

what it is about
when it is about nothing



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when it is about nothing

25 September –
25 October 2015



1

1 Adeline Kueh



2

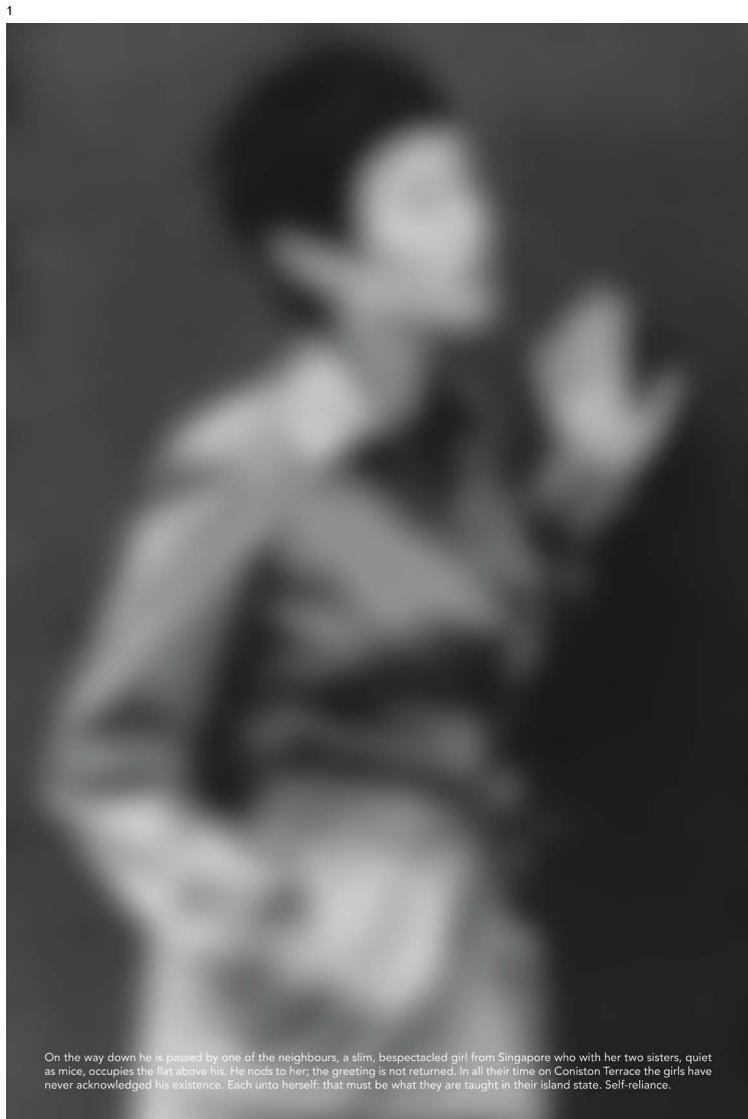


3

"Love Hotel" is a series that investigates the complexity of our desire for connection in contemporary urban living. By looking at the gamut of emotions and issues surrounding our relationships with the city, acquaintances and even strangers, the works (photographs, posters and installations) are explored as threads within the series.

—Adeline Kueh

1. *The Distance Between My Bed And Yours*, 2013
Video projection, robe made from sheet slept on for 15 years by the artist, reconfigured geta slippers, sex appeal
Dimensions variable
Ed. 1 / 5
Installation view, Institute of Contemporary Arts Singapore. Photo by Lor Hui Yun
2. *Love Hotel*, 2010
LED light, sex appeal
Dimensions variable
Ed. 1 / 5
Installation view, McNally campus, LASALLE College of the Arts Singapore. Photo by Ian Woo
3. *I'll leave the light on for you (I, II, III, IV, V)*, 2013
Emulsion on wall, found light fixtures, wall switches, sex appeal
Dimensions variable
Installation view, Institute of Contemporary Arts Singapore. Photo by Derrick Ng



"Passings (Singapore)" is a series featuring excerpts from world literature that mention Singapore in passing. Conceived as a "cameo", each excerpt is reproduced as a print with an off-focus image of a mysterious female figure, and the entire print invokes the colonial imaginary through which Singapore is figured as a feminised subject. The work reclaims this figure by diffusing its fetish qualities such that it becomes an evacuated placeholder that points towards the difficulty of producing a visual representation of Singapore as a nation-space.

Tear Screen (A Separation) commemorates a historic fissure. It remakes a detail captured on a film still that shows the tears of Lee Kuan Yew as they were shed on the occasion of Singapore's expulsion from Malaysia. Exactly why the former Prime Minister had cried continues to be the source of much speculation. In the work, the visible trace of that birth cry, reframed in a vertical format, is reimagined as a streak of white tearing across the screen. The "tear" here produces just as it effaces, and in so doing, reflects on the ambivalence of the moment when the birth of a new entity (an independent Singapore) is tied to the demise of another (a Singapore unified with Malaya).

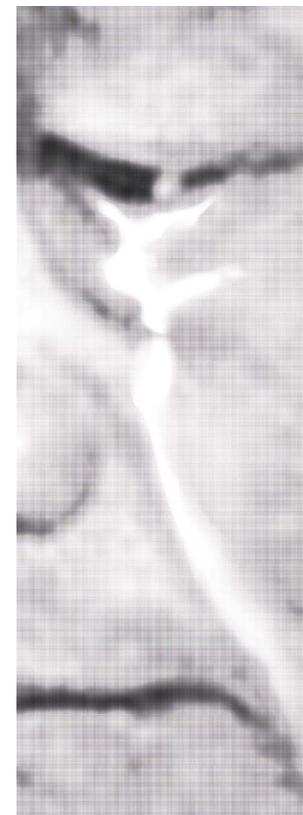
—Ho Rui An

1. *Self-Reliance*
2014
Digital print
on paper with
aluminium mount
101.6 x 68.6 cm
Ed. 1 / 3 + 1 AP
2. *Specialist*
2015
Digital print
on paper with
aluminium mount
101.6 x 68.6 cm
Ed. 1 / 3 + 1 AP
3. *Tear Screen
(A Separation)*
2015
Digital print
on fabric in
aluminium-framed
light box
300 x 110 x 12 cm
Ed. 1 / 3 + 1 AP

2



3





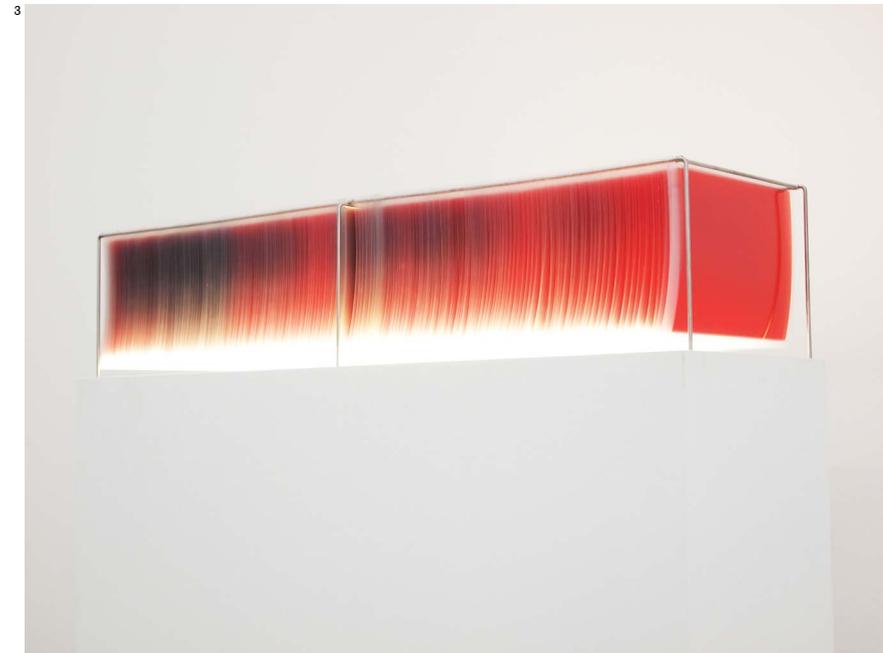
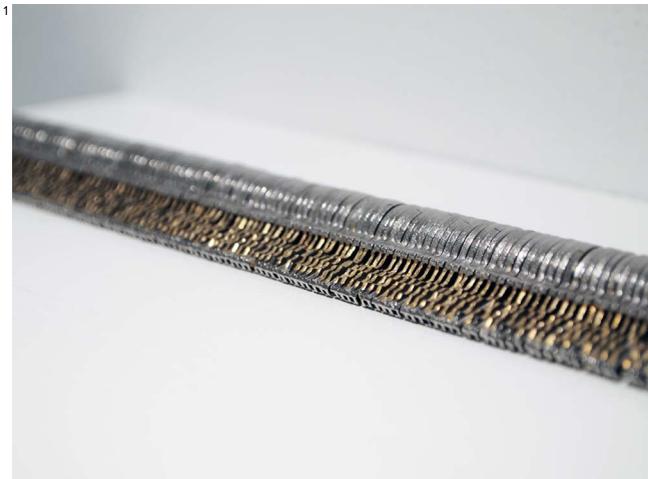
In my work I try to look into the spaces of things and the spaces in between things. Here, persisting questions linger: What is the physical space of a painting? What is the pictorial space of a painting? What can I paint? What is inspiration? What is a veil? What is a portrait of the unknown? How does one go beyond what one knows to approach the unknowable? When the borders of known and unknown dissolve, what happens to the image? What is an unknowable image? What is an image of the unknowable?

I investigate these questions through paintings that explore materiality and the pictorial. To study materiality, I layer transparent and translucent colours, deconstruct the process of stretching, acknowledge gesso as a layer, bring the staples to the front, and resynthesise other methods of stretching. The pictorial is informed by researching the idea of inspiration as a method of production and the metaphor of the veil: veils of perception, colour as veil and interactions of the image as a figure with the veil as field.

—Homa Shojaie

1. *Passerby*, 2015
Oil on canvas, staples
148 x 120 cm
Unique
2. *The Hunt*, 2015
Oil on canvas, staples
184 x 147 cm
Unique
3. *Son*, 2015
Oil on canvas, staples
120 x 97 cm
Unique

1-3: Installation views, Institute of Contemporary Arts Singapore. Photos by Hong Huazheng



In her art, [Jennis] Li Cheng Tien is concerned with the human factor. She wants to activate people in the neighbourhood where she exhibits. They are invited into the realm of art, invited to interact. At the same time the artist tells something about the individual's role in the world and in society. [...]

Connected to this theme is the question of value, of what humans regard as valuable, regardless of how ephemeral and absurd it may appear. The installation *The Specific Value ()* consists of 250 ml of ink—the same volume as the blood volume of a newborn baby. The difference is that the price of ink is more than twice the price of blood. We know that ink is expensive, but we hardly think about this congruity, or, rather, incongruity, until we see the number of ink-printed sheets that make up [Li's] looming uncompromising installation. This is [Jennis] Li Cheng Tien's way of letting us experience bits of our own reality, parts that we tend to overlook—perhaps for the very reason that they are part of our everyday environment.

—Excerpt from Eline Bjerkan, "To Repeat But Not Replicate," trans. Birgit Kvamme Lundheim, *To Repeat But Not Replicate* (exhibition text in a loose sheet) (Norway: BABEL Visningsrom for Kunst, 2013), n.p.

1. *No matter how small the difference is* (detail), 2013
120 keys
100 x 25 x 10 cm
Ed. 1 / 4 + 1 AP
Installation view, BABEL Visningsrom for Kunst, Trondheim, Norway.
Photo by Jennis Li Cheng Tien
2. *Laminated Lament*, 2014
Flooring samples with various stone optics
Dimensions variable
Ed. 1 / 3 + 1 AP
Installation view, ADDAYA Centre d'Art Contemporani, Mallorca, Spain. Photo by Marcelo Viquez
3. *The Specific Value ()*, 2013
OHP slides, inkjet ink, metal, wood, lights
120 x 29.7 x 21 cm
Ed. 1 / 2 + 1 AP
Installation view, Künstlerhaus Bethanien, Berlin, Germany.
Photo by Jennis Li Cheng Tien



Visually available but physically inaccessible, the closed and “empty” shops in London amount to readymade dioramas on the streets. These photographs taken outside the shop windows, highlight a certain poetic beauty where interior spaces are not inhabited by human beings. Taken in June 2011, these images also witnessed the buildup to the London riots in August 2011.

—Michael Lee

1. *Diorama 142*, 2011
Digital print on archival paper in enamel-painted box frame
12 x 16 cm / 70 x 60 cm (unframed / framed)
Ed. 1 / 1 + 1 AP
2. *Diorama 165*, 2011
Digital print on archival paper in enamel-painted box frame
12 x 16 cm / 70 x 60 cm (unframed / framed)
Ed. 1 / 1 + 1 AP
3. *Diorama 261*, 2011
Digital print on archival paper in enamel-painted box frame
12 x 16 cm / 70 x 60 cm (unframed / framed)
Ed. 1 / 1 + 1 AP

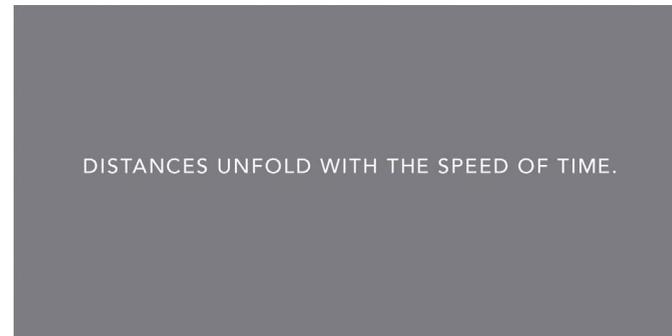


1

2



1. *Terminus*, 2008
Single-channel video
5 min. 42 sec.
Ed. 2 / 7 + 2 AP
2. *Distances unfold with the speed of time*, 2015
Digital print on
Hahnemühle Photo Rag
Satin paper
(set of 3 prints per edition)
80 x 120 cm
(photo print, unframed)
80 x 160 cm
(text print, unframed)
Ed. 1 / 5 + 2 AP



Terminus is a video depicting a void deck, a public space unique to Singapore. Its ubiquitous presence, under each public housing block, serves as a poetic reminder of the disconnect and dualities that exist in our cityscape: It is a space where neighbours meet, and avoid one another; a place to breathe, but not to linger; a blank slate for the imagination, and a view into the emptiness that surrounds us.

Distances unfold with the speed of time is a set of photo-and-text prints that examine the various distances and proximities we experience and navigate—from the physical and metaphysical, to the emotional. Entwined in this sense-making is our reading of time, and how we perceive, and are shaped by its flow.



Stray cats in Singapore have their ears clipped to show that they have been spayed, so that they will not be sterilised twice. People love their cats and they want to have the creatures around—but not too much, and they sure don't want these cats fucking all over the place.

—Institute of Critical Zoologists

1. *A secret need for your existence ii*, 2015
Resin, gold leaf, diasec
30 x 37 x 35 cm
Unique
2. *A secret need for your existence iii*, 2015
Resin, gold leaf, diasec
30 x 30 x 30 cm
Unique
3. *Spayed Feral Cat in its Natural Habitat*, 2012
Archival Piezographic print
84 x 121 cm
Ed. 1/3 + 1 AP



I: L-R: Homa Shojaie, *Son & Passerby*, 2015; Jennis Li Cheng Tien, *Laminated Lament II* (detail), 2015; Adeline Kueh, *The Distance Between My Bed And Yours*, 2013; Robert Zhao, *A secret need for your existence ii & iii*, 2015 (on pedestals); Jennis Li Cheng Tien, *The Specific Value ()* (suspended), 2013; Robert Zhao, *Spayed Feral Cat in its Natural Habitat*, 2012; Michael Lee, *Diorama 142, 261 & 165*, 2011; Jennis Li Cheng Tien, *No matter how small the difference is*, 2015; Ho Rui An, *Specialist*, from the series "Passings (Singapore)", 2015



II



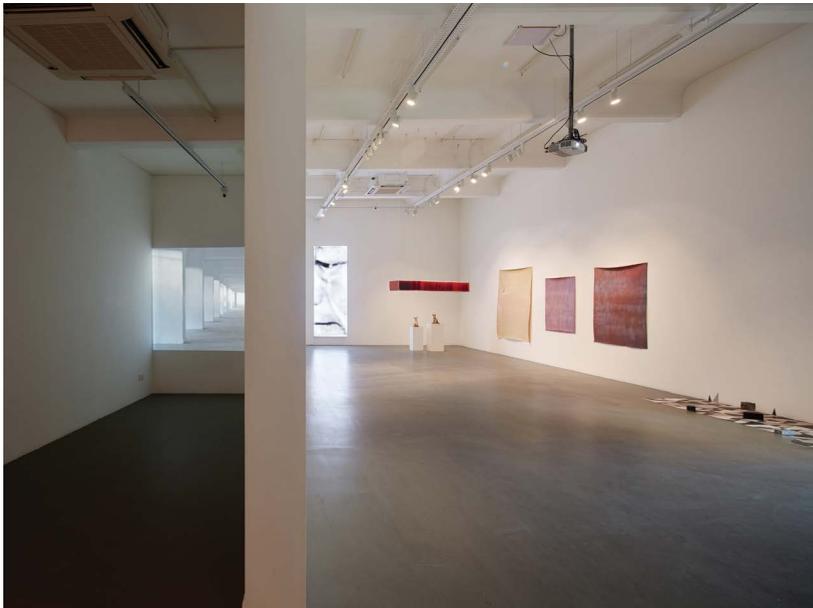
II. Jennis Li Cheng Tien, *No matter how small the difference is* (detail), 2015

III. L-R: Perception3, *Terminus* (detail), 2008; Ho Rui An, *Tear Screen (A Separation)*, 2015; Jennis Li Cheng Tien, *The Specific Value (I)* (suspended), 2013; Robert Zhao, *A secret need for your existence iii & ii* (on pedestals), 2015; Homa Shojaie, *The Hunt, Son, & Passerby*, 2015; Jennis Li Cheng Tien, *Laminated Lament II* (detail), 2015

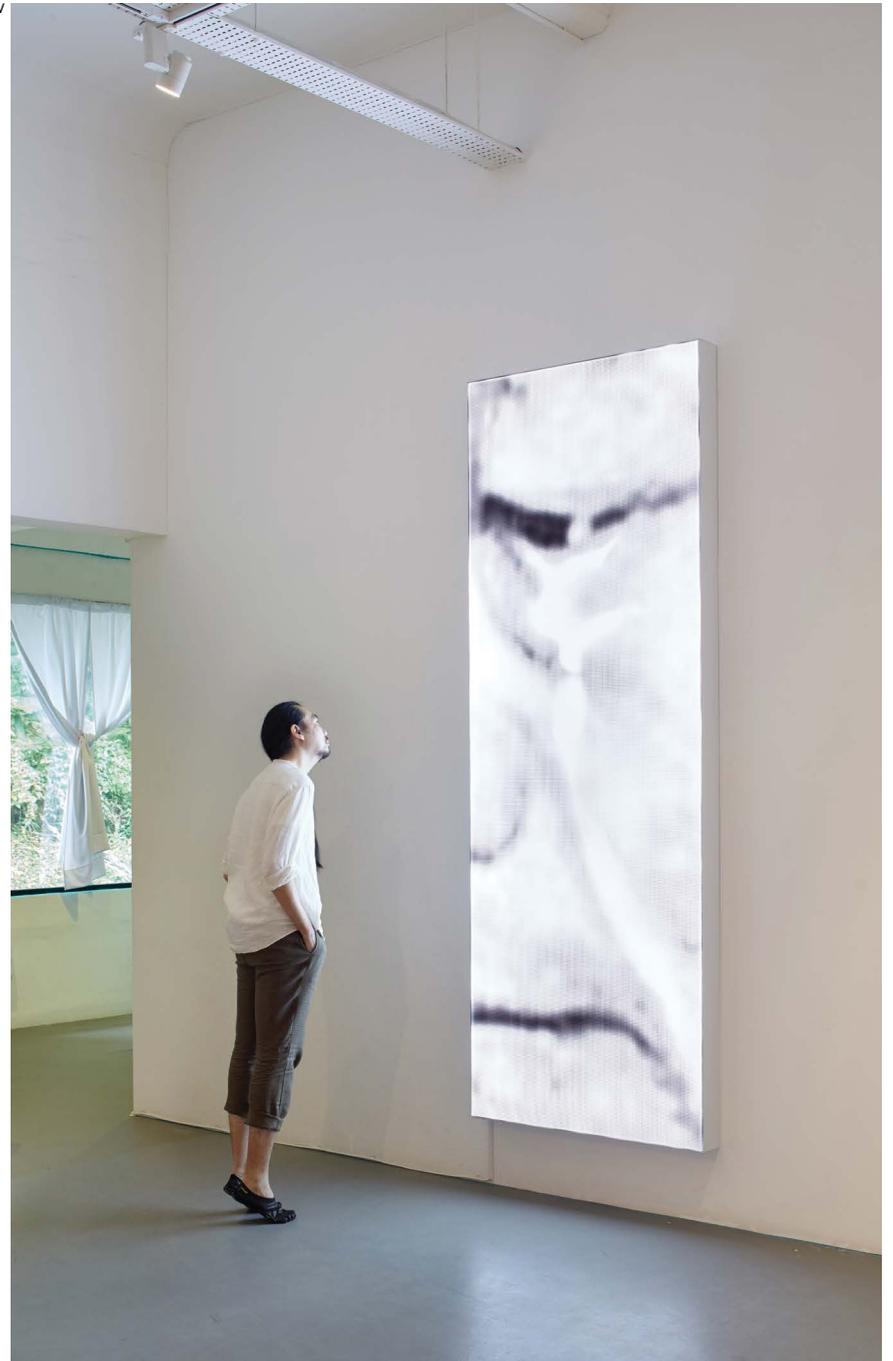
IV. L-R: Adeline Kueh, *I'll leave the light on for you* (detail), 2013; Ho Rui An, *Tear Screen (A Separation)*, 2015

I-IV:
Installation views, Mizuma Gallery, Singapore.
Photos by Tan Hai Han

III



IV



Singapore as a Suggestion

Michael Lee

[1] David Chew, "But is it art? Just what would moving the Merlion to Venice prove?" *TODAY*, June 13, 2005, 33.

[2] SG50 is the acronym for the 50th anniversary of Singapore, which became an independent nation on August 9, 1965, after it was expelled from Malaysia.

After the authorities rejected Lim Tzay Chuen's proposal to move the Merlion from Singapore to Venice in 2005, the artist did not exhibit any replacement artwork except information about the unrealised piece and a signpost that read: "I wanted to bring Mike over". The signage was displayed at the courtyard of the Singapore Pavilion, where the 80-ton tourist symbol of the city-state was meant to stand.

Lim's project, titled *Mike*, divided the art world. Wondering if Lim had tried hard enough, the then reporter David Chew asked: "Don't true artists—graffiti artists, for instance—look beyond the 'no' and materialise their artworks anyway?" Chew had recognised some of the debates surrounding *Mike*: the curator Eugene Tan suggested that Lim's proposed "absence" of the Merlion was a way to reignite the icon in "the consciousness of

Singaporeans again"; meanwhile, art critic Lee Weng Choy applauded the work for addressing "this very Singaporean problem of 'can' versus 'cannot'."¹ Nonetheless, Chew felt that more was expected out of *Mike*.

I remembered *Mike* upon receiving Mizuma Gallery's invitation to curate a "Singapore exhibition" in its Singapore space to feature the works of "Singapore artists". I thought of taking a cue from *Mike*: the exhibition could be quintessentially "Singaporean", yet have *nothing* to show for it, which would fulfil the gallery's brief by frustrating it.

In part, this plan was triggered by my observation of the surge of SG50 projects this year to commemorate Singapore's Golden Jubilee.² The less interesting projects seemed to seek fast closure by celebrating certain aspects of

our nostalgia, rushing towards clean answers to the complex questions of national history and identity. The more interesting projects, well aware of the blinding effects of merriment, sought to expose injustices, address amnesia and unpack straightforward answers.³

The present exhibition, *what it is about when it is about nothing*, seeks neither joy nor grievance in the half-century-old nation, but explores a way of relating to Singapore obliquely.⁴ Works in this exhibition were chosen as a respite from the buzz, as silence from the noise. They answer the question of "What is (interesting in) Singapore?" with both uneasiness and calm: "Perhaps, it is nothing." Not that all things Singaporean are trivial or boring. Rather, I suggest that significant aspects of Singapore may be that which appear to be the least about it, or seem to have nothing to do with it—as the works will show.⁵

The exhibition also revives the debate on the expectations we

have of Singapore, of (Singapore) art and of life in general. In the case of *Mike*, perhaps what we should ask is not why Lim had not tried harder to show something—anything, at least—but how Singapore has come to see "nothingness" as a problem.

what it is about when it is about nothing gathers the works of seven artists. In these works, "nothingness" is made visible in different ways, where the artists continually upset the expectations of both themselves and viewers.

These works have also been chosen because they take on an *aSingapore* appearance—which is to say that they look like they could have been made from anywhere; that their focus is not to comment on Singapore; or that, even if they seem "uniquely Singaporean" at first, they escape this restrictive label on close scrutiny. Their association with (or departure from) the question of nationhood is thus an interpretation on my part.

[3] For instance, *Building Singapore—An Honest SG50 Celebration* strove to show that an uncensored examination of the city-state's architectural heritage could "tell a different Singapore story."

The caption for #40/50: *Benjamin Sheares Bridge* highlights a little-known fact of Singapore's first president after whom the bridge was named: the medical doctor had invented vaginoplasty, a way to create artificial vaginas especially in sex-change surgeries. This was a poignant discovery for the project team, given how the culture of trans people in Singapore had gone underground since the redevelopment of Bugis Street in the mid-1980s. Other notable exhibitions about Singapore this year include *The Measure of Your Dwelling: Singapore as Unhomed* curated by Jason Wee in Institut für Auslandsbeziehungen, Berlin, Germany; and *A Luxury We Cannot Afford* curated by Qinyi Lim at Para Site, Hong Kong.

[4] The title of the present exhibition takes a leaf out of the title of American writer Raymond Carver's short story, *What We Talk About When We Talk About Love*, which is also the title of his collection of short stories (1981). The story features two married couples chatting about love, during which memories of violence, hatred, depression and alcoholism were shared.

[5] The idea of “nothing” has a long history in Eastern and Western philosophy. In this exhibition, the concepts of “Mu” in Zen Buddhism and Jean-Paul Sartre’s nothingness in particular permeate the works. In “Mu”, the truth in being or existence lies in not-having. Zen Buddhism does not see “nothing” and “being” as dualisms; instead, “being nothing” is simply to avoid existing as an object of thought or action to be grasped and controlled. The French philosopher Sartre conceptualised the self as a dual “nothingness”, as Clive Cazeaux observes. The self is firstly “not a thing” that can be captured and defined; and secondly, the self is “the absence or gap between one appearance and the next”. See Clive Cazeaux, ed., *The Continental Aesthetics Reader* (London: Routledge, 2000), 70. However, these philosophical concerns are secondary to the present essay.

[6] Jean-Paul Sartre, “Nothingness,” in *Jean-Paul Sartre: Basic Writings*, ed. Stephen Priest (New York: Routledge, 2000), 142.

[7] Robert Zhao, artist’s statement to the first instalment from the series “A secret need for your existence,” retrieved from <http://criticalzoologists.org/expedition>, August 15, 2015.

For Homa Shojaie, painting—especially the technique of glazing, which involves applying multiple thin and translucent layers of oil on canvas—is like putting on a veil. As an article of clothing that covers a sacred object or a part of the human body, the veil is an interface between showing something and seeing nothing, and between knowing and unknowing. Shojaie’s painted veils suspend fulfilment and manifest the act of expecting, of expectations—not unlike painting itself. This reminds me of a story by Jean-Paul Sartre, who wrote about expecting a certain Pierre at a café. Because Pierre was not there, Sartre saw only his absence—the nothing where Pierre should be, the nothing that Sartre said appeared “within the limits of a human expectation”.⁶ Shojaie’s “Veil” series questions these limits, and thus, the nature of expectation: What should we be expecting behind the veils and how much should we be expecting? To answer “nothing” or “something” rests on these limits.

Robert Zhao is constantly fascinated with the ways Singaporeans live with nature. This time, he pits our expectations against Mother Nature’s in the series “A secret need for your existence” (2011–ongoing), where he investigates ear tipping through sculptures and photographs of cats with clipped ears. Zhao writes in his artist statement: “Stray cats in Singapore have their ears clipped to show that they have been spayed, so that they will not be sterilised twice. People love their cats and they want to have the creatures around—but not too much, and they sure don’t want these cats fucking all over the place.”⁷ Looking away from us, the cats in his work—like Mother Nature—expects nothing from us. Zhao’s work documents our rule-bound and controlled coexistence with nature, where we want neither too much nor too little of her, even as she wants nothing of us.

The “Love Hotel” (2010–ongoing) series of Adeline Kueh brims with so much unfulfilled desire that it reveals only the emptiness that comes

with longing. Since 2010, Kueh has been exploring the complexities of our desire for connection, especially in urban living. Through objects like the found lamp, hotel billboard sign and “Vacancy” notice (along with a robe and a pair of slippers made from personal effects), Kueh alerts us to the nuances—the subtle and layered messages of longing—we give and receive among acquaintances and strangers. I also see Kueh’s series as a comment on Singapore as a love hotel, a place of pure transaction, where guests’ urgent needs, rather than their deep-set desires, are met. If such a transaction counts for something, what might it be?

In *Distances unfold with the speed of time* (2015), the duo Perception3 contemplates absence. The couple’s installation comprises photography and prose initially created when they were physically away from home and each other. Here, the viewer experiences two places at once, that is, the *no-distance* as an absence of time, which is likely a commentary on the Internet as an

enabler of long-distance relationships, and which is also relevant to reading Singapore as a place of speedy global interconnectedness. The empty HDB⁸ void deck captured in the video *Terminus* (2008) is, on one level, a scenographic nod to John Cage, who nudged us to hear the presence of music in its absence, thereby defying our expectations—and expanding the possibilities—of what music is.⁹ On another level, the single-shot footage of fleeting shadows haunts precisely because of the presence of an extreme absence, that is, the freshly white-painted void. A *tabula rasa*, the space is so rife with possibilities, ready to serve any ideological master.

My photographic series “Dioramas” features abandoned shops in London, a document of the lull before the storm. Taken in June 2011, the images unwittingly arrested facets of tranquillity before the August riots broke out, which generated looting, arson, mass police deployment and five fatal casualties. These shop interiors, ranging from a

[8] HDB, which stands for Housing and Development Board, was established in 1960 as the statutory board responsible for public housing in Singapore.

[9] During his performance “4’33” (1952), John Cage remained still at his piano to urge his audience to appreciate the richness in apparent silence and inaction. Singaporean musician Margaret Leng Tan paid homage to Cage by doing likewise before her toy piano, as featured in Tan Pin Pin’s film, *Singapore GaGa* (2005).

[10] Ho has also discovered that these representations of Singapore tend to construe the city-state in feminised terms. For instance, Ho's *Self-Reliance* (previously *Self-Reliant Girl*, 2014) refers to a passage in J. M. Coetzee's novel, *Slow Man* (2005), in which the protagonist walks past "a slim, bespectacled girl from Singapore who with her two sisters, quiet as mice, occupies the flat above his." See Melanie Pocock, *Countershadows (tactics in evasion)* (Singapore: Institute of Contemporary Arts, Singapore, 2014), 14.

posh restaurant and thrift shop to what could have been an art gallery, had closed down due to a bad economy. But what I also saw was that they were awaiting a new lease of life: nothing seemed to be happening in them, yet the pauses here were pregnant with an unseen flux, with expectation, and should I return to these spaces, I would see that they have already been changed.

Ho Rui An goes on a global hunt for cameo roles of Singapore in world fiction in the series "Passings (Singapore)" (2014–ongoing). He then searches online for a portrait that connects to the excerpted passage, and digitally obscures the visual through blurring effects, highlighting the idea of the cameo even more.¹⁰ I read his project as an important way to research about Singapore, even if its roles in the fictional works may seem close to nothing. In another piece, *Tear Screen (A Separation)* (2015), Ho zooms in further (than others) into the famous image of a crying Lee Kuan Yew via a process of LCD projection, re-

photography and cropping. Abstracting to analyse, Ho moves towards the grey pixels to take apart Lee's portrait, the same way we find atoms when matter is disassembled. The resultant image, which recalls a stormy landscape, overturns the maxim that the whole is greater than the sum of its parts. Ho has imbued the pixel—that which appears like a speck, as if it is nothing—with meaning. In this case, meaning lies in getting closer, even if it hurts.

The work of Jennis Li synthesises historical and urban research with personal response. Everyday objects like keys in *No matter how small the difference is* (2013), OHP slides in *The Specific Value ()* (2013) and floor laminate tiles in *Laminated Lament* (2014) are transformed into sculptures that evoke silence. The artist focuses less on the ideological meanings of the materials than their ability to engage the sensory and the psychological. These sculptures exude a quiet confidence, evident in Li's preference to not embellish her work

with overly laboured statements. Yet, I can't help but interpret her works ideologically, which goes against her expectations: in *No matter*, the 120 pieces of almost-identical keys neatly lined up in a row suggest the impressive yet daunting profile of the "perfect Singaporean" who is at once one with others while retaining a semblance of distinctiveness. He is always negotiating between being nobody and somebody.

In this show, I have brought together works that are contemplative, not commemorative. A search for something distinctive about the nation becomes futile against them, most of which are non-figure, all-ground—there is simply a lack of fixed symbols here.

The works also reveal how Singapore cannot be easily grasped. Instead, the nation is explored as endlessly shifting between being nothing and something, which is ultimately about changing expectations. There is freedom in this, but also anxiety. Singapore's

global positioning liberates us from being tied down to a specific cultural identity, but it also means that our expectations are tied up with the world's.

How is Singapore *nothing*? That we shall never expect Singapore to be *something* is precisely what makes it a limitless nothing and a muse for our imagination.

Biographies

Adeline Kueh (b. 1971, Sarawak, Malaysia; lives and works in Singapore) makes installations that reconsider the relationship we have with things and rituals around us. With desire and longing infused in them, her works are modern-day totems that explore issues of sexuality, domestic objects and magic linked with personal histories, thereby bringing to fore an overlooked moment in time. Rooted in critical studies, her research interests include notions of monstrosity within Southeast Asian contexts, architecture, fashion and the future of cinema. She has chaired and presented at a number of cultural studies conferences in the UK, Australia, Finland, Hungary, Singapore and Malaysia.

adelinekueh.com

Ho Rui An (b. 1990, Singapore; lives and works in New York and Singapore) is an artist and writer working in the intersections of contemporary art, cinema, performance and theory. He writes, talks and thinks around images, investigating their sites of emergence, transmission and disappearance. He has presented projects at the 2nd Kochi-Muziris Biennale, Serpentine Galleries (London), Moderna Museet (Stockholm), Singapore Art Museum, LUMA/Westbau (Zürich) and Witte de With (Rotterdam). He is the Singapore desk editor for *ArtAsiaPacific* and has contributed to numerous publications. In 2011, his first novel, *Several Islands*, was published by The Substation (Singapore).

horuian.com

Homa Shojaie (b. 1967, Tehran, Iran; lives and works in Singapore) studied painting at Atelier Aydin Aghdashloo in Tehran, and has a Bachelor of Architecture from The Cooper Union in New York, and a Master of Arts in Fine Arts from LASALLE College of the Arts in Singapore. She has practised architecture in New York and Chicago, art in Chicago and Singapore and taught architecture

at Pratt Institute, Illinois Institute of Technology, and School of the Art Institute of Chicago. She has exhibited in the US, Iran, Turkey, and Singapore. She is currently practising art in Singapore and is a part-time lecturer at LASALLE College of the Arts.

homashojaie.com

In 2008, Singaporean **Jennis Li Cheng Tien** (b. 1983, Tainan, Taiwan; lives and works in Berlin, Germany) started her art education in Germany at the Bauhaus University Weimar where she obtained her Master of Fine Arts in Public Art. In 2011, she relocated to Berlin where she received a scholarship to take part in the renowned Goldrausch Künstlerinnenprojekt programme. Li's works range from installations pertaining to site-specificity to sculptures assembled from readymade objects. Her interest lies in social structures and spatiality, and her work often synthesises analytical research with personal sentiments.

jennislichengtien.de

Michael Lee (b. 1972, Singapore; lives and works in Singapore) is an artist, curator and publisher. He researches urban memory and fiction, especially the contexts and implications of loss. He transforms his observations into objects, diagrams, situations, curations and texts. He has staged solo exhibitions at Künstlerhaus Bethanien (Berlin), Hanart TZ Gallery (Hong Kong), Baba House (Singapore) and Alliance Française de Singapour (Singapore). His curatorial projects include *Between, Beside, Beyond: Daniel Libeskind's Reflections and Key Works 1989-2014* (Singapore Art Museum, 2007). He received his Master and Bachelor of Communication Studies from Nanyang Technological University in 2001 and 1997 respectively.

michaellee.sg

Perception3 is an interdisciplinary art duo founded in 2007 by artist/writer Regina De Rozario (b. 1973, Singapore; lives and works in Singapore) and design practitioner Seah Sze Yunn (b. 1977, Singapore; lives and works in Singapore). Its Singapore-based practice is currently devoted to exploring the themes of memory and loss, through the examination of relationships encountered between the self and the city. The duo's works have been included in showcases such as "Digital Homelands" at the National Museum and The Substation's Experimental Film Forum.

perceptionthree.net

Robert Zhao Renhui (b. 1983, Singapore; lives and works in Singapore) works mainly with photography but often adopts a multi-disciplinary approach by presenting images together with documents and objects. His work includes textual and media analysis, video and performance. His recent exhibitions include the Singapore Biennale 2013, President's Young Talents 2013, Photoquai 2013, International Festival of Photography at Mineiro Museum (Brazil) and Engaging Perspectives at the Centre for Contemporary Art (Singapore). Zhao received his Bachelor's and Master's degrees in Photography from Camberwell College of Arts and the London College of Communication respectively. His work addresses human's relationship with nature, paying close attention to how our attitudes and opinions shape our assumptions about the natural world.

criticalzoologists.org

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Gallery and the artists

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GILLMAN BARRACKS

About Gillman Barracks

Mizuma Gallery is a part of Gillman Barracks. Gillman Barracks (GB) is Asia's up-and-coming destination for contemporary art. It is distinguished as a vibrant centre in Asia for the creation, exhibition and discussion of contemporary art. Named after the late British general Sir Webb Gillman, GB is now home to 11 international art galleries, three restaurants, as well as the NTU Centre for Contemporary Art (CCA) Singapore. For more information, please visit: www.gillmanbarracks.com



About Mizuma Gallery

Mizuma Gallery was established in Singapore's new art cluster Gillman Barracks in September 2012 by director Suelo Mizuma. The gallery was established in 1994 in Tokyo, and, since its opening in Singapore, aims for the promotion of Japanese artists in the region as well as the introduction of new and promising young talents from South East Asia to the international art scene. The gallery creates a new vector of dialogue within Asia, by exchanging art projects between East Asia and Southeast Asia. Mizuma Gallery has featured the works of Japanese artists including Aida Makoto, Amano Yoshitaka, Tenmyouya Hisashi, and Yamaguchi Akira. Moreover it has showcased the work of renowned East Asian artists such as Jun Nguyen-Hatsushiba, Ai Weiwei, He Yunchang, Li Mingzhu, Xia Xing, and Zhao Zhao. The gallery also organises exhibitions featuring the creations of Indonesia's forerunner artists including Heri Dono, Nasirun, Made Wianta, Indieguerillas, Albert Yonathan Setyawan, and Angki Purbandono. Mizuma Gallery also participates yearly in Art Stage Singapore and Art Basel Hong Kong.



V. Jennis Li Cheng Tien, *Laminated Lament II* (detail), 2015. Installation view, Mizuma Gallery, Singapore. Photo by Tan Hai Han

