

# LIMINAL STATE

Eunice Lim | Ezekiel Wong Kel Win | Lavender Chang | Leonard Yang | Stephanie Burt

The story of Singapore is embedded with many turns and victories. Yet, caught in the state of progress, one wonders, if not wanders into a silent reverie – what has passed or is to come? The impending doom and ambiguity of change plague the temporary landscape as one is left hanging in the moment of short historicity. In such contemporary times, uncertainty gives way to new perspective.

*Liminal State* attempts to delve into the psyches and artistic wanderings of 5 emerging contemporary artists - Eunice Lim, Ezekiel Wong Kel Win, Lavender Chang, Leonard Yang and Stephanie Burt - in hopes of ambitiously representing the rhythm and holistic identity of Singapore.



Leonard Yang, *When Trees Grow Over Cities: The City I*, 2016, oil paint and inkjet print on canvas, 51 x 76 cm

Having a background in photography and digital imaging, **Lavender Chang's** photographs touch on the subject of ephemerality and immortality. Lavender's *Unconsciousness : Consciousness* is about recording the time when the person is disconnected from the world. By capturing each of the photographs overnight in domestic spaces in Singapore, she uncovers the abstract lying beneath our reality and questions our existence during the unconscious state. When the environment is constant and the body and the light are the only movements in the image, the bed becomes a stage and the person becomes a performer.

Layering the canvas with ruins and nature, **Leonard Yang's** works bring to mind remnants of a fleeting past, a past in which slow erasure or hasty obliteration is the mystery. Drawing inspiration from depictions of ruins found in the British Museum, this series of paintings is an apocalyptic reminder of how nature and ruins will be all that remain of the landscape. Gazing at the ruins, one wonders what atrocities, disasters, and crises these once monumental structures have weathered, and shudder at the thought of what today's civilization will become tomorrow.



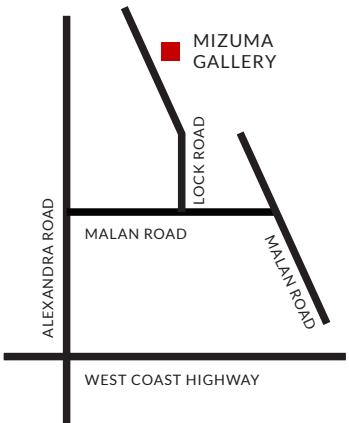
Lavender Chang, *Unconsciousness : Consciousness #0*, 2013, single-channel digital video , 1 min 55 secs, edition 1 of 10 + 2 AP

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 South East Asia. Mizuma Gallery has featured the works of Japanese artists including Aida Makoto, Amano Yoshitaka, Tenmyouya Hisashi, Ikeda Manabu, Aiko Miyana, and Yamaguchi Akira. Moreover, it has showcased the work of renown East Asian artists such as Ken + Julia Yonetani, Jun Nguyen-Hatsushiba, Susan Philipsz, Ai Weiwei, and Du Kun. The gallery also organises exhibitions featuring the creations of Indonesia's forerunner artists including Heri Dono, Nasirun, Made Wianta, indiguerillas, Albert Yonathan Setyawan, Agung Prabowo, and Angki Purbandono. Mizuma Gallery also participates yearly in Art Stage Singapore, Jakarta and Art Basel Hong Kong.

cover : Lavender Chang, *Unconsciousness : Consciousness #4* (detail), 2012, archival fine art inkjet print, 100 x 122.8 cm, edition 2 of 5.

Stephanie Burt & Eunice Lim's artworks photography by Solomon Quek  
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GILLMAN BARRACKS

Mizuma Gallery is a part of 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](http://www.gillmanbarracks.com)





**Eunice Lim**'s research is driven by critique of the system. Taking the reclamation dispute between Malaysia and Singapore as context, she uses layers, space and a minimal aesthetic to express her views on social conditioning in Singapore. In-between land is created in reference to the contours of Singapore's landscape from the 1970s till today. Mapping the contours in a horizontal manner, the work references the notion of space and gaps of an individual in society. Despite having much more land today, space seems to appear much less, which leaves feelings of futility.

**Ezekiel Wong Kel Win**'s artworks deal with social issues and human behaviours in a slightly humorous way. Challenging the world through his alter-ego, he frequently employs a comical approach to articulate his paradigms of current issues. This series is a continuation and development from his past work *Incubation*, created in 2014. Appropriating the Chinese lion dance, he presents ten figures instead of two under the constructed costume. These figures are not moving with a single purpose but gesturing in seemingly split directions, while still joined by the unified body that they are enveloped in. It attempts to narrate scenes where people act with only self-interest in mind, or without a head or goal. In line with this theme, his other works feature similar monochromatic human figures as characters. As such, these works all inform each other, and are created to be in dialogue with one another within the exhibition space.

**Stephanie Burt**  
*Madeline's Delight in Pleasurable Habits*  
2016, wood, rubber pipes, cloth, lace, pins, plastic, glass, needles, paper, ribbon thread, dimensions variable

Lastly, we have **Stephanie Burt**, whose works explore the tensions between indeterminacy and logic, questioning the materiality of form, as well as how boundaries between sculpture and painting are crossed. The work usually begins with a period of research. For this exhibition, she will be expanding her series 'Madeline', a fictional character conceived out of a children's story book. As the works are abstract and usually built in-situ, they spring from a site of poetry rather than a literal response to the research.

*Liminal State* is a portrayal of social issues, dreams, existentialism, memories and the immortality of the everyday aspects of Singapore.



**Eunice Lim**  
*In-between land*  
2016  
acrylic on paper collage  
75 x 150 cm



**Ezekiel Wong Kel Win**, *Steer!*,  
2015, cushions, fabric, leather shoes and wood, dimensions variable