고사성어가 한용진의 작품을 이해하는데 적절할 것이다. 그의 작품은 과잉되지 않고 복잡하지도 않지만 그렇다고 모자라지도 않는다.

이미 몇 개월 전부터 제주도에서 맑은 공기와 아름다운 풍광 속에서 제주도의 돌로 작업을 하고 있던 그는 고령에도 불구하고 무거운 돌을 조금씩 깎고 있었는데 그 모습이 흡사 돌과 대화하는 것처럼 비쳤다. 돌을 다듬되 그것의 성질을 존중하는 태도는 그의 낙천적인 성격과 ‘자연에 순응하는 예술’에 대한 신념이 만들어낸 것이라고 할 수 있다. 간결하지만 육중하고, 소박하지만 경박하지 않는 형태에 대해 형이상학적 해석을 시도할 수도 있지만 그런 의미부여조차 비워버리도록 만드는 것이 그의 작품이 지닌 특징일 것이다.

그런가 하면 최태훈의 작품은 많은 시간을 투여한 노동의 산물이다. 초기부터 다른 어떤 재료보다 금속에 대한 남다른 열정으로 용접기법을 이용해 형태를 만들어가고 있는 그는 말 그대로 불과 쇠를 다루는 대장장이의 후예라 할만하다. 작은 조각의 금속을 이어 붙이거나 플라즈마 기법으로 금속의 표면을 감아내는 과정 또한 숭고한 노동이 숭고한 작품을 만든다는 생각을 굳히도록 만든다. 문명과 자연의 경계를 넘나드는 그의 상상력은 드디어 우주공간을 조각으로 표현할 수는 없을까 하는 것으로 발전하기도 했다. Stainless-steel을 소재로 하고 있으나 다양한 방법으로 내용과 형식의 변화를 추구하고 있는 그의 작업은 자전적이고 문학적인 것으로부터 미세한 세포들로 구성된 조직의 단면이나 블랙홀과도 같은 우주공간을 표현한 것에 이르기까지 다양하면서 변화무쌍한 특징을 지니고 있다. 최근 그는 작업실에 거대한 압착기를 설치한 후 스테인리스로 만든 식기류 등을 압축하는 작업에 몰입해 있다. 육중한 쇳덩이가 떨어지는 순간 그릇이나 숟가락과 같은 식기는 순식간에 이차원적인 평면으로 압축된다.

During his short stay in Korea, Kiang was struck by the mix of the traditional and the modern, which he captures in these scenes of youthful women engaged in the hustle and bustle of daily life. In his paintings, these young women are adorned by their expressions, fashion, personal belongings, and accessories; these details approximate the velocity and urbanism of contemporary South Korea, the true protagonist of his paintings. These portraits find their basis in actual photographs taken by Kiang, but because the artist has situated these reproduced figures against a neutral, painterly background, the viewer is able to discern the pictorial quality of his image.

The Korean sculptors in this group, on the other hand, are more concerned with material and concept. Han Yong Jin, born in 1934, in the midst of Japanese colonial rule in Korea, experienced the trauma of war at a young age, and went on to study sculpture at the College of Arts at Seoul National University. Having lived through a transformative period in Korean history, he is no stranger to the suffering and excesses of modern and contemporary Korea. I met him in New York in 2009, and judging from our conversation, I found him to be an optimistic and cheerful artist, faithful in every matter. His sculptures reveal ontological nature. In other words, his sculptures do not betray any “affectations.” He chooses not to abuse stone in order to make a shape, nor does he succumb to it altogether. He works mostly with granite, the most common stone in Korea. Sometimes he works from a mass of stone, and at other times he works with “rubbles,” stones he has spotted and picked up. This attitude towards his material allows us to consider the ways in which the stone remains unadulterated, left intact and yet playfully manipulated. The proverb “Too much is as bad as too little, to go beyond is to fall short”, from Confucius’ (論語) *The Analects* (先進), is apt in describing Han Yong Jin’s work. His work is neither excessive nor insufficient.

A few months ago, already haven taken in the fresh air and lovely scenery of Jeju Island, Han was seen working with a stone native to the island. Despite his age, Han was seen carrying the heavy rock and carving spare marks into the stone; he appeared to be in conversation with them. He may trim stone, but he refrains from forceful manipulations

of his material, so as to respects its quality and to allow “the art to adjust to nature” rather than vice versa. While his work may seem terse and heavy, it is also simple in form, and while the abstract quality of his work may lend themselves to metaphysical interpretations, it can also seem blank and empty, without ever being frivolous.

In contrast to Han Yong Jin’s minimal works, Choi Tae Hoon’s sculptures are the outcome of many hours of labor. He belongs to a legacy of blacksmiths who deal with fire and steel. As an artist, he has shown extraordinary passion for metal and the welding technique. His process varies from welding small metal pieces together, to eroding the metallic surface by way of plasma-arc welding. In doing so, he enables us to conclude that sublime labor results in sublime works of art. His imagination not only crosses the boundary between civilization and nature, but also extends to cosmic space. He works primarily with stainless steel, but he readily considers new materials and forms with each new work. His practice is ever changing, ranging from the autobiographical and the literary, the macroscopic and the microscopic. Choi recently installed a large, stainless steel machine in his studio, which he built to compress various objects, such as dinnerware, into his latest work. In the second that the heavy weight falls, lifeless dinnerware like dishes, spoons, or bowls become compressed into a single moment. Afterwards, he re-invigorates this flattened work with his plasma technique. It is from this cumulative experience that Choi’s latest sculptures find their meaning.

After a short stay on Jeju Island, we proceeded to Heyri. The original plan was to visit the Joint Security Area in the DMZ, so that the artists could experience the reality of a Korea divided into North and South. Due to a change of plans, however, we visited the Odu Mountain Unification Observatory in Paju instead, where the artists could see North Korea through a telescope. The observatory was not a site of military tension, but the experience was enough to make the artists aware of Korea’s division.

Later in Seoul, the artists attended a ceremony honoring the recipient of the Kim Bokjin Award, an award that is given to a notable art theorist. The guest of honor was Kuroda Raiji, curator at the Fukuoka Asian Art Museum. They also

그것을 플라즈마기 법으로 다시 용접하여 만들어낸 작품은 중력에 의해 납작해진 시간의 누적처럼 보이기도 한다.

다섯 명의 예술가들은 제주도에서의 짧은 레지던시 후에 곧장 Heyri로 갔다. 원래 계획은 DMZ을 방문해 군사적으로 대치하고 있는 Joint Security Area에서 남북분단의 현실을 눈으로 목격할 계획이었으나 Paju에 있는 Odu Mountain Unification Observatory에서 망원경으로 북한지역을 바라보는 것으로 대신했다. 군사적으로 대치하고 있는 긴장된 장소는 아니었지만 이 방문을 통해 예술가들은 한국이 여전히 분단된 나라라는 사실을 확인했을 것이다.

서울로 돌아와서는 Fukuoka Asian Art Museum 큐레이터 Kuroda Raiji가 Kim Bokjin Award for Art Theorist(김복진미술이론상)을 받는 시상식에도 참석하고, Royal Palace도 방문하였다. 마지막으로 Choi Tae Hoon의 작업실에서 여러 사람들과 farewell party를 겸한 대화의 시간을 가진 것도 기억에 남아 있다.

나는 짧은 시간 동안 한국에 머물렀던 외국의 예술가들이 제주도와 DMZ을 통해 한국을 재인식할 수 있기를 기대한다. 그것이 전쟁의 참화를 딛고 경제성장과 민주주의를 성취한 한국이 지닌 또 하나의 얼굴이라는 사실을 깨닫는 것만으로도 이 프로젝트의 의미를 찾을 수 있기 때문이다. 또한 제주도에서의 레지던시 경험을 통해 제주의 근현대사가 한국의 근현대사는 물론 아시아 근현대사와 맞물려 있음을 인식하는 기회가 되었기를 바란다. 이미 오래 전의 일을 되새기는 것이 결코 유쾌한 일은 아니다. 인간은 자기보존의 본능으로 아픈 기억을 지워버리려는 경향이 있다. 침묵과 망각은 이러한 자기방어기제의 결과라고 할 수 있다. 따라서 과거의 아픈 기억을 되새기는 것은 트라우마를 강화하는 부정적 효과를 가져올 수도 있다. 그러나 상처의 치유를 위해서라도 기억의 복원은 필요하다. 시대와 사회를 예민하게 바라보는 예술가라면 더더욱 이러한 역사적 현실을 외면할 수 없을 것이다. 결국 제주 레지던시에 참가한 예술가들이 제주도와 DMZ을 통해 아시아의 전쟁과 평화에 대해 다시 생각하고, 평화가 얼마나 소중한 가치인지를

확인한 것만으로도 이 프로젝트는 의미 있는 시도라고 평가할 수 있다. However, I strongly believe that the authentic purpose of this Jeju residency is to feel solidarity between contemporary Asian artists beyond the boundaries, including their genre, experience and regional background. 이 모든 중심에 있으면서도 나서는 않고 조용하게 이 일을 수행해온 Susan Baik에게 다시 한번 존경과 감사의 박수를 보낸다.

CHOI TAE MAN
Art Critic, Professor of Kookmin University

visited royal palaces in Seoul, and closed the program with a memorable farewell party at Choi Tae Hoon's studio.

I hope the resident artists left with a new understanding of Korea from their stay and visit to Jeju Island and the DMZ. It is quite meaningful that the residency has allowed for these artists to face the tragic history of Korea, a history that tends to get lost in current depictions of the country's rapid economic development and process of democratization. In focusing on a history of Korea and the Asian continent, I hope these artists can see how the modern history of Jeju Island brings all these narratives together. It is certainly unpleasant to recollect the bitter past. Our human instinct towards self-preservation induces us to erase painful memories. Silence and amnesia are perhaps the outcomes of this defense mechanism. Recovering this history may therefore intensify the trauma, but it is still necessary to recollect these memories and heal old wounds. Artists, especially, must filter this history through the unique visions of their time. If throughout the course of this project, these artists, at one point or another considered the significance of war and peace in Asia, this residency will have been a success. However, I strongly believe that the authentic purpose of this Jeju residency is to feel solidarity between contemporary Asian artists beyond the boundaries, including their genre, experience and regional background. Last but not least, I wish to close

by extending my deep appreciation and respect for Susan Baik, who despite being in the center of this project, acted quietly and unobtrusively throughout the entire process.

CHOI TAE MAN
Art Critic, Professor of Kookmin University

H A N D S
A C R O S S
T H E W A T E R :

P O S T
K O R E A
R E S I D E N C Y































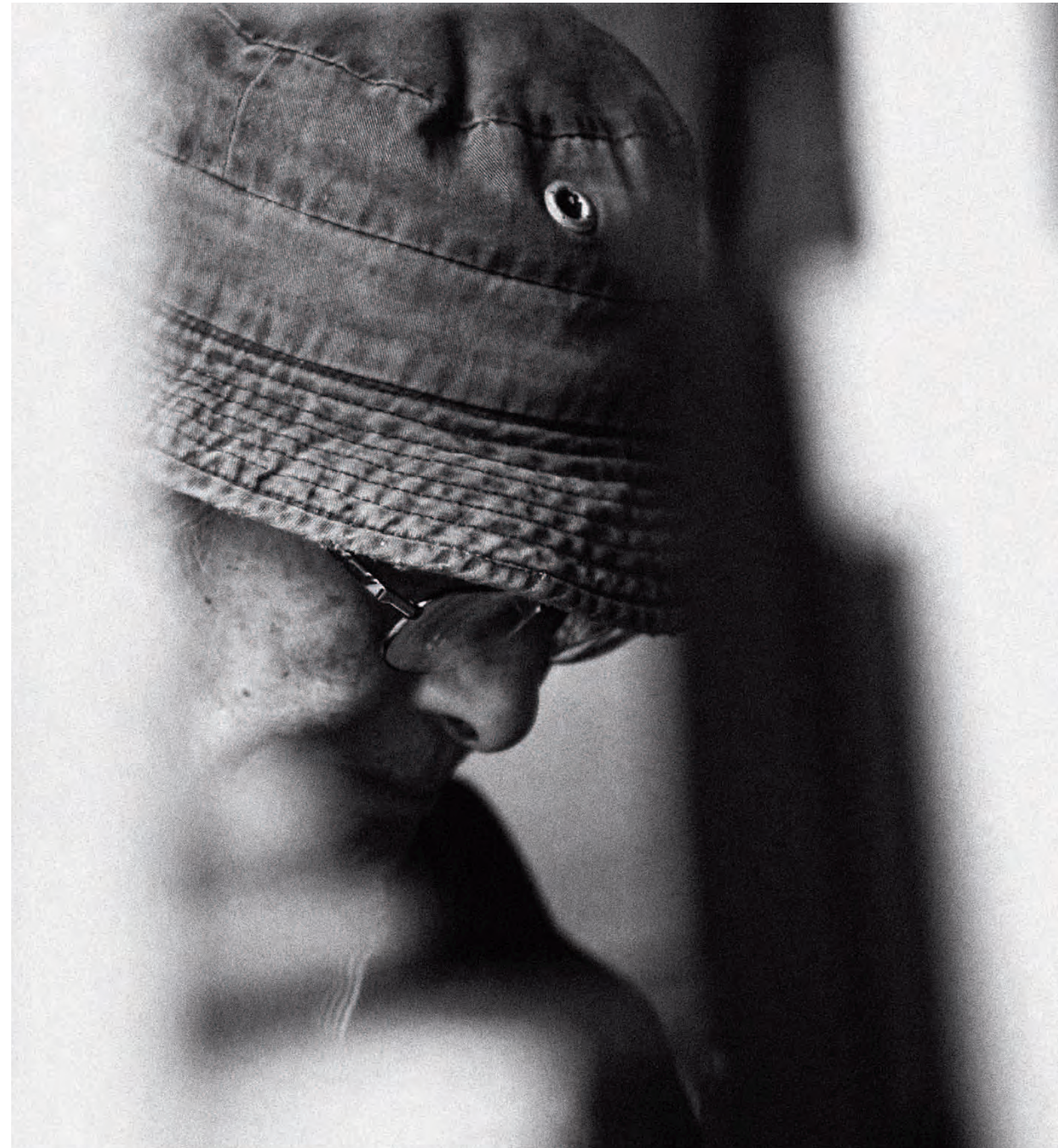
HAN YONG JIN

5 2

5 3

Han Yong Jin is a seminal figure in the world of Korean contemporary sculpture. He has been a leader in bringing Korea's tradition of direct stone carving out of figuration, into a refined abstraction following the Korean War (1950-53). Yong Jin Han is committed to distilling the truth in his use of materials, seeking an authentic engagement with stone as a substance that is both ancient and alive. The spirit of his practice is simultaneously lighthearted yet profound: "The stone asks me to scratch its itch here, or there, so that's what I do!" His minimalist style echoes a "unique version of nature which is silent and powerful." He "seeks peace-of-mind in stone", which to him represents the flow of time.

His works are included in museums and private collections worldwide. Major commissions have been endowed by the National Museum of Contemporary Art, Korea, the city of Redding, California, and the Olympic Sculpture Park in Seoul. He currently lives and works on Jeju Island.



i n t e r v i e w

What stories and experiences inspired this latest series?

I tried to take inspiration from the land and continent of Jeju Island, the spirit of which is celebrated by the Tamra Cultural Festival. Although it is celebrated just once a year, it characteristically embodies the tradition and extraordinary quality of Jeju Island. Shamanism is still fresh and alive in Jeju Island, and my admiration of this long-standing tradition is what became the entry point into my work.

You have always worked in stone. What is the significance of this material for you?

Humans have coexisted with stones since the beginning of the universe and the start of history. From a young age, I have been listening for the sound of the universe in the stone, and I have yet to hear it.

What is your impression of Jeju Island?

Jeju is intact nature; it is a place where you can see and feel the fine energy preserved from a volcanic eruption one thousand years ago. The fact that one can still feel this energy seems significant.

Critics have described your work to be minimal and poetic. Do you agree with this interpretation of your work?

I agree. The universe itself takes on a poetic organization and the fact that you recognize this in my work reassures me that it has taken the right direction.

Generally, how do you approach a work?

I start with a stone, and search for a vitality within that stone. It is the search for that life that becomes implemented in my work.

If during this trip you were able to share a common experience with other artists in the residency, how would you characterize that experience?

Being that these artists possess their respective cultures and that we have each lived adult lives apart from one another means that we hold different views. At times this feeling was prevalent, however, I was left with the sense that we could broaden our own views, just a bit more.

Did this shared experience and contact with other artists influence your work in any way?

In actuality, the time we spent together was too short, and it would have been hard to measure such an impact. In moving forward to plan the realization of this exhibition, I see this as an opportunity to open up the flow of dialogue, and in being able to understand each other, that it would allow our work to take on more depth.





Untitled

jeju lava stone

H19.7 x W70 x D18 cm

2014



Untitled

jeju lava stone

H23 x W48 x D16 cm

2014



Untitled

jeju lava stone

H21 x W38.5 x D18.5 cm

2014

HAN YONG JIN

b. 1934, Seoul, Korea
Lives and works on Jeju Island

EDUCATION

1960 B.F.A. Seoul National University, Seoul, South Korea

SELECTED EXHIBITIONS

- 2014
- Group exhibition – **Hands Across the Water: Post-Residency Exhibition.** Baik Art, Los Angeles, USA and Gallery Nori, Jeju Island, South Korea
- 2012
- Solo exhibition – **Han, Yong Jin**, Gallery Nori, Jeju Island, South Korea
- 2011
- Two-man exhibition – **Stone and Wind.** Andrew Bae Gallery, Chicago, IL, USA
- 2008
- Group exhibition – **In Memoriam: Moon Mi Ae.** Whanki Museum, Seoul, South Korea
- 2006
- Three-man exhibition – IE Young Contemporary Art Museum, Yonjin, South Korea
AndrewShire Gallery, Los Angeles, CA, USA
- 2003
- Group exhibition – **iDream & Reality.** Smithsonian International Gallery, Washington, DC, USA
Group exhibition – **iDream & Reality Dreams & Reality.** Korean American Museum, Los Angeles, CA, USA
- 2001
- Group exhibition – **Art Chicago.** Park Ryu Sook Gallery, Chicago, IL, USA
- 1999
- Three-man exhibition – Hyundai Gallery, Seoul, South Korea
- 1994
- Solo exhibition – Hyundai Gallery, Seoul, South Korea
- 1991
- Group exhibition – Blue Hill Cultural Center, New York, NY, USA
- 1989
- Group exhibition – **Clock & Rock.** La Galerie de Paris, Paris, France
- 1987
- Group exhibition – Centre National des Arts Plastiques, Paris, France
- 1986
- Group exhibition – **Korea-New York '86.** Thorpe Intermedia Gallery, Sparkill, NY, USA
- 1984
- Solo exhibition – Won Gallery, Seoul, South Korea
- 1983
- FIAC '83.** Pointdexter Gallery, Paris, France
- 1982
- Stone Sculpture Symposium.** Iwateken, Japan

- 1981
- Group exhibition – Bergen County Museum, Paramus, NJ, USA
- 1979
- Art Expo '79.** New York, NY, USA
- 1966
- Artist in Residence.** Herning Kunstmuseum, Herning, Denmark
Solo exhibition – Gallery of the New Experimental College, Herning, Denmark
Group exhibition – **Contemporary Artists' Exhibition.** Denmark
- 1963
- Group exhibition – **Five Artists' Print Show.** National Museum of Modern Art, Seoul, South Korea
7th Sao Paolo Biennial. Sao Paolo, Brazil

SELECTED COLLECTIONS

National Museum of Contemporary Art, Seoul, South Korea
Township of Iwatekan, Japan
Herning Kunst Museum, Herning, Denmark
IE-YOUNG Contemporary Art Museum, Seoul, South Korea
American Standard Gallery, New York, NY, USA
City of Redding, CA, USA
Smart Museum, University of Chicago, IL, USA



CHOI TAE HOON

6 6

6 7

Choi Tae Hoon is a sculptor from Seoul, South Korea. He received his MFA from Kyung-Hee University. His life-size metal works are intricately incised and laboriously crafted to render its conventionally rigid form malleable and organic. His *Dual Skin Project* is perhaps most emblematic of Choi's innovative approach to his medium. In this series, small iron pieces are first surface treated to accentuate their scratches and indentations. Then they are cut and re-attached in pieces into a repetitive sequence to recreate the structure of everyday objects.

Choi is also renowned for his plasma torching technique, which is a steel cutting technique that is deployed with the use of compressed air, which creates tiny holes in the steel plate. The combination of these processes result in a delicately fragile and life-like surface that resembles old elephant skin or a harrowed paddy field. The fractal variations of these lines, their nuanced forking, and meandering paths serve as metaphors for the passage of time and the suspended paradox of expectation unfulfilled. Choi Tae Hoon's work has been exhibited throughout South Korea, and has even traveled to Paris, France. He currently lives and works in Seoul.



artist statement

The materials (rice bowl, spoon, teapot, etc.) I use in my latest series are those we see and use often in our everyday lives. For some reason that is beyond our control, these everyday objects are created, but over time they become meaningless and are eventually thrown away. It is up to the artist to collect these objects and imbue them with a vitality that can only be brought out from the process of artistic creation.

To symbolize all the time and conversation that we shared together as a group, I have invented a new press machine to literally flatten these everyday objects with the force of gravity. The time that we shared has been metaphorically compressed into these sculptures, and with my plasma technique I have scratched new life into these formerly abandoned objects.

All things possess their own unique physical properties. In this case, the 3-dimensionality of these teapots, rice bowls, and spoons are reduced to 2-dimensions with this press machine. The operative function of this machine allows for the essential properties to be distilled. It was my encounter with these Asian artists and the rich communication that we shared that has allowed me to come to this realization.

At first, I would approach the sculpture as a world of representation. Over time, however, the force of this representation was overpowered by an even stronger force rooted in the exploration of the abstract. I was attracted to this abstract force. Upon close observation, however, it became apparent that the act of molding contained something abstract within it. For me, sculpture exists between this boundary of the abstract and the representational, and they are not limited to one or the other.

My work can be broadly characterized by two concepts: one is plasma the other is forest. Plasma characterizes a lifeless, hard, and cold iron object inspired by that which is reborn from the process of blowing, tearing, and destroying. Forest describes a work born out of a natural motif, one whose task is to create a sense of harmony, like the way copper is fused in the process of welding. In other words, plasma pieces segments together, while forest is more of a bonding operation.

The *Dual Skin Series* are works that use LED lights to emit light towards the outside of the sculptural form. The lights are placed inside the sculpture and that internal source of light changes according to each work. From this construction an absolutely different object is born, one that has a different quality from the everyday objects that were the

original source of my inspiration. This is a double-edged sword. If my earlier works can be described in this way, in this exhibition, my work takes an aspect of previous interpretations of my work to include a sense of mutual communication and interaction. This new work takes on the theme of gravity. If up until now my process has been limited to the act of cutting and welding, this new series attempts to combine and condense a sense of a shared environment, culture, history, and difference that comes together in our shared interactions.

I find inspiration from my current living environment, space, and the changes that occur within them. First, I work through countless drawings. Once I have committed to a work, it stays in my head until it is completed. Through a process of trial and error, I bring out all the iterations of the work, until it finds its proper place. At that point, the work is completed. I began to work in metal because it was readily available everywhere. It is also a hard material that does not distort easily, and its strength allows it to be dealt with minimally, with just simple equipment. For instance, when one wants to attach a piece, one just needs an oxygen torch, and when one wants to bond pieces together, one just needs welding. The spontaneity and flexibility inherent in the process of metalworking suits my pragmatic personality. Iron and fire suit me well.





Gravity 1

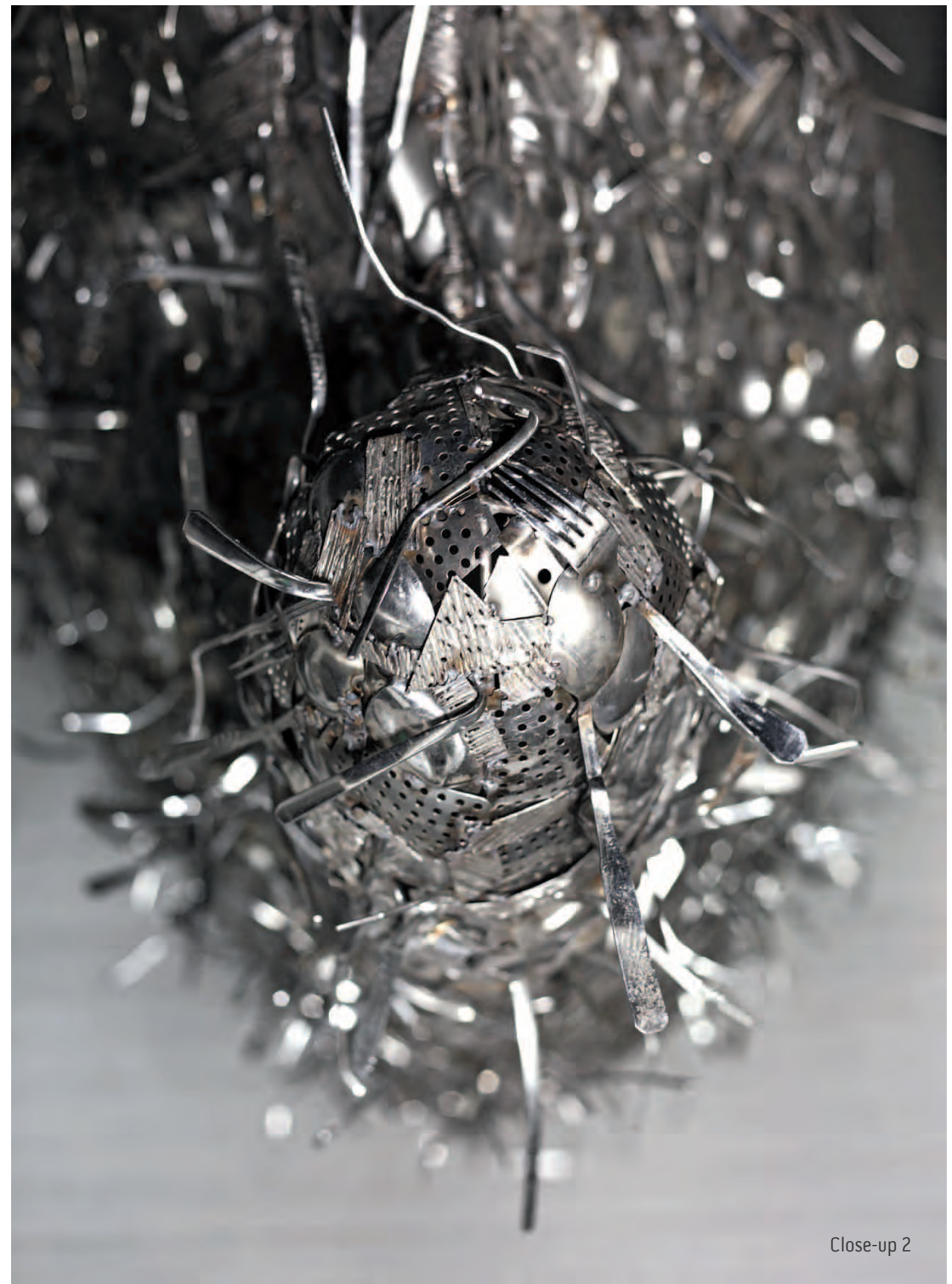
stainless steel

2850 x 1000 x H850 mm

2014



Close-up 1



Close-up 2





Gravity 2

stainless steel

470 x 150 x H1010 mm

2014

C V

CHOI TAE HOON

b. 1965, Seoul, South Korea
Lives and works in Seoul

EDUCATION

1998 M.F.A. Kyung-Hee University, Seoul, South Korea
1994 B.F.A. Kyung-Hee University, Seoul, South Korea

AWARDS & PRIZES

2014 Qingdao International Horticultural Exposition 3rd Prize, Qingdao, China
2012 Wuhu Liu Kaiqu Award International Sculpture Exhibition, Wuhu, China
2012 Artist of the Year, Misulsegye (sculpture part)
2006 Artist of the Year 2006, Kim Jong Young Art Museum, Seoul, South Korea
Chungdu Biennale, Chungdu, China
1996 Donga Art Prize of Donga Art Fair
1991 Special Prize at the 4th MBC Figurative Sculpture Fair
Special Prize at the 3rd MBC Figurative Sculpture Fair
Excellent Prize of the Youth Art Fair

SOLO EXHIBITIONS

2013 **Both Sides.** Zhengzhou, China

2012 **The Flower Looks as My Elder Sister.** Gong Art Space, South Korea
Invisible Man. Gallery Jireh, Paju, South Korea

2009 **Dual Skin Project.** Gallery Artside, Seoul, South Korea

2007 **Skin of Time.** Gallery Touch Art, Gyeong-Gi Do, South Korea

2006 **Galaxy.** Kim Chong Yung Sculpture Museum, Seoul, South Korea

2005 **Gold Line.** Cite Internationale des Arts, Paris, France

2004 **Wall Sculpture.** Gallery Artside, Seoul, South Korea

2003 **Iron Age Stories.** Dukwon Gallery, Seoul,South Korea

2002 **Small but Great.** Gallery ARTSIDE, Seoul, South Korea

2000 **Aesthetics of Slowness.** Moran Museum of Art, Kyungki-do, South Korea

1998 **Freedom from the Existential Pain.** GANA Art, Seoul, South Korea

SELECTED GROUP EXHIBITIONS

2014 **Hands Across the Water: Post-Residency Exhibition.** Baik Art, Los Angeles, USA
and Gallery Nori, Jeju Island, South Korea
The 2nd Anniversary “Bliss Time”. Yangpyeong Art Museum, Korea
Metal Works – Today. Kim Jong Young Art Museum, Seoul, South Korea

2013 **Power, Where does the Beauty Lie?** SOMA museum, Seoul, South Korea

2012 Wuhu Liu Kaiqu Award International Sculpture Exhibition
ChangWon Sculpture Biennale
Temporal Being. Edwin's Gallery 2FI, Jakarta, Indonesia
Reflection. Moran Museum of Art, Kyungki-do, South Korea
K-Sculpture. Santiagostino Museum, Italy
Edwin Gallery, Indonesia, Jakarta

2010 **The Seoul Art Exhibition 2010.** Seoul Museum of Art, South Korea
Korea Tomorrow. Setec, Seoul, South Korea
Power of Gyeonggi-do. Gyeonggi Museum of Modern Art, Gyeonggi-do, South Korea
Yaita-Ecology International Sculpture Exhibition. Japan
Lifescape in Art. Pohang Museum of Steel Art, Gyeongsangbuk-do, South Korea

2009 **2009–2011 Vancouver Biennale.** Vancouver, Canada
Korean Eye – Moon Generation. The Saatchi Gallery, London, UK

2008 **Voyage Without Boundaries.** Busan Biennale, South Korea

2007 **Lines in Space.** Gyeonggi-do Museum, South Korea

RESIDENCIES

2013 Baik Art Residency in Jeju Island and Seoul, South Korea
2005 Cite Internationale des Arts Residency Program, Paris, France
2004 Vermont Studio Residency Program, USA
Kumho Art Studio, Seoul, South Korea
Gana Gallery Residency Program, Jang Heung Atelier, Kyonggi-do, South Korea

SELECTED COLLECTIONS

National Museum of Contemporary Art, BMOMA, Ordos Art Museum (Mongolia), Gyeonggi-Do Museum of Art, Jeollabuk Do Provincial Office, Hilton (Beijing), Mt. Naejang Sculpture Park, Jangseong Sculpture Park, Pohang Steel Art, Seolbong Park, Manse Sculpture Park in Ansung, Submit Place (Pan-Gyo), Gonji Rock Sculpture Park, Shin-II APT, Home Plus, Renaissance Hotel, Esiapolis (Daegu), Samsung Hotel, Tower Palace, Kumho Uh-ulim, emart, Daewoo Purugio APT, Daerim E-Pyeonansesang APT, Samsung Raemian, The City 7 (Changwon, Korea), World Ceramic Biennale (Korea), Wuhu Sculpture Park (China), Upper House (Hong Kong), SC Jae-il Bank, Pine Avenue (UI-ji-ro), Bangalore (India), Morgan Stanley Building (Singapore)



HERI DONO

82

83

Henri Dono is a reputable Indonesian artist who has exhibited and traveled worldwide. He is also an active member of the Yogyakarta art community and a strong supporter of young artists. He is renowned for his installation-based experiments that explore popular forms of Javanese Folk Theatre – the *wayang*. Through the guise of theatre and simulacra, Dono enacts myths through his multi-faceted story telling; he incorporates drawings, paintings, crafted puppets, masks, singing, and music to illustrated pointed critiques of the social and political life of Indonesia. He places particular emphasis on the relationships and dialogues he is able to harness through the performative potential of live theatre. His predilection for children's cartoons, animations, and comics transform into sophisticated metaphors that reflect a profound commitment to his local and national audience, but also the literary questions that arise from a symbolization of verisimilitude. From 1990–1991, Dono participated in the International Artist Exchange Program in Basel, Switzerland. This residency resulted in a solo exhibition, *Unknown Dimensions*, at the Museum Der Kulturen in Basel. Since then, he has been invited to participate in many international exhibitions such as the Gwangju Biennial, South Korea (2006), the Venice Biennale Italy (2003), the Asia Pasific Triennial at the Queensland Art Gallery in Brisbane, Australia (2002), and the Yokohama Triennial in Yokohama, Japan (2001).

He is the recipient of the Academic Art Awards (presented by the Yogyakarta and Jogja Gallery), the Second Annual Enku Grand Awards (presented by Gifu Prefectural Government, Japan), the UNESCO Prize for the International Art Biennial (Shanghai, China), and the Prince Claus Award, in Recognition of Exceptional Initiatives and Activities in the Field of Art and Development (The Netherlands).



i n t e r v i e w

What inspired this latest series?

I was inspired by the history of the mountains in Jeju Island – they have more than 300 mountains here. I heard in Jeju Island that every village originates from the mythology of their own mountain.

In Indonesia, my city is not far from Merapi volcano, and people there also believe that there is a kingdom inside the volcano. Shamanism is also very strong in Indonesia, as it is in Jeju. Actually, we have the real kingdom in Yogyakarta with a spiritual guardian who leads the area. Mbah Maridjan was the last leader; he passed away 4 years ago because of the big eruption. The village was damaged, so they moved the village eight kilometers away from the top of the mountain. The leader is the son of Mbah Maridjan, Aish Lurah Surakso Sihono. Now we have a field that is two times the size of a football field, for 81 houses.

My drawings represent my studies of the mountains and the kingdom inside the mountain. After Jeju, we went to Seoul and the DMZ. I made two studies with the cross on the top of the mountain about war. People can work with the symbol of this... because the effect of war is always death.

And the flying angels... this will be the last series of flying angels that I will make with papier mâché... actually there are 10 pieces, so 9 pieces will not have the machine or sound, but in Los Angeles, I will present the other 9 flying angels. I was also inspired by the women divers, the occupation under Mongolia, and the Second World War. The painting was the last of my creation, and so I made sure to incorporate all these references into it.

I was really struck by the story you had told about hearing of Socrates' death and how it had inspired you to leave school. Socrates had imparted all his wisdom onto Aristotle orally, and Plato to Aristotle, orally. In this way, they are like the folklores that get passed down to us in childhood. Could you elaborate a little bit on how Socrates' story had affected you as an art student?

Sure, from primary school until high school, my reports were always bad, all bad...even the drawing marks were bad. But when I took the examination to be admitted to the university of art in Bandung and Yogyakarta, both universities accepted me as a student. If my teachers gives me bad marks, it is not because of my mistakes, but rather their mistakes.

Many artists encounter problems when they make political statements... especially with government. When artists get into trouble with the government, people say the artist is at fault. The popular opinion expressed in the newspapers is that the artist has made a mistake. They would never claim that the government has made the mistake, neither would they question its motives for incarcerating artists and interrogating them.

I had studied in Yogyakarta from 1980-1987, and just three months before graduating, I spoke to the director. My director. Goodmoktha, was from

Bandung, Goodmoktha mentioned to me that many of my teachers didn't like me because I was born in Jakarta and because I was not a polite student. He said that if I were to continue to study in Yogja, that I would study for 10 years because my teachers would not pass me in my examinations. So my director described to me a metaphor of a tree. If the fruit on the tree is still young, it's not good to eat... it's not time to eat... but rotten fruit cannot be eaten either. He then told me that in seven years, I had matured as an artist and now it was time to go out in public as an artist. He supported me to drop out of school, hahaha!

Are they are insights that are new to you having been a part of this residency?

I believe peace is enacted through culture and not through military positions, and artists can take a part in this peace project. I also learned that they used to train Mongolian horses here... at least that is what Lydia told me... hahaha. I tried to compare my experience in Jeju with my experience of Indonesia. I hope this comes across and allows people to make connections with the clues and that the work can become educational.



Flying Angel

mixed media installation

80 x 83 x 60 cm

2014





Superwomen Divers

acrylic on canvas

213 x 166 cm

2014



The Dragon who Protects the Earth

chinese ink on paper

65.5 x 78 cm

2013



The Dinosaur
chinese ink on paper
65.5 x 78 cm
2013



Trojan Pig
chinese ink on paper
65.5 x 78 cm
2013

C V

HERI DONO
b. 1955, Yogyakarta, Indonesia
Lives and works in Yogyakarta, Indonesia

EDUCATION
1987–1988 Studied *wayang kulit* under Sukasman, Yogyakarta, Indonesia
1980–1987 Institut Seni Indonesia (Indonesian Art Institute), Yogyakarta, Indonesia

AWARDS

2011 **Indonesia Art Motoring Award** from Indonesia Classic Car Owners Club, Jakarta, Indonesia
Visual Art Award. **Visual Art Magazine**, Indonesia

2010 **AMICA Art Award** for Favorite Male Visual Artist, Jakarta, Indonesia

2006 **Academic Art Awards**, Professional Artist, A-2 Program from the Faculty of Visual Art,
ISI Yogyakarta and Jogja Gallery

2003 **2nd Annual Enku Grand Award**
Recognition and appreciation from Gifu Prefecture, Japan
Yogyakarta Art Prize presented by Sri Sultan Hamengkubuwono X

2000 UNESCO Prize, International Art Biennial, Shanghai, China

1998 **Prince Claus Award**, Prince Claus Fund for Culture and Developments, the Netherlands

1992 **I Gusti Nyoman Lempad Prize**, awarded by Sanggar Dewata Indonesia, Yogyakarta

1988 Third Place, **Competitive Exhibition of Young Indonesian Artists**,
Institut Teknologi Bandung and L’Alliance Francaise

SOLO EXHIBITIONS

2014 **The World and I**. Art:1 Museum, Jakarta, Indonesia

2013 **Heri Dono – The Ship of History**. Sperrl Galerie, Nikolaisaal, Potsdam, Germany
Re-PLAY. OFCA International Sarang Building, Yogyakarta, Indonesia

2012 **Merapi: Beyond the Myths**. Societe Generals Private Banking Gallery, Alliance Francaise de Singapore, Singapore
The Jester’s Court. Willem Kerseboom Gallery, Amsterdam, the Netherlands
Heri Dono: Emerging Asian Contemporary Indonesia Volume 2. Wada Fine Arts, Tokyo, Japan

2011 **Madame Butterfly**. Rossi & Rossi, London, England
The Lost Magician. Alexander Ochs Galleries, Berlin, Germany

2009 **The Dono Code**. Tropen Museum, Amsterdam, the Netherlands
Heridonology. Jogja Gallery, Yogyakarta, Indonesia
Shadow of Trojan Horse. Tondi Gallery, Medan, North Sumatera, Indonesia

2008 **Nobody’s Land**. Galeri Nasional Indonesia, organized by Edwin’s Gallery in Jakarta, Indonesia
Ose Tara Lia – I see Nothing. OzAsia Festival, Art Space, Adelaide Festival Centre, Adelaide, Australia
Heri Dono: Pleasures of Chaos. Walsh Gallery, Chicago, IL, USA
Post-Ethnology Museum. Gaya Fusion Art Space, Bali, Indonesia
The Dying King & I. Nadi Gallery, Jakarta, Indonesia

2007 **Angels: Bang! Bang!** Sherman Galleries, Sydney, Australia
The Dream Republic. SASA Gallery, University of South Australia, Adelaide, Australia

2006 **Heri WAR Dono**. Soemardja Gallery, Bandung, Indonesia
Civilization of Oddness. Walsh Gallery, Chicago, IL, USA
Broken Angels. Gertrude Street Gallery, Melbourne, Australia

2005 **Free-D.O.M.** 3,14 Stiftelsen, Bergen, Norway
BETA. 20: Post Electronic Art Performances. Stiftelsen, Bergen, Norway
Festival Inspirasi Dewaruci. Bandung, Indonesia
Licking the Ozone. Melbourne Fringe Festival, Lithuanian House, North Melbourne, Australia

2004 **Who’s Afraid of Donosaurus**. Galeri Nasional Indonesia, Organized by Nadi Gallery, Jakarta, Indonesia

2003 **Upside Down Mind**. Circle Point Art Space, Washington, DC. USA
Heri Dono. Australian Print Workshop, Melbourne, Australia
Heri Dono: A Spiritual Journey. Semarang Gallery, Semarang, Indonesia

2001 **Trap’s Outer Rim**. Cemeti Art House, Indonesia
Fortress of the Heart. Gajah Gallery, Singapore

2000 **Dancing Demons and Drunken Deities**. The Japan Foundation Forum, Japan
Humor Rumor in the Republic of Cartoon. Nadi Gallery, Jakarta, Indonesia
Lobi Lobi. Galeri Lontar, Jakarta, Indonesia

1999 **Mythical Monsters in Contemporary Society**. Gajah Gallery, Singapore
Virtual Reality. Erasmus Huis, Jakarta, Indonesia

1998 **Tirtara**. French Cultural Center, Yogyakarta, Indonesia

1996 **Blooming in Arms**. Museum of Modern Art, Oxford, England

1993 **The Chair**. Canberra Contemporary Art Space, Australia

1991 **Unknown Dimensions**. Museum Der Kulturen, Basel, Switzerland

1988 **Wayang Legenda**. Galeri Seni Sono, Yogyakarta, Indonesia

1986 **Seni Rupa dan Musik Eksperimental [Art and Experimental Music]**. Galeri Seni Sono, Yogyakarta, Indonesia

GROUP EXHIBITIONS

2014 **Hands Across the Water: Post-Korea Residency Exhibition**.
Baik Art, Los Angeles, USA and Gallery Nori, Jeju Island, South Korea

2013 **Art Stage Singapore**. Pavilion Indonesia, Singapore
Grey. Grand Indonesia, Jakarta, Indonesia, organized by Talenta Organiser, Jakarta, Indonesia,
Picturing Pictures. Ho Chi Minh City Fine Art Museum,
organized by Art Exchange Gallery Singapore, Ho Chi Minh City, Vietnam
Seeing Paintings: Conversations Before the End of History. Sangkring Art Space, Yogyakarta, Indonesia,
organized by Gajah Gallery, Singapore



- Taksu Sketsa SDI.** UPT Galeri Seni Institute Seni Indonesia, Yogyakarta, Indonesia, organized by Sanggar Dewata Indonesia
- Suka Pari Suka.** Collaboration work, Bentara Budaya Yogyakarta, Indonesia
- Art Basel Hong Kong 2013.** Booth Edwin's Gallery, Convention and Exhibition Centre, Hong Kong
- Outspoken.** Biasa Art Space, Seminyak, Bali, Indonesia
- Textile Art Berlin.** Carl von Ossietzky, Berlin, Germany
- Kinetika Mekanika.** Galeri Soemardja, ITB, Bandung, organized by Galeri Soemardja & Edwins Gallery, Indonesia
- Contemporary Textile Art of Indonesia.** GRASSI Museum fur Volkerkunde, Leipzig, Germany
- Art Jogja 2013.** Yogyakarta, Indonesia
- Maritime Culture.** Taman Budaya Jogjakarta, Jogjakarta, Indonesia
- Cross Culture Contemporary.** MiFA Asian Pacific Contemporary, Melbourne, Australia
- Bazaar Art Jakarta.** Pacific Place, Jakarta, Indonesia
- 2012 **Art Stage Singapore.** Singapore, organized by Edwin's Gallery Jakarta and Vanessa Art Link Jakarta, Indonesia
- Platform 2012.** Jan Manton Art at Metro Arts Galleries, Brisbane, Australia
- Fantasy Islands.** Louise Vuitton, Island Maison, Marina Bay Sands, Singapore
- Re.Claim.** Galeri Nasional Indonesia, Jakarta, Indonesia
- Art Scope Basel.** Basel International Art Fair 2012, Basel, Switzerland, organized by Willem Kerseboom Galerie, Amsterdam
- Anniversary 250 Years of Jogjakarta & 100 Years of H.B. IX.** Jogja National Museum, Yogyakarta, Indonesia
- India Art Fair.** New Delhi, India, organized by AndrewShire Gallery, Los Angeles, USA
- Marcel Duchamp in South-East-Asia.** Equator Art Project, Gillman Barracks, Singapore
- The Grand Opening Museum of Esa Sampoerna.** Surabaya, Indonesia
- Short Cut.** Alexander Ochs Gallery Berlin, Germany & Beijing, China
- Looking East: A Gaze upon Indonesian Contemporary Art.** Taman Budaya Yogyakarta, Yogyakarta, Indonesia
- Art Jogja 2012.** Yogyakarta, Indonesia
- Insight: Indonesian Contemporary Art.** Kunstraum Englanderbau, Vaduz, Liechtenstein
- XXL State of Indonesian Art.** Jogja Contemporary, Sangkring Art Space, Yogyakarta, Indonesia
- Homoludens #3.** Emmitan CA Gallery, Surabaya, Indonesia
- Intersecting Histories Contemporary in Southeast Asian Art.** ADM Gallery, Singapore
- Orientasi 20+.** Jogja Living Artists, Grand Indonesia, Jakarta, Indonesia
- Redress.** Stop Human Trafficking, ION Orchard, Singapore
- It's Just an Exhibition.** Biasa Art Space, Bali, Indonesia
- 2011 **Pinocchio Syndrome.** Hong Kong International Art Fair 2011, China, organized by Edwin's Gallery in Jakarta, Indonesia
- Homage to Raden Slane.** Schloss Maxen, Germany
- Negotiating Home. History and Nation: Two Decades of Contemporary Art in Southeast Asia 1991-2011.** Singapore Art Museum, Singapore
- Installation Arts: INDONESIA, USA**
- 4th Guangzhou Triennial.** Guangzhou, China
- Fantasy Islands.** Louis Vuitton Store, Hong Kong
- Flight for Light: Indonesian Art and Religiosity.** Art:1 New Museum, Jakarta, Indonesia
- Art Jogja 2011.** Yogyakarta, Indonesia
- Finding Me.** Semarang Contemporary Art Space, Semarang, Central Java, Indonesia
- EKSPANSI.** Pameran Besar Patung Kontemporer Indonesia, Galeri Nasional Indonesia, Jakarta, organized by Sigi Art Space, Jakarta
- PMR: CUBE Contemporary Culture Interplay.** Sampurna Strategic Square Building, The Atrium, Jakarta, Indonesia
- Indonesian Eye: Fantasy and Reality.** Ciputra World Marketing Gallery, Jakarta, organized by Parallel Contemporary Art, London, U.K. and travel to Saatchi Gallery London, UK
- Maximum City: Survive or Escape?** Jakarta Biennale XIV, Taman Ayodya, Jakarta, Indonesia
- 9+1.** 10th Anniversary, Canna Gallery, Jakarta, Indonesia

- Kinetica Art.** Jakarta Art District, organized by Edwins Gallery, Jakarta, Indonesia
- 1001 Doors: Reinterpreting Traditions.** Ciputra World Marketing Gallery, Jakarta, organized by Art Sociates Lawangwangi, Bandung, Indonesia
- Transfigurations Mythologies Indonesiennes.** Espace Culturel Louis Vuitton, Paris, France
- Art Stage Singapore.** Marina Bay Sands, organized by Vanessa Art Link, Jakarta, Indonesia
- Do It.** Kunsthalle Faust, Hannover, Germany
- Castlemaine Visual Art Biennial.** Castlemaine State Arts Festival, Victoria, Australia
- 2010 **Art Jogja 10.** JAF, Jogjakarta Art Festival, Taman Budaya Yogyakarta, Yogyakarta, Indonesia
- Percakapan Masa.** Galeri Nasional Indonesia, organized by Edwin Gallery, Jakarta, Indonesia
- Art-Preneurship.** Ciputra Art Management Building, Jakarta, Indonesia
- Arte Fiera.** Bologna Art Fair, Bologna, Italy
- Art Paris & Guests.** Grand Palais, Paris, France, organized by Deddy Kusuma & Canna Gallery, Jakarta, Indonesia
- 2009 **Jogja Jamming.** 10th Biennale Jogja, Yogyakarta, Indonesia
- Utopia.** Dystopia, Disturbia, Woodford Folk Festival, Woodford, Queensland, Australia
- Exposigns.** 25th Institut Seni Indonesia.Jogja, Jogja expo Center, Yogyakarta, Indonesia
- Kado.** Anniversary of Nadi Gallery, Nadi Gallery, Jakarta, Indonesia
- Tsunami.** Shadow play, Lust Garten, Berlin, Germany
- T-Shirt.** Walsh Gallery,Chicago, USA
- 2008 **Refleksi Ruang dan Waktu.** V-Art Gallery, Yogyakarta, Indonesia
- Self Portrait.** Jogja Gallery, Yogyakarta, Indonesia
- A Decade of Dedication: Yen Years Revisited.** Selasar Sunaryo Art Space, Bandung, Indonesia
- After Forty.** Sangkring Art Space, Yogyakarta, Indonesia
- Manifesto.** Galeri Nasional Indonesia, Jakarta, Indonesia
- A New Force of South East Asia: Group Exhibitions of Indonesian Contemporary Artists.** Asia Art Centre, collaboration with Edwin's Gallery, Beijing, China
- CIGE 2008 (China International Gallery Exposition).** Nadi Gallery, Beijing, China
- 2007 **Neo-Nation.** Biennale Jogja 9, Jogjakarta, Indonesia
- The Wind from the East.** KIAMSA, Finland
- Equatorial Rhythms.** Sternersen Museum, Oslo, Norway
- Indonesian Contemporary Art Now.** Nadi Gallery, Jakarta, Indonesia
- Conscience Celebrate-September Art Events.** Edwin's Gallery, Jakarta, Indonesia
- Imagined Affandi.** Gedung Arsip Nasional, Jakarta, Indonesia
- IVAA BOOKAID Volume 01/0.** Nadi Gallery, Jakarta, Indonesia
- Re-Kreasi 80.** Class of 1980 ASRI, STSRI ASRI, ISI Reunion, Jogja National Museum, Yogyakarta, Indonesia
- Soft Power: Asian Attitude.** Zendai MOMA Museum, Shanghai, China
- 2006 **Gwangju Biennale.** Gwangju, South Korea
- 2005 **Venice Biennale.** Venice, Italy
- Urban Culture.** CP Biennale, Museum of Bank Indonesia, Jakarta, Indonesia
- Equatorial Heat.** Edwin Gallery, Jakarta, Indonesia
- Floating Legacies.** Selasar Sunaryo, Bandung, Indonesia
- About Beauty.** Haus der Kulturen der Welt, Berlin, Germany
- Exodus Barang.** Nadi Gallery, Jakarta, Indonesia
- Belonging.** Sharjah International Biennale, Sharjah, United Arab Emirates

- 2004 **Z.O.U., Zone of Urgency.** Regge Calabria (Villa Zenbi), Italy
Equatorial Heat: Indonesian Painters Exhibition. Sichuan Museum, Chengdu, Sichuan, China
The Angel Garden. Esplanade, Theatre on the Bay, Singapore
Artists are Making a House. Nijomachi Prefecture, Museum City Project, Fukuoka, Japan
Olympiade. Nadi Gallery, Jakarta, Indonesia
Reformasi. Sculpture Square Singapore
Do you Believe in Reality? 3rd Taipei Biennale, Taipei Fine Arts Museum, Taipei, Taiwan
On the Edge: Indonesia and China Avant-Garde. Pakubuwono Residence, Jakarta, Indonesia
26th Sao Paulo Biennale. Territory Livre, Sao Paulo, Brasil
4th Art Summit Indonesia 2004. Performing and Visual Arts, National Gallery, Jakarta, Indonesia
Land Under the Rainbow. Cultural Olympiad, Benaki Contemporary Art Museum, Athens, Greece
2nd Enku Grand Award Exhibition. the Museum of Fine Arts Gifu, Japan
Kado. Nadi Gallery Jakarta, Indonesia
Zaman Edan. Bentara Budaya Yogyakarta, Indonesia
- 2003 **CP Open Biennale.** National Gallery Jakarta, Indonesia
Country-bution. Yogyakarta Art Biennale, Taman Budaya, Yogyakarta, Indonesia
Happiness. Mori Art Museum, Roppongi, Tokyo, Japan
The Eyes. Nadi Gallery, Jakarta, Indonesia
Crossing Boundaries. Bali: A Window to Twentieth Century Indonesian Art, travelling exhibition, Asia Society Australasia Centre, Melbourne, Australia
- 2002 **2nd Echigo Tsummari Art Triennial.** Niigata, Japan
Zone of Urgency. Venice Biennale, Italy
Exhibition at the Australian Print Workshop, Melbourne, Australia
Contemporary Asian Art Forum, Hong Kong
Imagining Prometheus. Palazzo della Regione e Loggia dei Mercanti, Milano, Italy
EPIC. Gajah Gallery, Singapore
Budaya Bumi Berbudaya. Museum Benteng Vredenburg, Yogyakarta, Indonesia
Summer Spectacular APT Kids. Queensland Art Gallery, Brisbane, Australia
4th Asia-Pacific Triennial. Queensland Art Gallery, Brisbane, Australia
ARCO. Madrid, Spain
Asian Vibe. EAAC, Valencia, Spain
Awat: Recent Art from Indonesia. Pruss & Ochs Gallery, Asian Fine Arts, Berlin, Germany
Swischen Tradition und Moderne Junge Kunstler aus Indonesien. Staatliche Museen zu Berlin Museen Dahlem, Kunst und Kulturen der Welt Ethnologisches Museum, Berlin, Germany
The Wild of Imagination. Langgeng Gallery, Magelang, Central Java, Indonesia
- 2001 **Pink Project.** Nadi Gallery, Jakarta, Indonesia
Awat: Recent Art from Indonesia. W 139 Amsterdam, the Netherlands;
traveled to Ludwig Forum Aachen and Koln, Germany
Unpacking Europe. Museum Boijmann van Boningen, Rotterdam, the Netherlands
Membaca Frida Kahlo. Nadi Gallery, Jakarta, Indonesia
Artists Commission. The Asia Society, New York, USA
Floating Chimeras. Edsvik von Culture, Sollantuna, Sweden
Yokohama Triennale. Yokohama, Japan
International Art Biennale. Museum of Shanghai, Shanghai, China
- 2000 **Havana Biennale.** Pavillion de Cuba, Havana, Cuba
Awat: Recent Work from Indonesia. Museum in Hokaido, Osaka and Fukuoka, Japan
Fuori Uso. Pescara, Italy

- Humanism in Art.** Volkunkundig Museum Nusantara, Delft, the Netherlands
12 Asian Artists. National Art Gallery, Kuala Lumpur, Malaysia
Sonic Boom. Hayward Gallery, London, UK
- 1999 **Awat: Recent Work from Indonesia.** Museum Vredenburg, Yogyakarta;
traveled to CCA, Melbourne and Canberra, Australia
Makasar Art Forum '99. Ujung Pandang, South Sulawesi, Indonesia
Sound Culture. Auckland Art Gallery, Auckland, New Zealand
Knalpot: Fine Arts Exhibition. Cemeti Art House, Yogyakarta, Indonesia
Cities on the Move. Louisiana Museum of Moderne Kunst, Humlebaek, Denmark and Hayward Gallery, London, England; traveled to Kiasma, Helsinki, Finland
Media dalam Media. National Gallery, Jakarta, Indonesia
6th Yogyakarta Biennial. Purna Budaya, Yogyakarta, Indonesia
- 1998 **Resurrection of Topos 3.** Hillside Gallery, Tokyo, Japan
Tradition/Tension. Art Gallery of Western Australia, Perth Cultural Center, Perth, Australia;
traveled to Taipei Museum of Modern Art, Taipei
Images of Power: Expressions of Cultural and Social Awareness in South East Asia.
Jakarta International School, Jakarta, Indonesia
50th Anniversary of Human Rights. Museum Boijmans Van Beuningen, Rotterdam, the Netherlands
- 1997 **Sounding Sphere.** Harima Science Garden City Opening, Hyogo Prefecture, Japan
Exploring the Future of the Imagination. The Intercommunication Center, Tokyo, Japan
Asian Contemporary Art. Base Gallery, Tokyo, Japan
Cities on the Move. Secession Museum, Vienna Austria
A Gift for India. New Delhi, India
Innensite. Projektgruppe Stoffwechsel, Kassel, Germany
Biennale Jogja. Yogyakarta, Indonesia
- 1996 **Jurassic Technologies.** 10th Biennale of Sydney, Sydney, Australia
Universalis. 23rd Bienal Internacional São Paulo, São Paulo, Brasil
Modernity and Beyond. National Museum of Singapore, Singapore
The Huid van De Witte Dame. Arctic Foundation, Eindhoven, the Netherlands
Tradition/Tension: Contemporary Art in Asia. The Asia Society, New York, USA
Orientation. Stedelijk Museum de Lakenhal, Leiden, the Netherlands
- 1995 **Beyond the Border.** 1st Gwangju Biennial, Gwangju, South Korea
Vision of Happiness. organized by the Japan Foundation Art Forum and ASEAN Culture Center in Akasaka, Tokyo
Kurbis. Museum für Volkerkunde, Basel, Switzerland
Unity in Diversity: Contemporary Art of the Non-Aligned Countries.
Indonesian National Gallery and Taman Ismail Marzuki, Jakarta, Indonesia
- 1994 **Biennale Jogja.** Purna Budaya, Yogyakarta
Adelaide Biennial. Adelaide, Australia
9th Asian International Art Exhibition. National Museum of History, Taiwan
4th Asia Art Show. Fukuoka, Japan
Realism as an Attitude. Fukuoka Art Museum, Fukuoka, Japan
Super Suburb. Museum City Tenjin, Fukuoka, Japan

- 1993
- The 1st Asia Pacific Triennial (APT) of Contemporary Art. Queensland Art Gallery, Australia

9th Jakarta Biennale. Jakarta, Indonesia

Indonesian Modern Art: Indonesian Painting since 1945.

Organized by the Getty Foundation and exhibited at De Oude Kerk, Amsterdam, the Netherlands.
- 1992
- New Art from Southeast Asia. Tokyo Metropolitan Art Space,

traveling exhibition to Fukuoka, Hiroshima, Osaka, Jakarta, and Yogyakarta

Sanggar Dewara: Indonesian Art Exhibition. Museum Nyoman Gunarsa, Yogyakarta, Indonesia

7th Asian International Art Exhibition. Gedung Merdeka, Bandung, Indonesia
- 1991
- Sama-Sama. Centrum Beeldende Kunst Oosterpoort, Groningen, the Netherlands

Man and Human Expression. Tropenmuseum, Amsterdam, the Netherlands

Wayang: From Gods to Bart Simpson. University of British Columbia in Vancouver, Canada
- 1990
- Modern Indonesian Art: Three Generations of Change 1945-1990.

Traveling exhibition organized by Joseph Fischer
- 1988
- Indonesische Kunst. Volkenkundig Museum Nusantara, Delft, the Netherlands
- 1987
- Sandiwa. Kulay-Diwa Art Galleries (Philippines Cultural Centre), Manila, Philippines

Three Indonesian Artists. De Schone Kunsten, Heemstede, the Netherlands
- 1985
- Young ASEAN Artists. Institut Seni Indonesia, Yogyakarta, Indonesia

PERFORMANCES, PROJECTS, and RELATED ACTIVITIES

- 2013
- The Eclipse of Stone, performance, Gillman Barracks, Singapore
- 2011
- Opera Jawa, collaborative performance with Garin Nugroho, Musee Quai Branley, Paris, France

Foyer art performance, Jakarta-Berlin Arts Festival, Admirals Palast, Berlin, Germany
- 2005
- Licking the Ozone, performance, Melbourne Fringe Festival, Lithuanian Club, Melbourne, Australia

Festival Inspirasi, Dewaruci, Performance Byron Bay, Australia

B.E.T.A. - 20 Post Electronic Art Performances, BIT Teatergarasjen, Bergen, Norway
- 2004
- Frankenstein versus Gatotkaca, performance, Stiftung Preussischer

Kulturbesitz, Museum of Ethnology, Berlin, Germany

Attended seminar on Sound Art at the Kunstakademiet Burgen, Norway

Fellowship for Curatorial Work, IFA Institute, Germany
- 2002
- Running Puppet, performance, The Survival and Innovation of Crafts, Royal Palace Amsterdam, the Netherlands

Public Art Project, Muza Concert Hall, Kawasaki, Japan

Interrogation, shadow-play, Western Front Society, Vancouver, Canada
- 1997
- Wayang Gepuk Wayang Alternati, Indonesia

Tanah dari Meraphi, collaborative project with spiritual guardian of Merapi, Mbah Maridjan
- 1994
- Kuda Binal, re-presented at Northern Territory Center for Contemporary Art in Australia
- 1993
- Wayang Festival, International Festival of Puppetry in the World, Taman Budaya, Yogyakarta
- 1992
- Kuda Binal [Wild Horses], performed in Yogyakarta's north square
- 1991
- Wayang Top, International Culture Camp Desa Apuan, Tabanan, Bali

Destructive Images, Seni Sono Gallery and Malioboro, Yogykarta, Indonesia

RESIDENCIES

- 2013
- Baik Art Residency in Jeju Island and Seoul, South Korea
- 2008
- Art Workshop at Flinders Medical Center, Flinders University, Australia
- 2007
- Artist-in-Residence at Ernst Busch University, Germany
- 2006
- Artist-in-Residence at Humboldt University, Berlin, Germany
- 2005
- Artist-in-Residence at the Australian Print Workshop

Artist-in-Residence at AIAA (Australian Indonesian Arts Alliance)

Artist-in-Residence at the United Sardine Factor, Norway
- 2002
- Artist-in-Residence at Queensland College of the Arts, Australia

Artist-in-Residence at Queensland University of Technology, Australia

Artist-in-Residence at National Institute of Education, Singapore
- 2000
- Artist-in-Residence at Vermont Studio Center, USA
- 1999
- Cyfuniad International Artists' Workshop, UK

Artist-in-Residence at Queensland Art College, Australia

Artist-in-Residence at University of Auckland, New Zealand
- 1996
- Residency in Townsville, North Queensland, Australia
- 1995
- Residency Program at the Museum of Modern Art, Oxford, England

Sponsored by the British government and the Institute of International Visual Art, London
- 1991
- International Artists Exchange Program, Christoph Merian Stiftung, Switzerland

COLLECTIONS

- O.H.D. Art Museum, Magelang, Indonesia
- Deutsche Guggenheim Frankfurt, (Deutsche Bank AG Frankfurt), Germany
- Artoteek Den Haag, The Hague, The Netherlands
- Edwin's Gallery, Jakarta, Indonesia
- Cemeti Contemporary Art Gallery, Yogyakarta, Indonesia
- Fukuoka Art Museum, Fukuoka, Japan
- Indonesian Institute of Arts, Yogyakarta, Indonesia
- Kirishima Open-Air Museum, Kagoshima, Japan
- Museum der Kulturen, Basel, Switzerland
- Australian Print Workshop, Melbourne, Australia
- Nadi Gallery, Jakarta, Indonesia
- CP Foundation, Jakarta, Indonesia
- National Gallery of Australia, Canberra, Australia
- Okinawa Art Museum, Okinawa, Japan
- Galeri Nasional Indonesia, Jakarta, Indonesia
- Queensland Art Gallery, Brisbane, Australia
- Singapore Art Museum, Singapore
- Stedelijk Museum de Lakenthal, Leiden, The Netherlands
- The Intercommunication Center, Tokyo, Japan
- Tropenmuseum, Amsterdam,The Netherlands



AHMAD
ZAKII
ANWAR

Ahmad Zakii Anwar, also known as Zakii, is a prominent Malaysian artist with a strong command of several artistic mediums and modes of figurative representation. A graduate of the School of Art and Design, MARA Institute of Technology Malaysia, Anwar began his career in advertising as a graphic artist. He is renowned for his photo-realistic, large-scale charcoal drawings of male nudes, solidly constructed and oriented toward a palpable solipsism that lies just below the articulated musculature of his figures.

Evoking, in two-dimensions, a visceral reality reminiscent of Michelangelo's slave sculptures, Anwar's drawings coalesce his theological, psychological, and cosmological inquiries of the human spirit and body. He also maintains a fervent activist practice supporting AIDS patients, women's rights, and his local community. His work has been exhibited internationally in New York, Los Angeles, Hong Kong, Jakarta, Singapore, Kuala Lumpur, and Manila. Zakii currently lives and works in Johor Bahru, Malaysia.



interview

Your latest series is called *Strange Tales*. Can you share some of the tales that inspired these drawings?

The idea for the series started with the *Haenyo*, the women divers. At the Haenyo museum I saw a sign that explained that when a baby girl is born, the whole village celebrates, but when a baby boy is born, they kick the baby!! Wow, women's liberation started on Jeju, and not in the west! The *Haenyo* are considered as the guardians of the sea, and during the war they formed a resistance movement against the Japanese; for me, they are the spirit of Jeju. I find their heroic, mythic status to be inspiring. The first drawing with the giant lobster attempts to depict them as a kind of superhero, saving the island from a monster.

The other thing that had an impact on me was Korean food, especially the seafood. Before traveling to Jeju, I was not very familiar with Korean food and so I had no idea what to expect. A few days into the trip, I began to really enjoy the fish, lobster, and octopus. You can see all of them in my drawings, depicted larger than life.

Everything in Korea seems to revolve around food and drink. Now that I am back in Malaysia, I keep thinking of the food in Jeju and Seoul – I can't wait to return!

Your work has always been rooted in realism – whether you are depicting still lifes or rendering your subjects in photorealistic portraits – you seem to be invested in capturing something tangible through your representations. Would it be fair to say that there is something tangible about the myths of Jeju Island and how they affect the culture and life of the community?

I like the idea of showing and hiding at the same time. My works are realistic in the sense that I represent my subjects clearly and capture them in their every detail, but the idea behind the works is elusive. Generally, in my work, I will show only one or two objects. There is no narrative, no story, as everything happens against a neutral and plain background. The figures I paint are not depicted in any form of action; most of the time they are sitting, standing, or lying down. Their expressions do not indicate whether they are happy, sad, or angry. I present a situation that is rather subtle, offering the viewer very little clues leading to the meaning of the work, but at the same time, I strive to present material that allows the viewer to contemplate, explore, and maybe even reach a higher truth.

The Jeju works are a bit different, as there is a narrative and an almost surreal quality about them, but I think they are still reaching for a higher truth... but I'm not sure what. The works are still new and I don't think I am finished with the series.

Generally, how do you decide on a subject?

I paint or draw what excites me most. The process is not intellectual; it has more to do with gut feelings. When I was about 6 or 7 years old, I saw paintings for the first time in a magazine. They were paintings from the Renaissance and they were nudes of both men and women. I used to hide from my parents and copy the nudes endlessly. Even now I remember how exciting it was to draw in secret. It was very sensual and I remember feeling guilty doing it. I think I discovered sexuality through art. My motivation for making art still hasn't change since those days. It must be secretive, sensuous, and I must be excited before I can paint anything.

You work extensively with charcoal. What is the significance of this medium for you?

I work mainly with charcoal and acrylics. At the moment, I'm more inclined to work in charcoal. I love the simplicity of black and white on paper. For me, colors can be an intrusion, a distraction. Most of my color works are almost monochromatic and subtle, but black and white communicates better because of the purity of the image. Paper as a medium is also significant to me. Paper is very fragile, sensitive, and intimate. I think everyone has a relationship to paper because we touch paper everyday – letters, money, certificates, books, and tickets are all printed on paper, yet we don't touch

canvases everyday. A canvas doesn't possess the intimacy of paper. In a sense, the medium IS the message, so when I choose to work on paper or canvas, my decision has a lot to do with how I want to engage with the viewer.

The stark contrasts and the dramatic scale of these sea creatures make for some fantastical scenes, reminiscent of deep-sea science fiction or a 1950s horror movie. What were some of your aesthetic influences in creating this work?

Yes, the reference points are the old monster movies from Hollywood. I'm a big movie fan. Even the choice of a horizontal plane in these drawings is meant to evoke the width of the theater screen. Jeju is a mixture of serious history and modern day camp. There are serious galleries and museums, but you also get things like the sex museum, tourists, and honeymooning couples. It's an eclectic mixture that I try to capture in the works.

Now that you have participated in two residencies organized by Susan Baik, how would you characterize your experience of creating work based upon a travel experience? What was different about your trip to Mexico compared to your trip to Jeju Island and Seoul?

I think creating work from travels, especially from places that are new and unfamiliar, opens doors in

your mind and forces you to engage with new things, which can be very stimulating. Korea and Mexico are very different. Mexico is raw, dangerous and very exciting while Korea embodies a mixture of strong tradition and pervasive commercialization.

What was most memorable moment for you during this residency?

Apart from the food, soju, and *Haenyo*, I think the best thing was the friends I made. Some of the best moments were when we were in the house in Jeju. After a long day we would come home late, but we rarely went straight to bed. Hoon, Professor Choi, Kow, Heri and I would sit, talk, and drink. I think we were all channeling the same frequency. Despite our language barrier, we managed to communicate and understand each other. I always looked forward to lunch or dinner, not just because of the food, but because of the company. In Seoul, every morning Kow and Heri would come to my room for breakfast. We always had the same thing- ramen noodles, some bread, jam, and coffee. We would eat and talk and talk and talk. Although we saw a lot of exciting things during the residency, I think the best part was talking seriously to friends about art and life.

It's a really great and open residency program that Susan has initiated. It is quite perfect for me because I don't like to work when I travel. I prefer to absorb what I see and hear, and later work in the privacy of my studio.

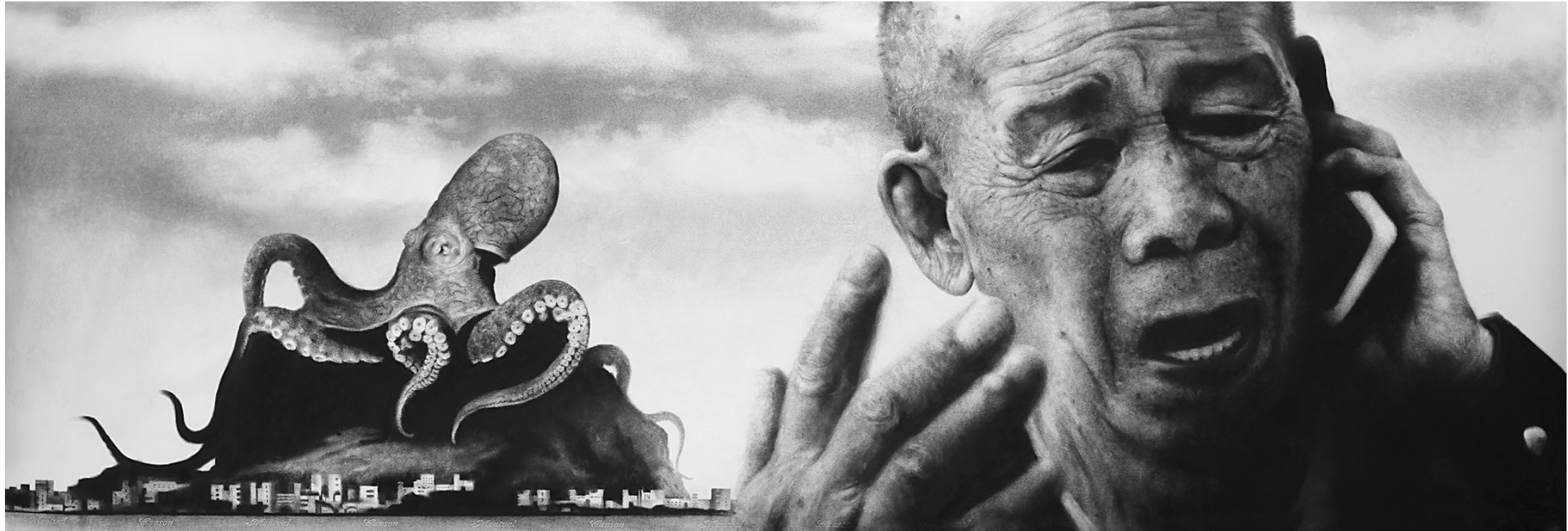


Strange Tales from Jeju 1

charcoal on paper

76 x 224 cm

2014

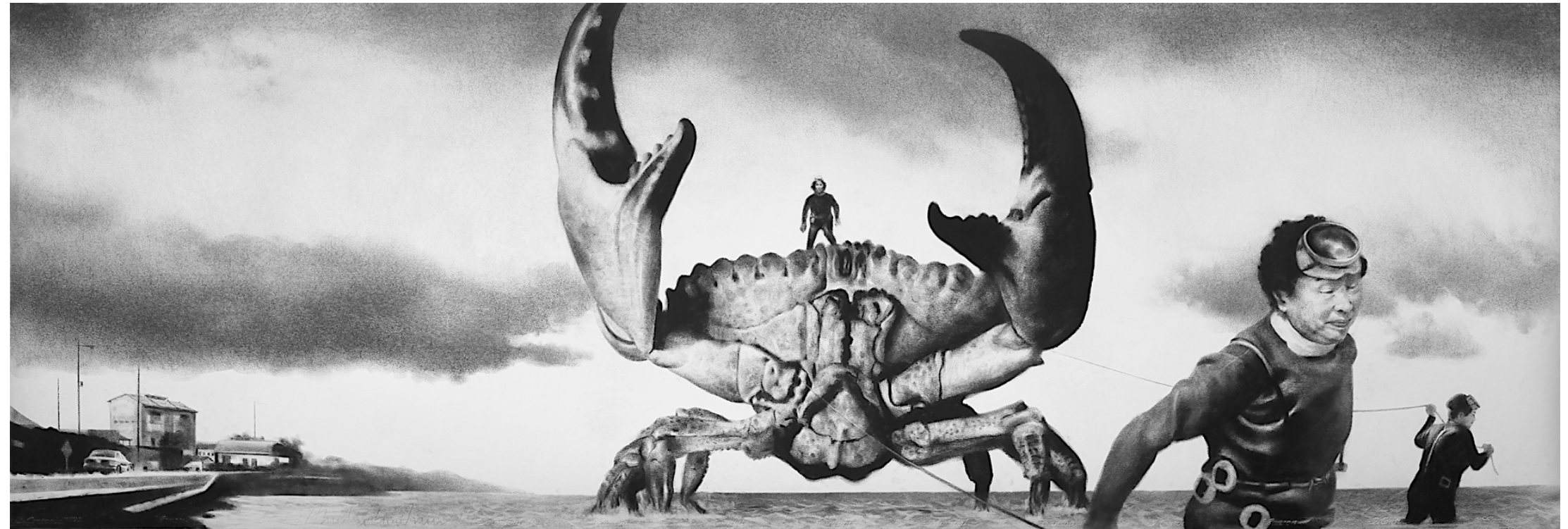


Strange Tales from Jeju 2

charcoal on paper

76 x 224 cm

2014

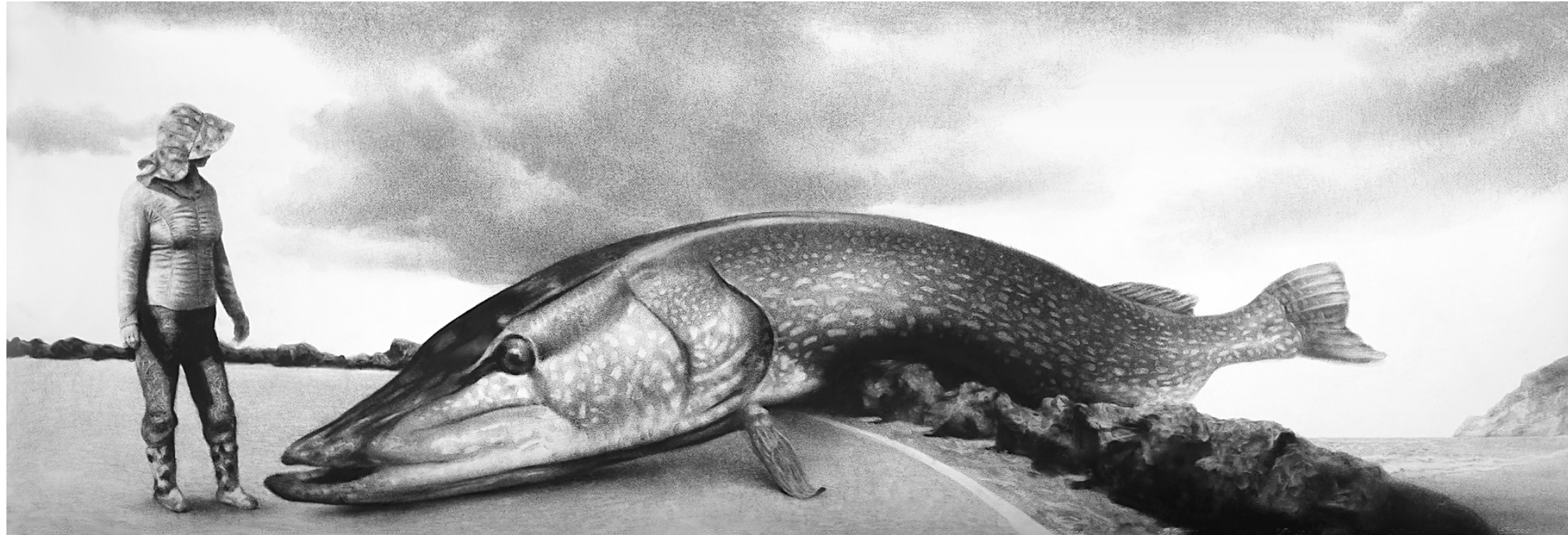


Strange Tales from Jeju 3

charcoal on paper

76 x 224 cm

2014

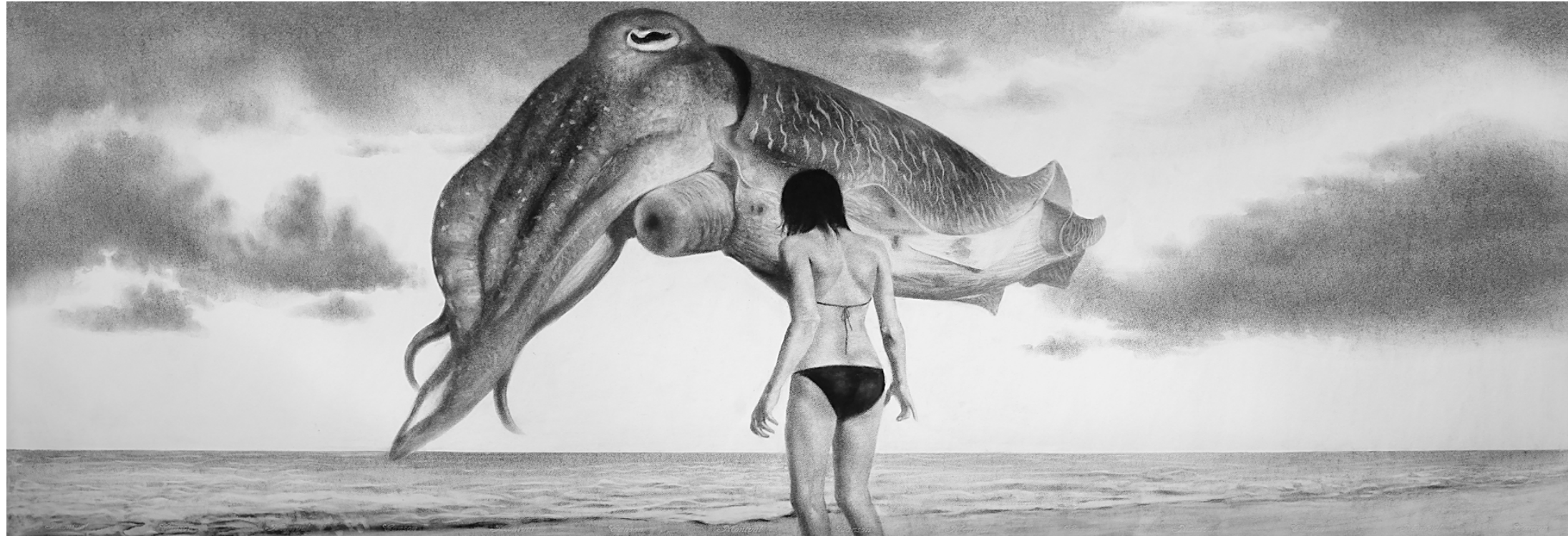


Strange Tales from Jeju 4

charcoal on paper

76 x 224 cm

2014



Strange Tales from Jeju 5

charcoal on paper

76 x 224 cm

2014





Strange Tales from Jeju 7

charcoal on paper

76 x 224 cm

2014



Strange Tales from Jeju 8

charcoal on paper

76 x 224 cm

2014

C V

AHMAD ZAKII ANWAR

b. 1955, Johor, Malaysia
Lives and works in Johor Bahru

EDUCATION

1973–1977
School of Art & Design, MARA Institute of Technology, Kuala Lumpur, Malaysia

SOLO EXHIBITIONS

- 2014
- Pleasure & Pain. Gallerie Huit, Hong Kong
- 2012
- Kota Sepi. Valentine Willie Fine Art Kuala Lumpur
- 2011
- Bones and Sinews. AndrewShire Gallery, Los Angeles, USA
- 2010
- Nafsu. Nadi Gallery, Jakarta
- 2009
- Being. NUS Museum, National University of Singapore
- 2008
- Disclosure, a mid-career survey. Petronas Gallery, Kuala Lumpur
Drawings, Sketches & Studies. Richard Koh Fine Art, Kuala Lumpur
- 2007
- Ahmad Zakii Anwar: Paintings, Drawings & Prints, 1991-2007. Singapore Tyle Print Institute, Singapore
Kota Sunyi. CP Foundation, CP ArtSpace, Jakarta, Indonesia
- 2006
- Subliminal. The Drawing Room, Manila, Philippines and Numthong Gallery, Bangkok, Thailand
- 2005
- Primordial Dream. Singapore Tyler Print Institute, Singapore
Icons. Richard Koh Fine Art, Kuala Lumpur, Malaysia
- 2004
- Arangbali. Taksu Jakarta, Indonesia
- 2003
- Interpreter of Desires. Taksu Kuala Lumpur, Malaysia
- 2001
- Shadowland. Plum Blossoms, Hong Kong
- 2000
- Stills. Taksu Kuala Lumpur, Malaysia
- 1999
- Presence. Barbara Greene Fine Art, New York City
- 1998
- Distant Gamelan. Art Focus, Singapore
- 1997
- One Man Show. Valentine Willie Fine Art Kuala Lumpur, Malaysia

SELECTED GROUP EXHIBITIONS

- 2014
- Hands Across the Water: Post-Residency Exhibition. Baik Art, Los Angeles, USA
and Gallery Nori, Jeju Island, South Korea
Johor Strait. Baik Art, Los Angeles, USA
- 2013
- Lokanat: Ground Zero. Lokanat Gallery, Yangon, Myanmar
- 2012
- Books. AndrewShire Gallery, Los Angeles, USA
Monumental. Valentine Willie Fine Art, Singapore
Hands Across the Water. Visual Arts at Temenggong, Singapore & White Box, Kuala Lumpur
- 2011
- Two Person Show with Ben Cabrera. Foundacion Sebastian, Mexico City
Tanah Air. Selasar Surnaryo, Bandung, Indonesia
- 2009
- Work. 19 Jalan Berangan, Kuala Lumpur
Humanities. Andrewshire Gallery, Los Angeles, California
Bitumania. Pace Gallery, Kuala Lumpur
- 2008
- South East Asian Contemporary. Richard Koh Fine Art, Kuala Lumpur
The Scale of Black. Valentine Willie Fine Art, Singapore
- 2007
- 50th International E.V.B.K, Prum, Germany
- 2005
- You Are Here. Valentine Willie Fine Art, Kuala Lumpur, Malaysia
Spirit of Wood and other Treasures. Taksu Kuala Lumpur, Malaysia
- 2002
- Kembali ke Bali. Valentine Willie Fine Art, Bali, Indonesia
- 2001
- Exhibit X. Taksu Kuala Lumpur, Malaysia
- 2000
- Headlights. Valentine Willie Fine Art, Kuala Lumpur, Malaysia
- 1999
- Aku 99. Petronas Gallery, Kuala Lumpur, Malaysia
14th International Asian Art Exhibition. Museum of Asian Art, Fukuoka, Japan
Perception & Perspective: A Malaysian Eyeview. Hotbath Gallery, Bath & Pittville Gallery, Cheltenham, UK
- 1998
- Malaysian Expressions. Panorama Gallery, Beijing, China
Culture Colour Connection. Fremantle Arts Center Perth, Australia
No Retreat. Oberoi Gallery, Bali, Indonesia
- 1997
- Figuratif. Andi's Gallery, Jakarta, Indonesia
Malaysian Drawings. National Art Gallery, Kuala Lumpur, Malaysia
12th International Asian Art Exhibition. Centro de Actividades Turisticas, Macau
- 1993
- Titian 111. Hanoi School of Fine Art, Vietnam
Exposure. Quo Quo, Hong Kong
Dimension 93. Petronas Gallery, Kuala Lumpur, Malaysia
- 1979
- Salon Malaysia. National Art Gallery, Kuala Lumpur, Malaysia
- 1976
- National Drawing Exhibition. National Art Gallery, Kuala Lumpur, Malaysia
- 1975
- Young Contemporaries. National Art Gallery, Kuala Lumpur, Malaysia



KOW LEONG KIANG

Kow Leong Kiang's approach to the portrait brings together the technical rigor of both the photographer and the painter. Modeling his subjects from snapshot portraits, Kiang faithfully translates the lively details that mark the work's contemporaneity. Engaging a rich tradition of portraiture and honing in on a deft layering of glazes and textured surfaces, he engages a rich tradition of portraiture reminiscent of Northern Renaissance painting. His color palettes are reflective of the unique tint that marks the photographic image and the specificity of a destination.

Kiang received his MFA from Kuala Lumpur College of Art (1991) and won the Grand Prize in the Philip Morris ASEAN Art Awards (1998). In 2004, he was a resident artist at Vermont Studio Center, USA. In 2008, he completed a residency with VWFA and Tembi Contemporary in Yogyakarta, Indonesia. He spent the last three years between Malaysia and Indonesia, where he exhibited regularly. To date, he has held seven solo exhibitions including: *Human*, at the Red Mill Gallery in Vermont, USA, *Floating World* (2003), *Silent Conversation* (2005), and *Other People* (2007) at VWFA KL, *Jogja Constellation* at Tembi Contemporary in Yogyakarta, Indonesia (2009), and *Intimate Collisions*, at the VWFA KL (2010). He is based in Selangor, Malaysia with a studio in Yogyakarta, Indonesia.



artist statement

This was my first visit to Jeju Island and my first time participating in the Baik Art Residency Program. I have participated in other residency programs (in Yogyakarta, Indonesia, and Vermont, for example), so I was familiar with the process of creating works based on travel experiences. But this trip was unique for the impressions that Jeju Island and Seoul left on me. I was inspired by the landscape of Jeju Island and the pop culture of Seoul (especially the movies).

I have two hobbies – one is painting, the other is taking photos. I like to paint the human figure, so that's why I like to take photos. I'm always interested in the figure. For the past 15 years, I painted a series of a Malay girl from a rural town. I don't normally paint particularly modern subjects, but then I had the opportunity to come to Korea.

My subjects are determined by where I will be exhibiting the work. I take into account the city and the country where the work will be exhibited. After spending 10 days in Jeju, we went to Seoul. While there I was impressed that the people looked just like the people depicted in the Korean dramas I've seen in Malaysia. In Hong Kong dramas, people don't look like they do on TV, but in Korea it was the same... so my idea was very simple – I hoped to capture the modern Seoul woman, with her hairstyle, accessories, clothes, etc., maybe these are contemporary classical portraits...

I start my process by taking photographs of my subjects. I don't think too much when I take the photo, but I am careful in selecting the photograph that will become the subject for the painting. It is important that the photograph capture the feeling or the spirit that I am looking for. From there I look for a specific medium, canvas size, and painting technique that best suits the feeling captured in the photograph. I am inspired by Japanese snap photographers.

I have used a variety of backdrops and environments to place my subjects. I used to paint idyllic scenes (of a village or a beach) but this time I purposely left the background as a base color, as I am able to concentrate entirely on the subjects this way. I wanted to bring out both the unique quality of each of these women's faces, as well as the features that unify them. I also chose to employ a bright and vivid color scheme that would capture the lively feeling of these women. I tried to feel color in Jeju and Seoul. The experience changed my palette... two years ago, I went to Vermont and that had also changed my palette. Before then I never used black or grey. Now I'm interested in brighter, lighter colors.

I have always enjoyed the challenge of bringing out the intimacy and extraordinary qualities of the things that are often taken for granted. I learned a great deal from working with the fellow artists on this trip and am grateful for the time we spent together.



Seoul 1

oil & acrylic on canvas

142 x 90 cm

2014



Seoul 2

oil & acrylic on canvas

142 x 90 cm

2014



Seoul 3

oil & acrylic on canvas

142 x 90 cm

2014



Seoul 4

oil & acrylic on canvas

142 x 90 cm

2014



Seoul 5

oil & acrylic on canvas

142 x 90 cm

2014



Seoul 6

oil & acrylic on canvas

142 x 90 cm

2014

C V

KOW LEONG KIANG

b. 1970, Petaling Jaya, Selangor, Malaysia
Lives and works in Kuala Lumpur

EDUCATION

1989–1991
M.F.A. Kuala Lumpur College of Art

AWARDS AND HONORS

- 2004
- The 11th Annual Asian Artist Fellowship. The Freeman Foundation
Vermont Studio Center Award, Johnson, VT
- 1998
- Grand Prize, Philip Morris Asean Art Award, Vietnam
Jurors Choice, Philip Morris Malaysia Art Awards, Malaysia
- 1997
- Honorable Mention, Philip Morris Malaysia Art Awards, Malaysia
- 1993
- Winner of the International Competition for Student Artists, Savannah College of Art and Design, Savannah, GA
Honorable Mention, Young Contemporary Ink Painting, Malaysia
- 1992
- Minor Award, Young Contemporaries, National Art Gallery, Kuala Lumpur, Malaysia
- 1991
- Major Award, National Day Art Competition, National Art Gallery and Isetan, Malaysia

SOLO EXHIBITIONS

- 2013
- Blue Sarong. The Witeaways, Penang, Malaysia
- 2012
- To The Sea. Ernst & Young, Singapore
- 2011
- Soft. Jogja Contemporary, Sangkring Art Space, Yogyakarta, Indonesia
- 2010
- Intimate Collisions. Valentine Willie Fine Art, Kuala Lumpur, Malaysia
- 2009
- Jogja Constellation. Tembi Contemporary,Yogyakarta, Indonesia
- 2007
- Other People. Valentine Willie Fine Art,Kuala Lumpur, Malaysia
- 2005
- Silent Conversation. Valentine Willie Fine Art, Kuala Lumpur, Malaysia
- 2004
- Human. Red Mill Gallery, Johnson, VT
- 2004
- The Inner Line. Metro Fine Art, Kuala Lumpur, Malaysia
- 2003
- Floating World. Valentine Willie Fine Art, Kuala Lumpur, Malaysia

GROUP EXHIBITIONS

- 2014
- Hands Across the Water: Post-Residency Exhibition. Baik Art, Los Angeles, USA
and Gallery Nori, Jeju Island, South Korea
- 2013
- Seated. The FKlub, HOM Art Trans,Kuala Lumpur, Malaysia
Mukakata: Beyond Portraiture. Segaris Art Center, Kuala Lumpur, Malaysia
Scent of Bali. The FKlub, HOM Art Trans, Kuala Lumpur, Malaysia
- 2012
- Panorama: Contemporary Art From Recent Asia. Singapore Art Museum, Singapore
Kembara Jiwa. Selasar Sunaryo, Bandung, Indonesia
Kembara Jiwa. Taman Budaya, Yogyakarta, Indonesia
Monumental: Painting From Southeast Asia. Valentine Willie Fine Art, Kuala Lumpur, Malaysia
Skin. The FKlub, HOM, Kuala Lumpur, Malaysia
Snap Shots: Art for Nature 2012. Rimbun Dahan, Selangor, Malaysia
To Be Continued. Valentine Willie Fine Art, Kuala Lumpur, Malaysia
- 2011
- Tanah Ayer: Malaysia Stories from the Land. Selasar Sunaryo Art Space, Bandung, Indonesia
Here Today, Gone Tomorrow: Art for Nature 2011. Rimbun Dahan, Selangor, Malaysia
- 2010
- A Meter Perserspective: Matahati & Friends. House of Matahati, Kuala Lumpur, Malaysia
Once Upon a Time in Malaysia/AI Kesah. MAP, Solaris Dutamas, Kuala Lumpur, Malaysia
- 2009
- Kias. Valentine Willie Fine Art, Kuala Lumpur, Malaysia
Headlight. Valentine Willie Fine Art, Kuala Lumpur, Malaysia
Headlight. Valentine Willie Fine Art, Singapore
Tanah Air: Art For Nature 2009. Rimbun Dahan, Selangor, Malaysia
F Drawing at Sutra. Kamaria, Petaling Jaya, Selangor, Malaysia
- 2008
- TENGGA: Contempory Painting From Malaysia, Indonesia and Philippines. Novas Gallery, Liverpool, UK
Headlight. Valentine Willie Fine Art, Kuala Lumpur, Malaysia
Artriangle 2008. Matahati and Soka Gakkai Malaysia, Kuala Lumpur, Malaysia
Shift Boundaries: Art For Nature 2008. Rimbun Dahan, Selangor, Malaysia
F1. House of Matahati, Kuala Lumpur, Malaysia
- 2007
- 50 Ways to Live in Malaysia. Galeri Petronas, Kuala Lumpur , Malaysia
Between Generations. University of Malaya, Kuala Lumpur, Malaysia
Between Generations. Muzium Tuanku Fauziah, Universiti Sains Malaysia, Penang, Malaysia
Headlights 2007. Valentine Willie Fine Art, Kuala Lumpur , Malaysia
Artriangle. HOM, Kuala Lumpur , Malaysia
- 2006
- Signed and Dated: Our 10th Anniversary. Valentine Willie Fine Art, Kuala Lumpur, Malaysia
- 2005
- 18@8: Contemporary Artist from Malaysia and Beyond. Wei-Ling Gallery, Kuala Lumpur, Malaysia
Art Cased by Jaguar. Art Case Gallery, Kuala Lumpur, Malaysia
- 2004
- Continuities: Contemporary Art of Malaysia at the Turn of the 21st Century. Guangdong Museum of Art, China
Sojourn to Bali. Town House Gallery, KL
- 2003
- The Dharma Protectors. Shian's Art Gallery, Subang Jaya, Malaysia
Bare. Town House Gallery, Kuala Lumpur, Malaysia
Lyrics of Drawing. Metro Fine Art, Kuala Lumpur, Malaysia



- 2002

The Contemporary Asean Art Fair. Suntec, Singapore

Three Man Show. Bali, Indonesia

Aku. National Art Gallery, Kuala Lumpur, Malaysia
- 2001

Open Show 2001. National Art Gallery, Kuala Lumpur, Malaysia
- 2000

Painting Shadow. Valentine Willie Fine Art, Kuala Lumpur, Malaysia
- 1999

Artistic Endeavours. Valentine Willie Fine Art, Kuala Lumpur, Malaysia
- 1998

Philip Morris Asean Art Awards. Hanoi, Vietnam
- 1997

The Philip Morris Malaysia Art Awards Exhibition '97. National Art Gallery, Kuala Lumpur

Pameran Karya Seni Kreatif Kebangsaan PNB '97. Theatrette Menara PNB, Malaysia

RESIDENCIES

- 2013

Baik Art Residency in Jeju Island and Seoul (South Korea)
- 2008

Jogja Artist Residency (Indonesia)
- 2004

Vermont Studio Residency Program (USA)

SELECTED COLLECTIONS

Singapore Art Museum
National Visual Art Gallery Malaysia
Galeri Petronas Malaysia



A c k n o w l e g d m e n t

I would like to especially thank Gallery Nori. It is an honor to present this show together in Jeju Island.

I would like to express my sincere appreciation to Yang Hee Sook, Keun Hyewon of Gallery So So, Chung Tae Soo of Gallery Jireh, Park Eun Young, Sandra Park, and Carolyn Park.

I am very grateful to Professor Choi Tae Man for his guidance throughout this process, his generosity in spending time with the artists, and for guiding them through Gyeongbokgung Palace.

Last but not least, I would like to thank each of the five artists, who unreservedly embraced their time in the Baik Residency, who sought inspiration in a shared experience, and who have created these memorable images, ultimately, bringing vision to life.

S u s a n B a i k



Printed on
100% recycled paper
from FSC (Forest Stewardship Council)
certified material.

Hands Across the Water is sponsored by the Baik Art Residency program which is designed to provide an opportunity for a group of international artists to discover nuanced variations of the “contemporary” in a rapidly changing world.