



LUKE HENG & LIU LILING  
28.05 - 26.06.2022

CURATED BY TAN SIULI



# LHLLL

by Tan Siuli

*LHLLL* brings into conversation the work of two artists, Luke Heng and Liu Liling. In their practices, both artists explore the possibilities of their respective mediums (painting and the photographic image) through processes that interrogate the formal and ontological limits of a constituent element. At the same time, their works question the boundaries and conventions of their respective mediums, oscillating between the two and three dimensional.

Conceived as a conversation in space, the exhibition eschews a title that may otherwise impose a definitive reading; instead, it takes its name from the initials of the artists, which visually gesture towards elements common to their work, such as lines, repetition, and intimations of the grid. In terms of its visual form, the exhibition title also suggests both the structural support and parameters of the frame that conventionally defines painting and photography. Here, the upper right half of the frame which would otherwise enclose the 'grid' is left open, suggesting an open-ended exploration.

## Luke Heng

Luke Heng is perhaps best known for his abstract canvases – minimalist colour fields marked by expressive gestures that belie the laborious layers of colour built up over time. His wider practice however, explores painting's constituent and formal elements through diverse approaches, including sculpture and installation.

Over the past few years, one thread of his practice has been querying the painting frame or grid: as support and structure, as well as parameter or limit, and how it may be able to stand on its own. With his earlier '*Chassis*' series (2015), Heng did away with the image on the surface of a canvas – the focal point and *raison d'être* of a painting – in order to call attention to other material components of painting such as its frame and support, faintly visible underneath a translucent surface of beeswax. Subsequent explorations dispensed with the conventional pictorial surface altogether.



Luke Heng  
*Chassis no.03*  
2015  
paraffin wax on steel frame  
52 × 39 × 7 cm



Luke Heng  
*Composition no.13*  
 2016  
 colour pigment on mild steel  
 104 × 67.5 × 2.5 cm each

In the ‘*Composition*’ series (2016), the frame, liberated from its role as support, assumes a sculptural quality, and serves both as frame as well as image. Paint becomes secondary: voided from its conventional occupation of the centre of the frame, here it is peripheral, applied only on the borders of the rectangular steel compositions, its presence otherwise unannounced.

In this new body of work presented at *LHLLL*, Heng returns to ideas of the frame via conventions of painting. Lattice-like structures fill his canvases, some rendered realistically so as to suggest depth, space and

three-dimensionality on the flat surface of the canvas, while others are painted to emphasise the flatness of the picture plane, and yet others occupy the space in between. The optical play of these paintings, oscillating between two and three-dimensionality, brings together the artist’s explorations into painting as both an object in space, as well as a virtual space (contained within its frame) onto which can be mapped other, imaginary spaces and objects. Extending the inquiry of these grid-like paintings, is a series of steel sculptures in the vein of the ‘*Composition*’ series, and as an extension of that, an item of furniture that echoes the interplay of material, lines, grids and planes in space.

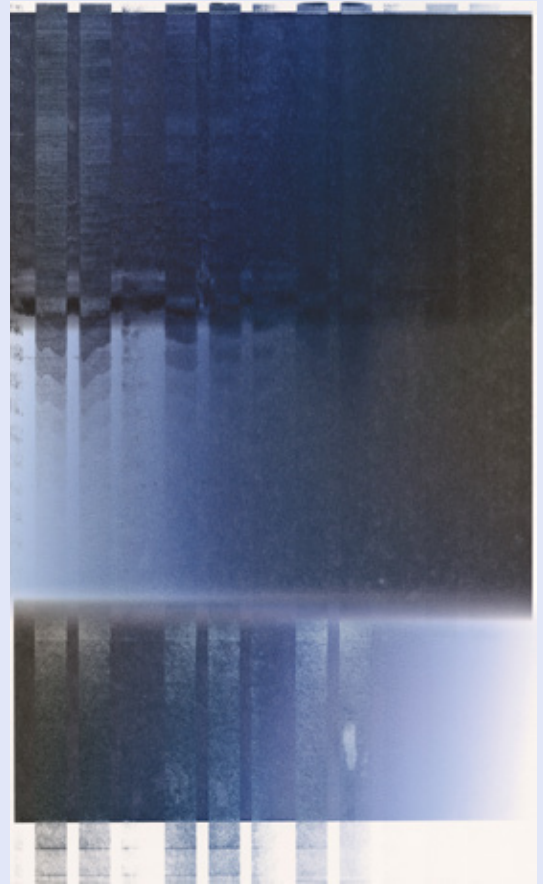
*“This series of paintings was motivated by an attempt to delimit the painting’s frame and that is probably why it (the frame) came back with such impetus. The idea of a frame, paired with the interest in oscillating between spaces, ended up being new materials for me to make works that respond to the frame physically and also metaphorically. I always think about my practice in 2 parallels, one being the navigation within the virtual space of painting, everything happens within the four corners. The second, is by treating painting as an object, thus looking into the structural support of the object. This will be the first time I get a sense that I am creating a small synthesis of both aspects.”*



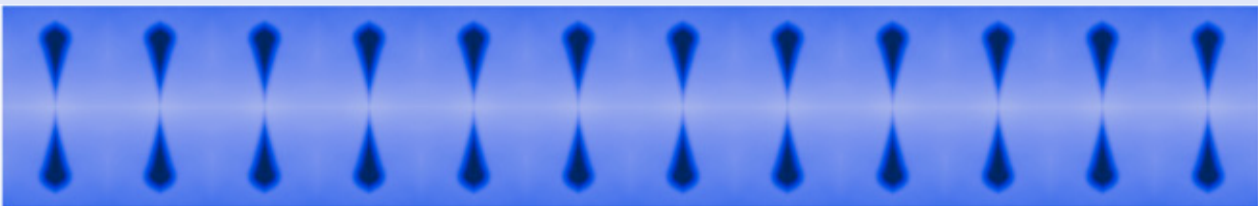
## Liu Liling

Liu Liling works with the photographic image, her background in painting informing her practice and interest in layering colours and textures. Working with tools such as the inkjet printer and scanner, Liu often pushes the limits of image-making and the pictorial surface, enlarging small photographs to capture minute details and textures that would otherwise be invisible to the human eye. With an emphasis on the process of making, and its interaction with the material, her works retain and take their character from minor accidents of the printing process, in the form of smudges, pixelation and ink bleeds. The final images bear traces of this process, and by extension, encapsulate the duration of time that has gone into the accumulation of these dense layers.

Eschewing photography's documentational nature and its propensity to 'capture' or freeze a moment in time, Liu's images are often built up from repetition and layering, a practice that deliberately prolongs the process of image-making. In doing so, the original image is effaced, resulting in evocative planes of colour that recall landscapes or shifting light. In another trajectory of her practice, a new image is created from close-up crops of an original, larger image. *Periwinkle*, for instance, started off as a photograph of the moon in a twilight sky, with a dark shadow at the edge of the frame. This 'accidental' detail became the building block of the new work, repeated several times over to create a new, abstracted image, emitting its own gentle pulse.



Liu Liling, *Navy Stain*, 2021, inkjet print on smooth cotton rag, 110 × 80 cm.



Liu Liling, *Periwinkle*, 2022, lightbox, 19 × 118 × 5 cm

The subtle horizons, slivers of light, and rhythms of Liu's works suggest liminal moments between wakefulness and dream, or the suspension of time between sunrise and sunset. To eke out this quality of her images, Liu has recently ventured into making lightboxes, thus extending the presence of her image as an object. Occupying a spatial presence, the distillation of time, colour and rhythm in her imagery extends itself into three dimensions. Often, the dimensions of her lightboxes echo and respond to those found within the space(s) they inhabit, creating a sense of familiarity and assonance when one encounters them.

*"I am interested in exploring the physical presence and spatial sensations afforded by the photographic medium through its display. Emitting a soft glow onto its place of installation, the act of viewing on-site allows our encounter with the work to lengthen and recede into space, referencing the extended duration of a temporal lull before we fall asleep."*

## INTERVIEW WITH THE ARTISTS

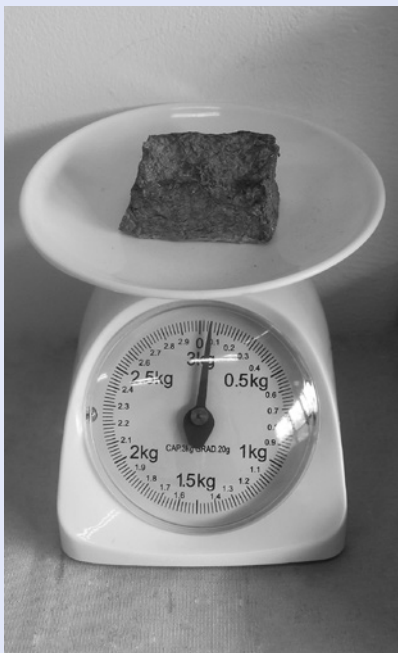
### 1. What is it about painting/photography that interests you?

LLL Taking photographs is a starting point for me to observe composition and colour relationships. I felt that if the combination of colours worked in a photograph, it would also translate well onto another medium. Coming from a painterly background, the approach I have to photography allows for an open-ended approach toward the medium.

LH I never really questioned painting in this regard, it just has a pull and I unknowingly gravitated towards it. I suppose it has to do with its history and how it continues to evolve throughout the ages. While looking at paintings is one thing, making them myself is another. There is a kind of tactile charm in the medium itself. Not that I reject the digital or new tech, which I actually utilise more than I realise, but there is something enigmatic about this rather primal, analogue approach to painting that is vastly appealing.

## 2. Liling, how do you think your background in painting informs your photography practice?

LLL When painting previously, I felt restricted having to keep to an ideal composition and started to find methods to remove what I could in search of a surface with little to no distinction between its foreground, middle ground, or background, at times painting over or removing the painted surface entirely. Thinking back, the act of removal is the first step, as a point of departure in my art-making process, from ideas of representation tied to photography or painting. This close engagement and process-based approach I have to painting influenced the way I work in the photographic medium, discovering areas of overlap, be it in the layering of paint, or in a coloured print. My explorations with painting allows me to think about the possibilities of a surface through an image.



Liu Liling's early exploration of pulped painting, 2017

These works were made from 2017 to 2018. I remember wanting to move away from things I was familiar with and decided to pulp my existing drawings and paintings on paper. It was strange to see how the works lost all their details in minutes and exist instead as a wet pile. In that state, it was also malleable and I started to shape them into cubes and waited for them to dry. I was curious if it weighed anything as primarily they are still made of paper, thus going ahead to photograph the various pulped works on a weighing scale.

Back then I was focused on exploring the material, but in hindsight, it was also a means to remove a work from its initial context and think about the compression of time present in art-making.

**3. A lot of your recent photography presentations respond to site and space, for instance the show at starch, and also at Islands. Could you say more about what you were thinking about or exploring with that presentation?**

LLL From the presentation at Islands, I continued to seek out how the photographic medium can be perceived materially through its form and pictorial surface quality. Upon encountering the shopfront unit of Islands, there is a narrow column on the left that prompted conversation on whether the area should be sealed, or not. Eventually, I decided that I wanted to work with details of the space for my presentation of the work, which took its shape from the width of said column.

The presentation at starch was built from a close exchange of ideas surrounding a 'dialogue' with the other artist (Chua Chye Teck) and that became the guiding point in the spatial planning of works for the show. We exchanged pointers on what we noticed in the space, such as the visibility of aircon ducts, pipings, and window panels that can affect how we read a work. These observations became the central starting point that informed the size and scale of the works presented.



Installation view of *Haze* by Liu Liling at I\_S\_L\_A\_N\_D\_S, Singapore, 2021





Installation view of *Islet Dew* by Liu Liling at starch, Singapore, 2021

**4. Your lightbox works take photography into the realm of the object. What does this additional dimension do for a photographic image, in your opinion? What interests you about this transformation from two dimensions to three, from a flat picture plane to an object in space?**

LLL Ideas of duration (whether in the making or of one's viewing experience) are central to my thought process. The source materials for a previous series, '*Horizon*' were photographed mostly from the window of my home, and these observations have continued to develop into an ongoing series titled '*Your First Light*' where two works are presented for this show.

With '*Horizon*', the series looked to extend the duration taken to produce a printed surface in the age of digital imaging. Using a large format printer as an artistic tool, images were built from solid planes of colour by halting and repeating the printing process in contrast to the immediacy of modern technology. The inaccuracies that came with certain layers were preserved and not removed.

The images in *'Your First Light'* explore ideas of stasis as a visual rhythm, and are constructed in an almost mathematical arrangement with only one source image, keeping to flat and formal aesthetic qualities. They are presented in three-dimensional forms as acrylic objects and lightboxes. Particularly with those placed on the floor, I wonder if they are an attempt to isolate a duration through the repetition of a single frame before assuming a physical form. They remind me of little capsules, emitting colour and varying degrees of light from their surfaces.

**5. Luke, in addition to painting, you have ventured into sculpture (the metal frames) as well as making furniture. Do you see any connections with your painting practice, or are these separate avenues of enquiry and exploration?**

LH        The inquiry into something sculptural has always been informative as it helps me rethink the form and processes in painting. This mode of extension was apparent in 2015 with the *'Chassis'* series. It was a suite of sculptural works that examined painting's structural framework. It involved the separation of the binding elements that were essential to the construction of the painting and reassembling them in a different manner. I suppose you could choose to linger within the virtual space of a painting and be cerebrally detached from your environment, or be inquisitive and probe around the edge of the frame. In its own way, it's an inquiry into the being of painting and beyond. Perhaps the furniture carried similar inclinations where I am attempting to repurpose materials that were attached to certain applications. In the same vein, attempting to reimagine the potential of form, material, and what it offers in an alien setting.

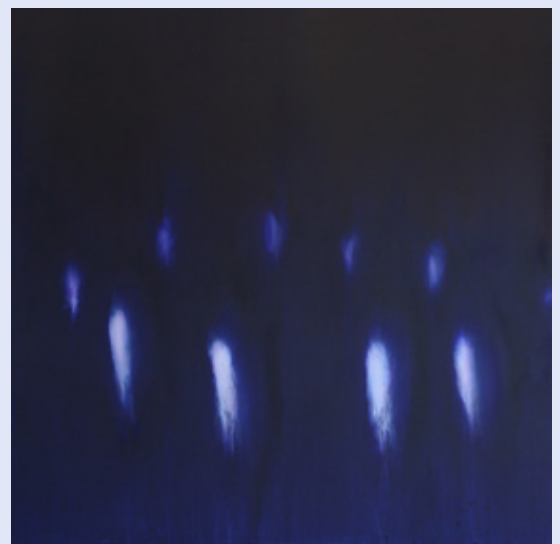
**6. In your new body of work you started by isolating the motif of the (painting) frame. I see the genesis of this new series of work in your previous works in metal, where you presented iterations of a frame stripped of its canvas. What interests you about the frame, and how differently (or not) does your new series of works explore this component of painting compared to your past works?**

LH        The frame has always been intriguing. Artists for generations have very much tried to escape the limitations of the frame both physically and conceptually, but there is no escaping it. One way

or another, we will always return to a certain form of the frame. This series of paintings was motivated by an attempt to delimit the painting's frame and that is probably why it (the frame) came back with such impetus. The idea of a frame, paired with the interest in oscillating between spaces, ended up being new materials for me to make works that respond to the frame physically and also metaphorically. I always think about my practice in 2 parallels, one being the navigation within the virtual space of painting, where everything happens within the four corners. The second, is by treating painting as an object, thus looking into the structural support of the object. This will be the first time I get a sense that I am creating a small synthesis of both aspects.

**7. Let's talk about scale. In your earlier series of work, eg. 'Non-Place', you painted on a large scale, and those paintings could perhaps best be described as minimalist colour fields with abstract marks. Here, with this new series presented at Mizuma Gallery, you work on a much smaller scale and with very tight, grid-like imagery, in contrast to the looser brushwork and gestures of the large canvases. Do you think these are related in any way - the imagery / processes you are exploring, and the link to scale?**

LH Scale is an important consideration in all of the works that I put out as it is closely connected to the notion of space. For the 'Non-Place' series, in order to convey that sense of flux, it has to be able to encapsulate the vision, an attempt to lead the eye into the work. But for the 'Grid' paintings, I was interested in using the structure of the stretcher and using it as a motif to create paintings. Working along with this idea of these motifs existing in a tight space, overlapping layers of data. This series was conceptualised and developed over the past 24 months and I suppose the social conditions then steered the general sentiment towards



Luke Heng  
*Non-Place*  
2019  
oil on linen  
175 × 175 cm

the want to work on something on a much smaller scale and to compress as much as I could into the rear end.

## **8. What are you exploring with your works for the show at Mizuma Gallery?**

LH I think what happened here is an accumulation of ideas and compression. Ideas that had been scattered through other forms of presentations. Ideas about the frame, and how by exploring that though working with both the geographical landscape around me and the digital platforms that aid that exploration. My interest is in the support structure of the painting and how it bleeds back into the picture. The paintings in the show primarily deal with the painting's formal elements by using the relationship between the motif and the subject.

LLL I'm continuing to explore the spatial presence afforded by the photographic medium through its mode of display. In 'LHLLL', I would like for the works to intersect the gallery as if extending from the floor or wall, each occupying a sort of 'dwelling space'. The scale of works presented draws from observations of the exhibition space, borrowing the dimensions of a plinth, and structural details such as the column that juts out in the additional gallery. These are objects and recesses that inhabit the space with their sculptural presence, which I hope to bring forth in the presentation.

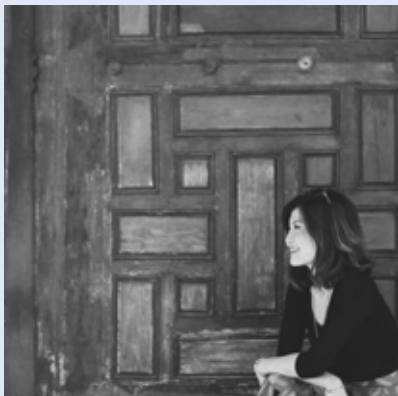
## **9. Does it help or hinder you when you and your practice are described as a painter / painting or photographer / photography?**

LH It doesn't really matter to me actually, I did not think about how others will perceive my practice. Especially since the beginning, I've been working on a few series that stood apart from each other, at least from the immediate impression. Although I can understand how others would like or need to categorise who does what, that should not influence my autonomy.

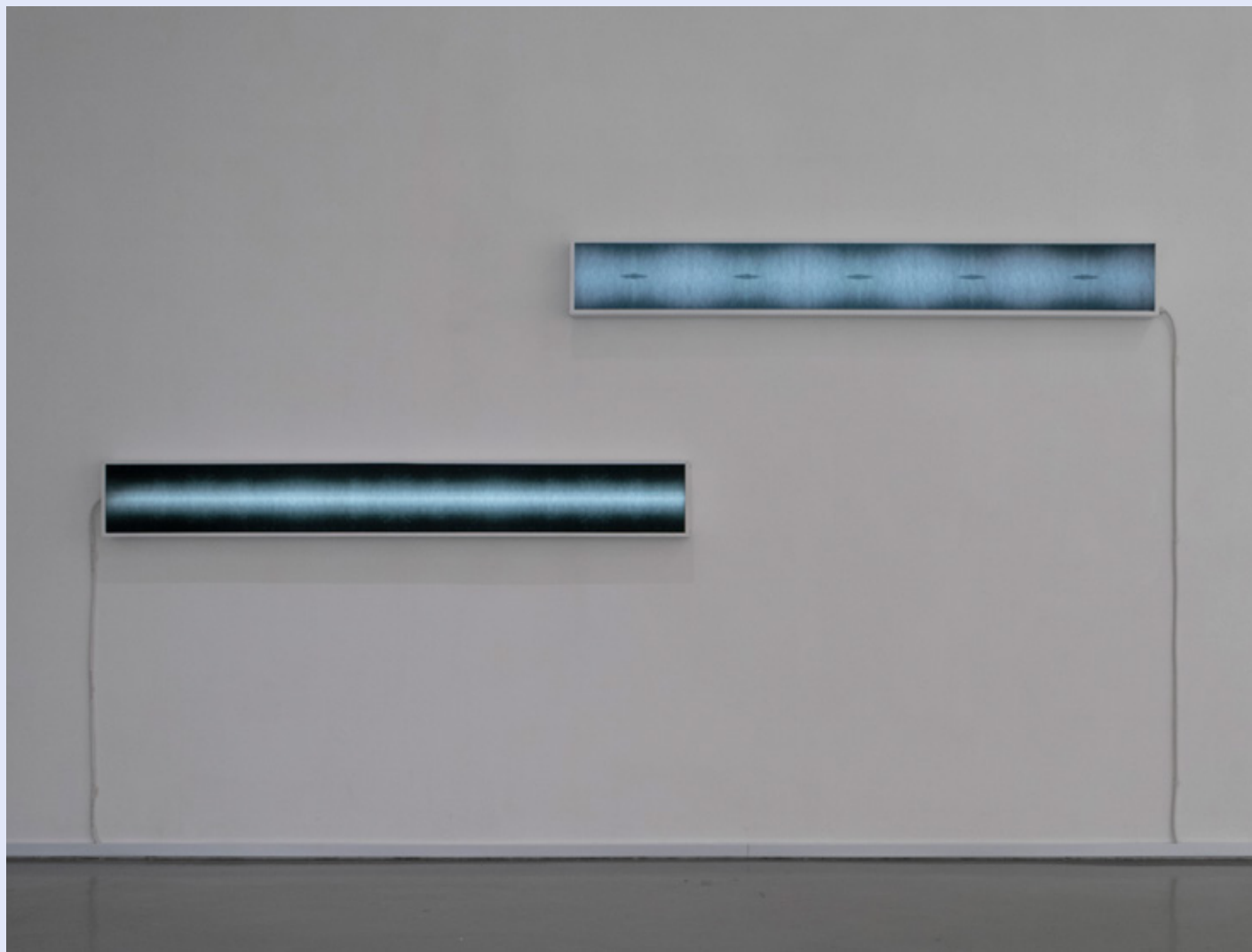


LLL

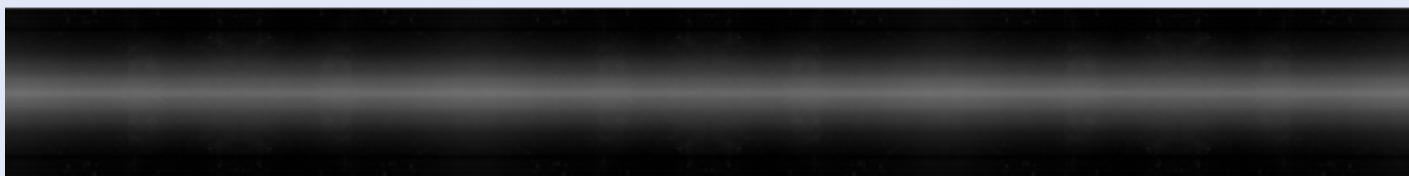
To work with images does not necessarily mean one is a photographer, and I am sometimes embarrassed when others describe me as so seeing as I do not have formal knowledge of the medium. Instead, I'm interested in discovering more self-reflexive aspects of the photographic image through making. This method of working without an imposed frame is freeing for me.



**Tan Siuli** has over a decade of curatorial experience with a focus on contemporary art from Southeast Asia. Her exhibition projects include two editions of the Singapore Biennale (2013 and 2016), inter-institutional traveling exhibitions, as well as mentoring and commissioning platforms such as the *President's Young Talents* exhibition series. She has also lectured on museum-based learning and Southeast Asian art history at institutes of higher learning such as the National Institute of Education as well as Lasalle College of the Arts. She is currently an independent curator and Contributing Editor (Digital Content) for ART SG.



Installation view of *Twilight* (2022) and *Ebony II* (2022)



**Liu Liling**

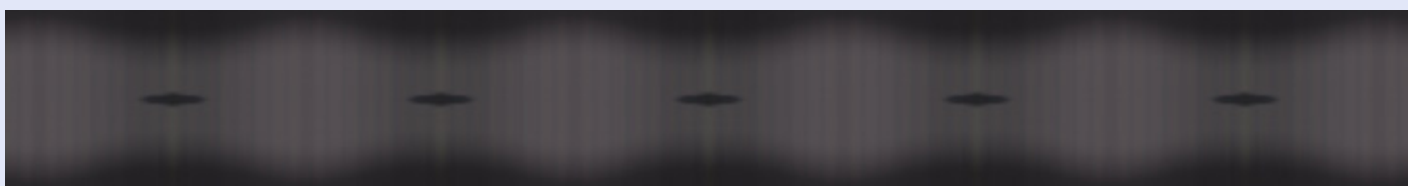
*Twilight*

2022

lightbox, fine art paper

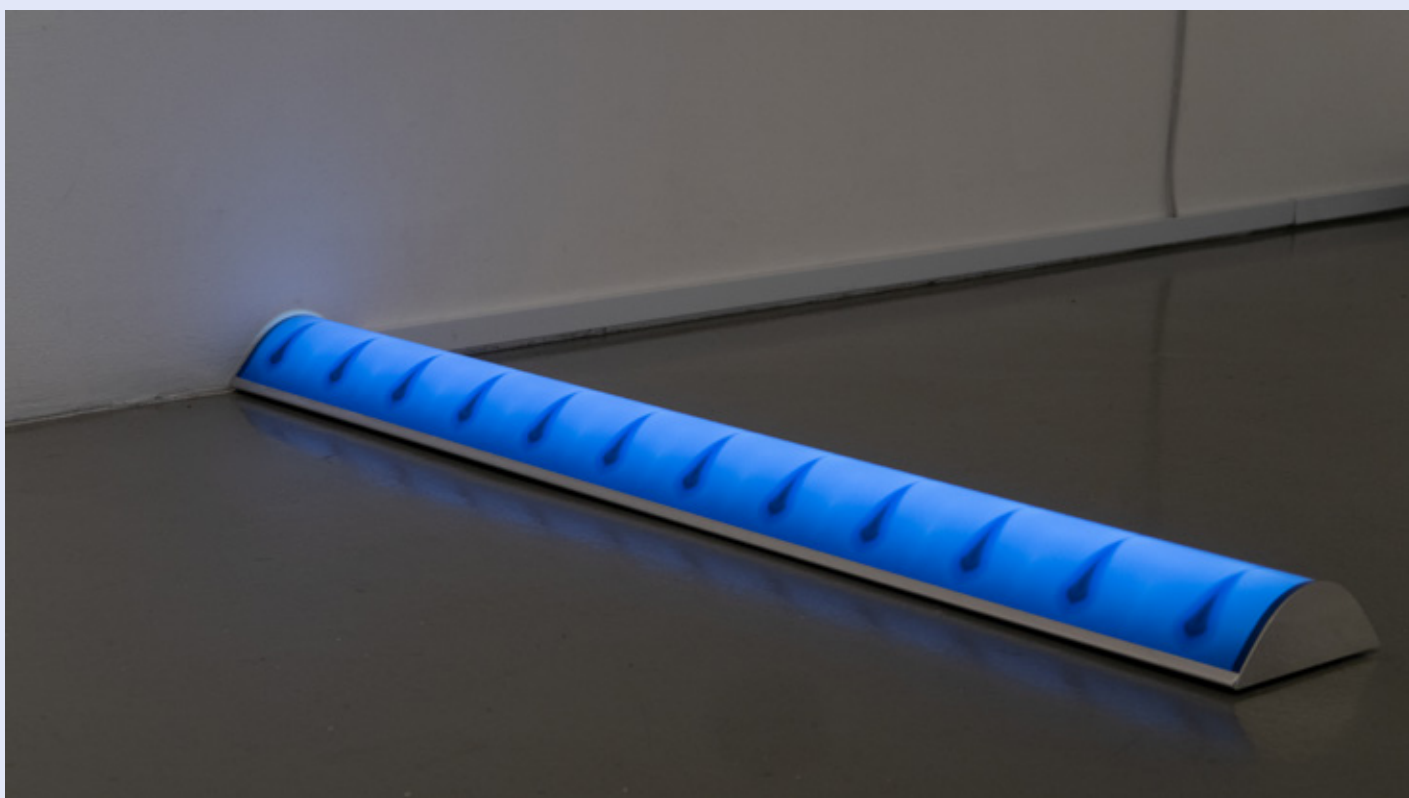
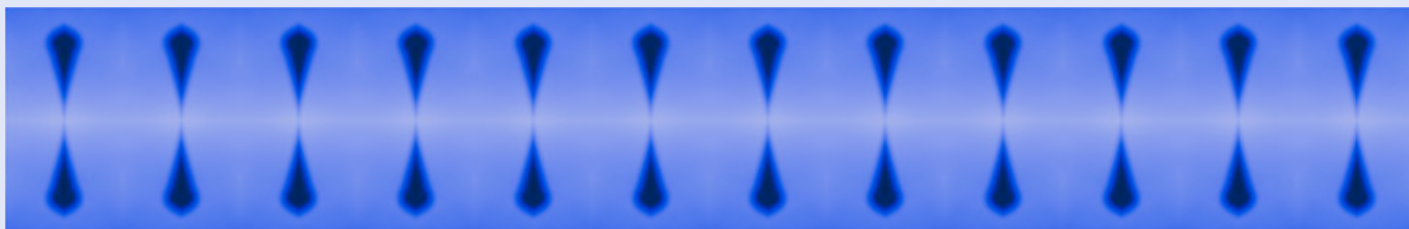
18.6 × 146 × 6 cm

edition of 2 + 1 AP



**Liu Liling**  
*Ebony II*  
2022  
lightbox, fine art paper  
18.6 × 146 × 6 cm  
edition of 2 + 1 AP





Installation view of *Periwinkle* (2022)

**Liu Liling**  
*Periwinkle*  
 2022  
 inkjet print on PVC, lightbox  
 19 × 118 × 5 cm  
 edition of 2 + 1 AP



Installation view of *Ocean Air* (2022)

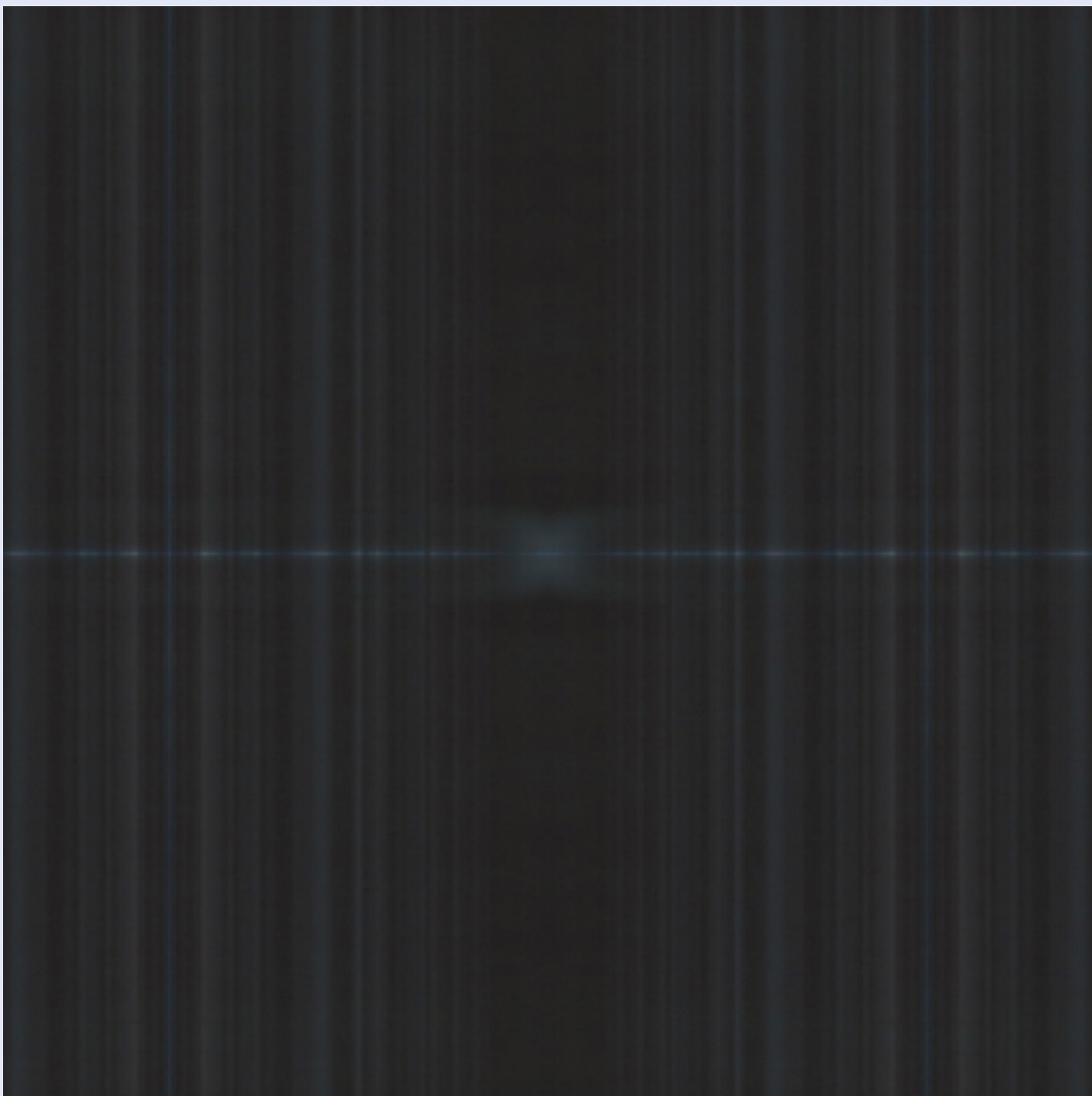


**Liu Liling**  
*Ocean Air*  
2022  
inkjet print on sticker, lightbox  
10 × 120 × 10 cm  
edition of 2 + 1 AP



Installation view of *Half-light* (2022)





**Liu Liling**

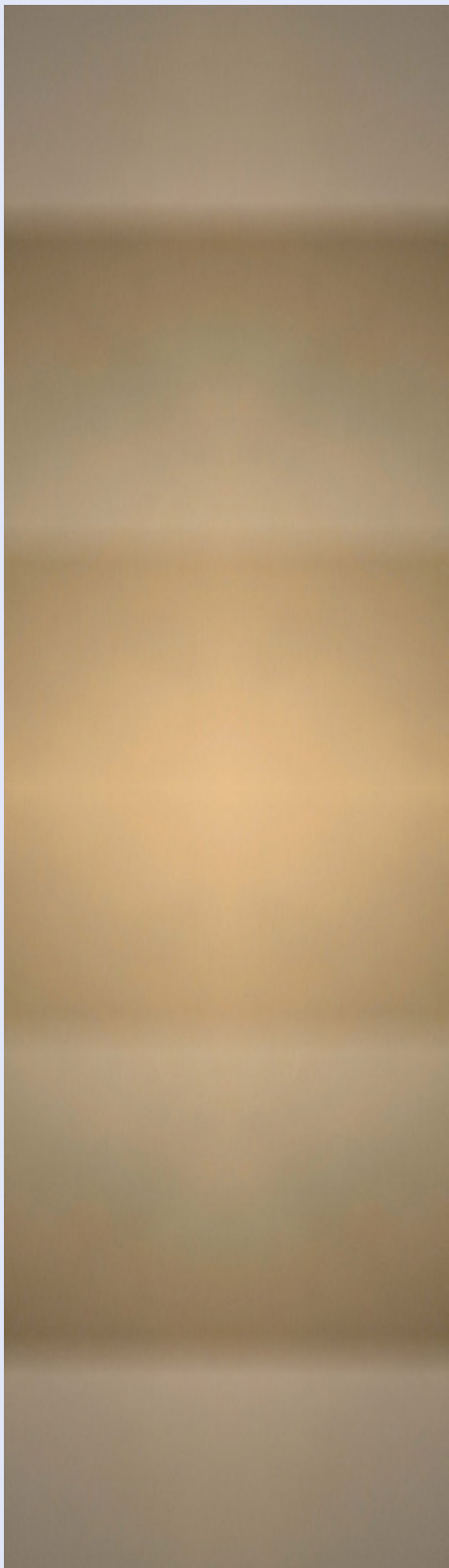
*Half-light*

2022

inkjet print on fabric, lightbox

63 × 63 × 9 cm

edition of 2 + 1 AP



Installation view of *Lime Gray III* (2022)

**Liu Liling**

*Lime Gray III*

2022

UV print on white sticker, wood

set of 2: 110 × 30 × 30 cm, 110 × 15 × 15 cm

edition of 2 + 1 AP



Installation view of *The Heart* (2022)

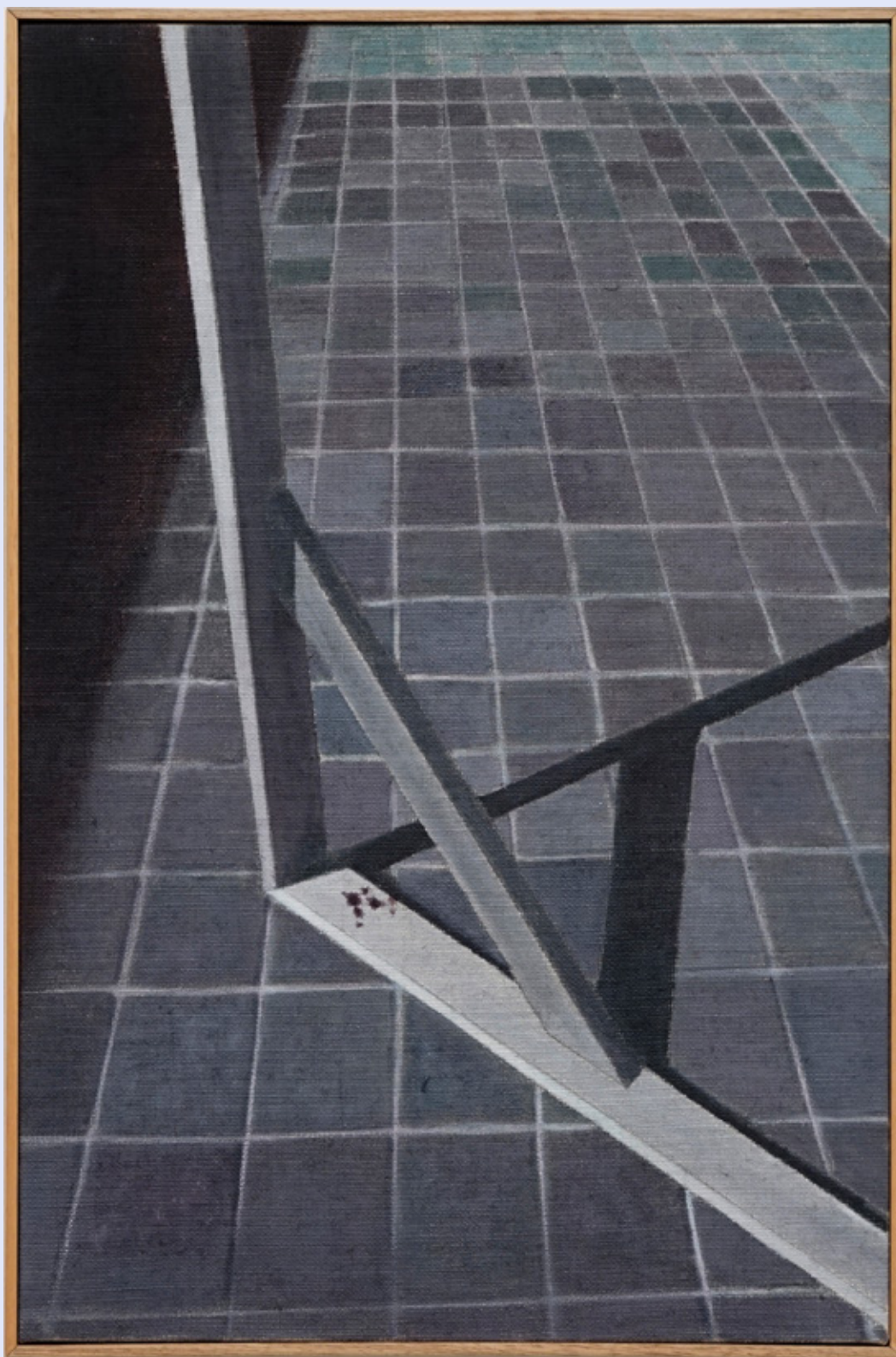
**Liu Liling**  
*The Heart*  
 2022  
 lightbox, fine art paper  
 24.6 × 19 × 5 cm  
 edition of 2 + 1 AP



Installation view of *Warm Mass* (2021)

**Liu Liling**  
*Warm Mass*  
 2021  
 inkjet print on cotton rag pearl on dilite  
 103 × 20 cm  
 edition of 2 + 1 AP





**Luke Heng**  
*Grid #1*  
2020  
oil on linen  
50 × 34 × 4 cm



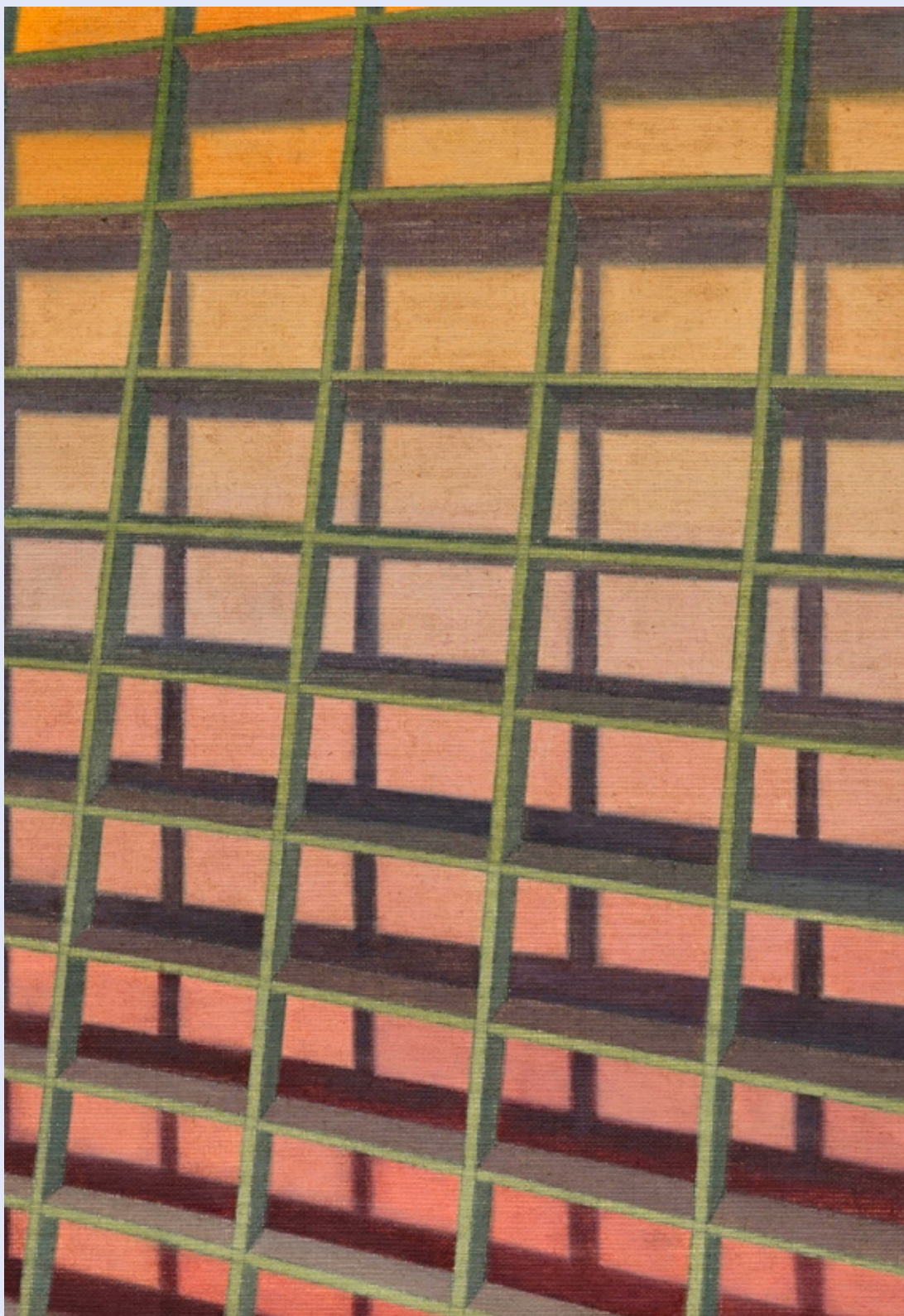
**Luke Heng**  
*Grid #12 & Grid #47*  
 2022  
 oil on linen  
 set of 2: 49 × 33.5 × 3.5 cm, 49 × 37 × 3.5 cm



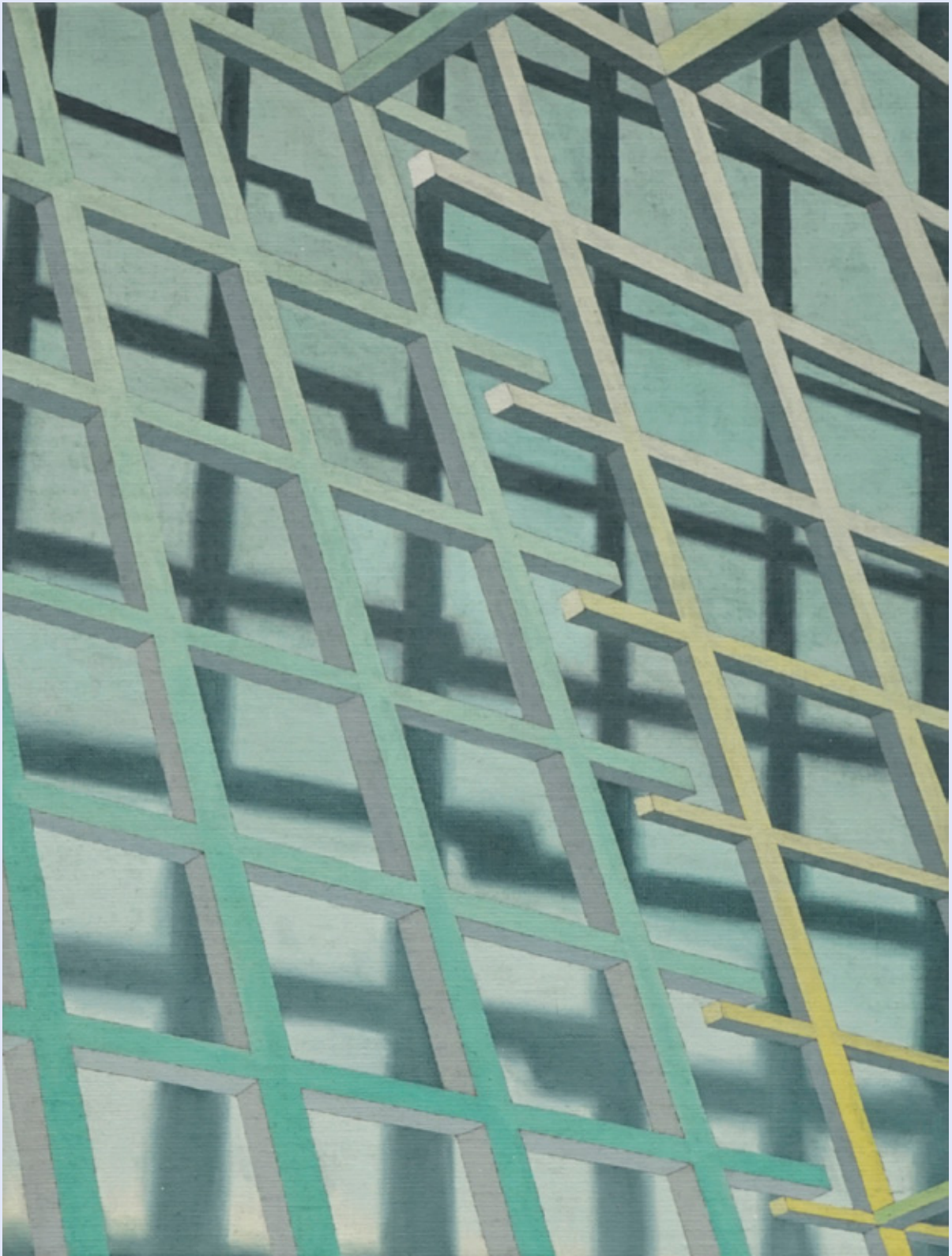


Detailed view of *Grid #14* (2021)



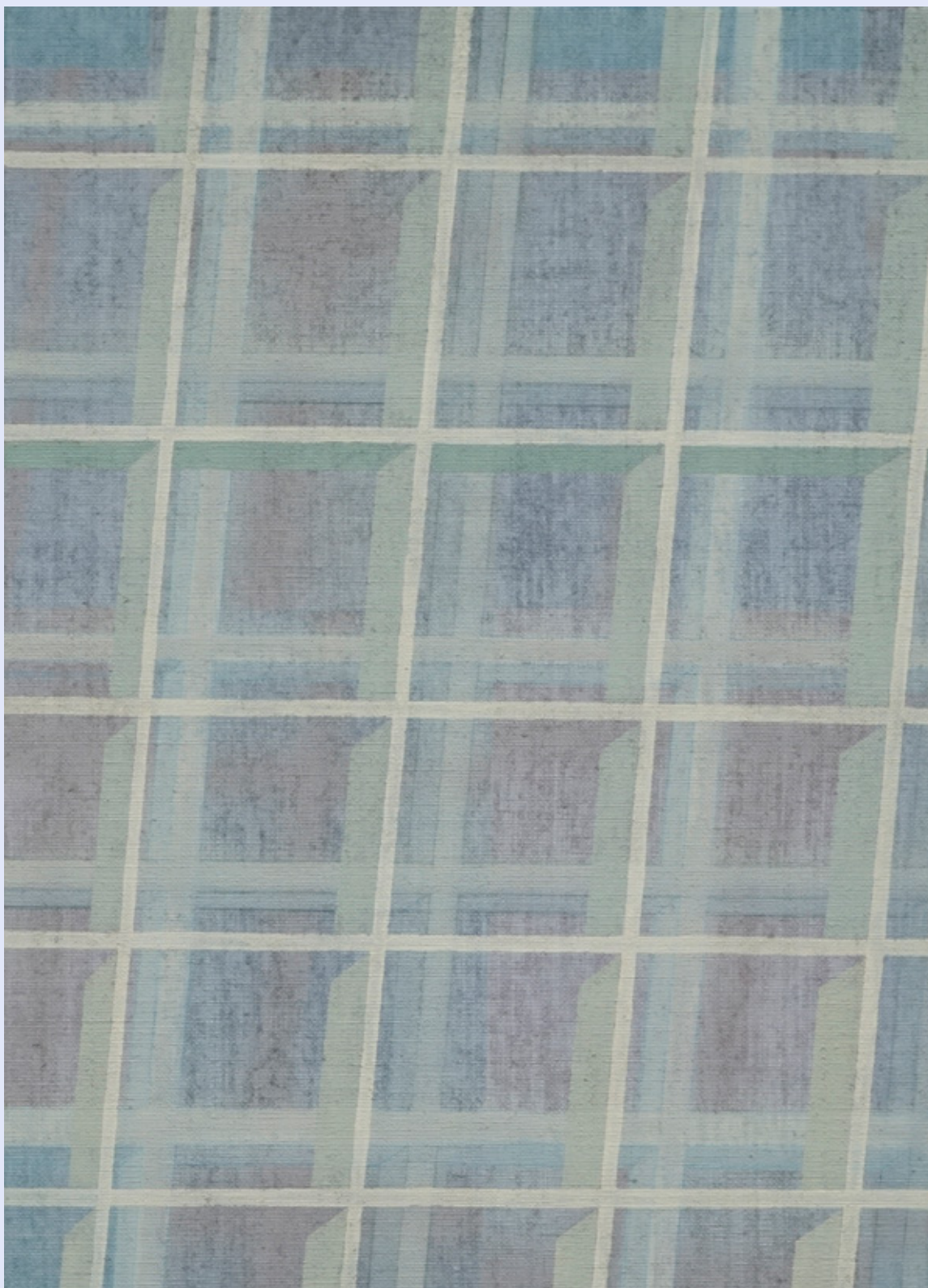


**Luke Heng**  
*Grid #14*  
2021  
oil on linen  
49 × 33.5 × 3.5 cm



**Luke Heng**  
*Grid #18*  
2021  
oil on linen  
49 × 37 × 3.5 cm





**Luke Heng**  
*Grid #29*  
2022  
oil on linen  
49 × 35.5 × 3.5 cm





**Luke Heng**  
*Grid #31*  
2022  
oil on linen  
48.5 × 35.5 × 3.5 cm





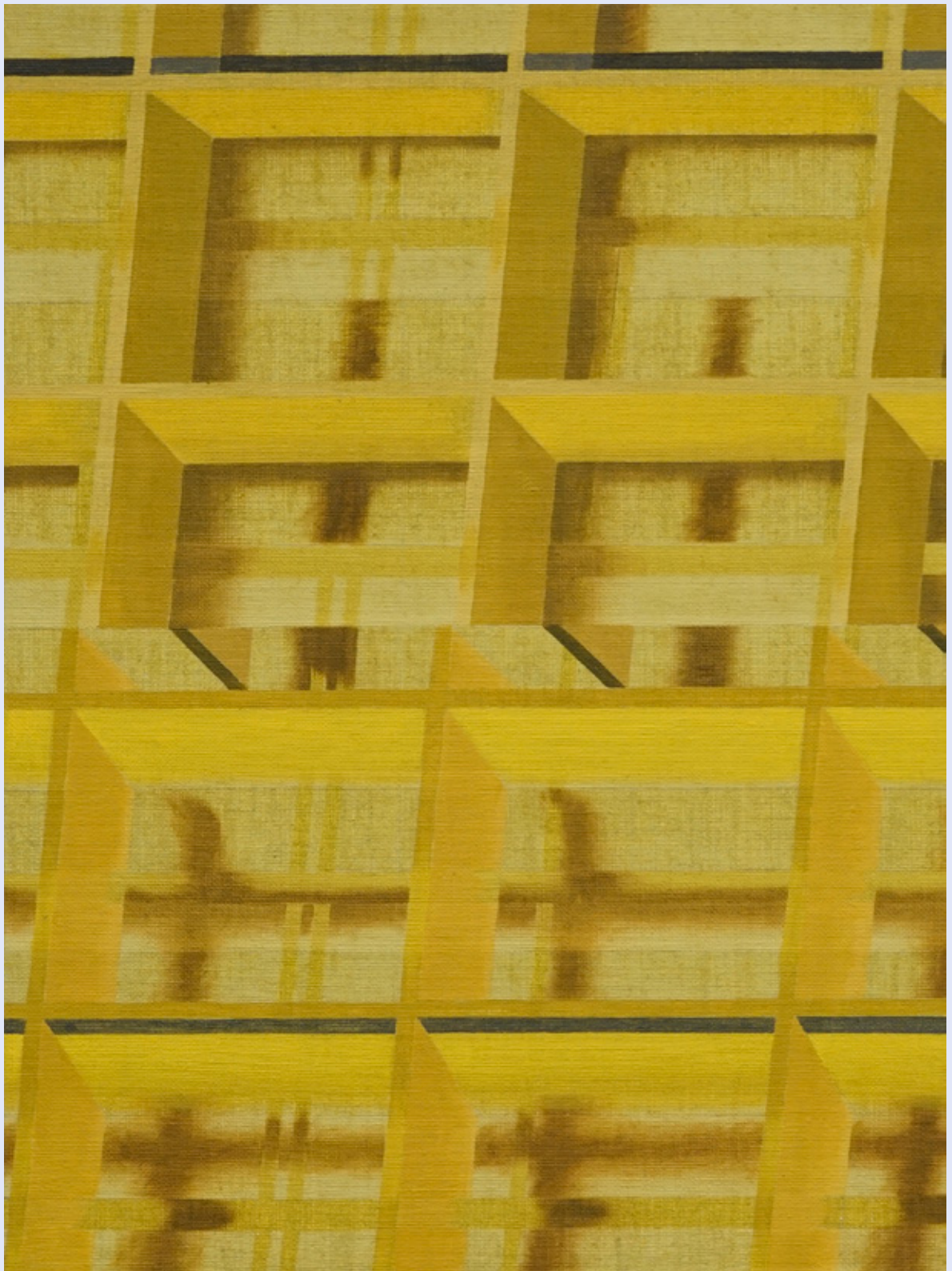
Detailed view of *Grid #41* (2022)





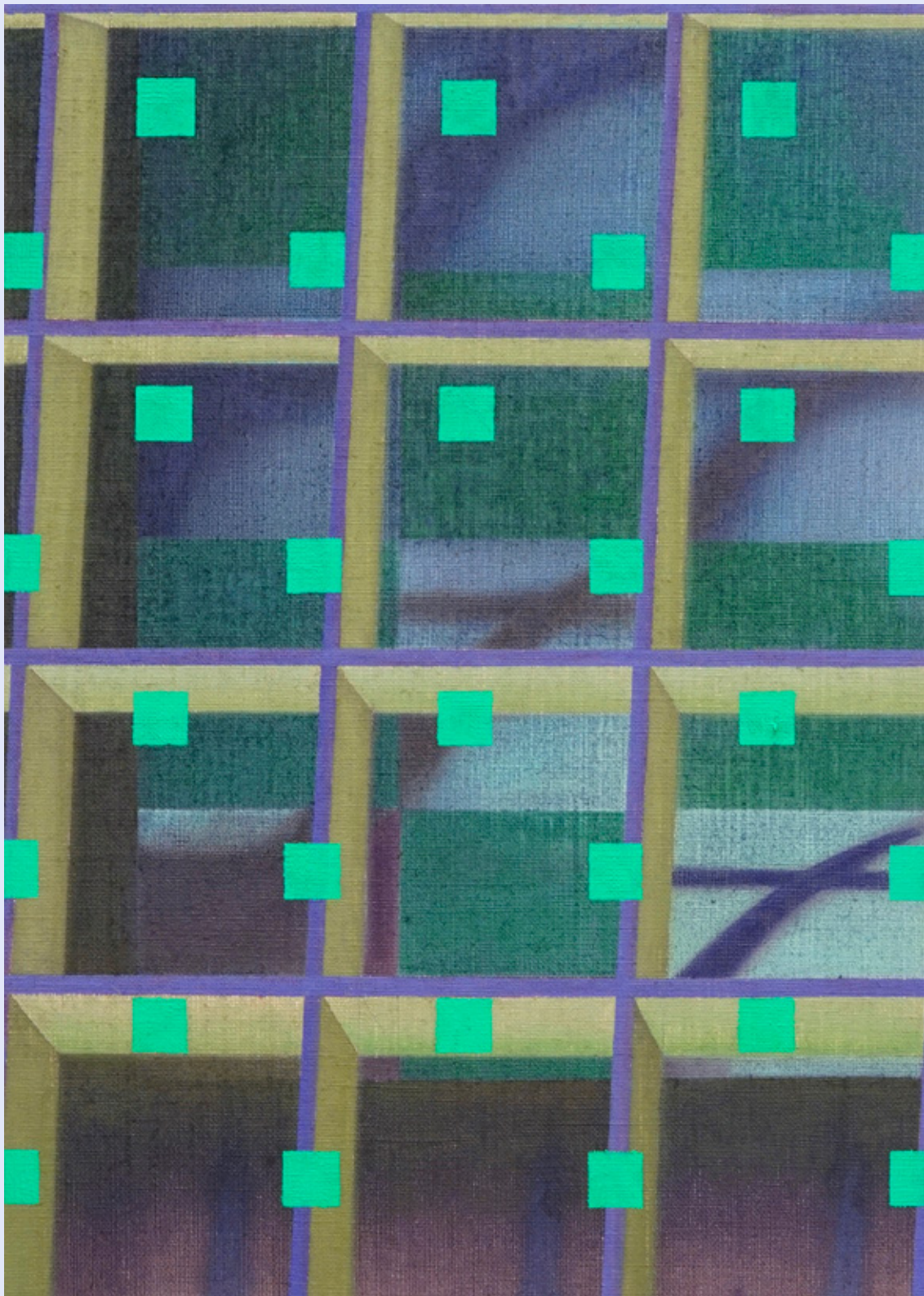
**Luke Heng**  
*Grid #41*  
2022  
oil on linen  
49 × 36.5 × 4 cm





**Luke Heng**  
*Grid #42*  
2022  
oil on linen  
49 × 35 × 3.5 cm

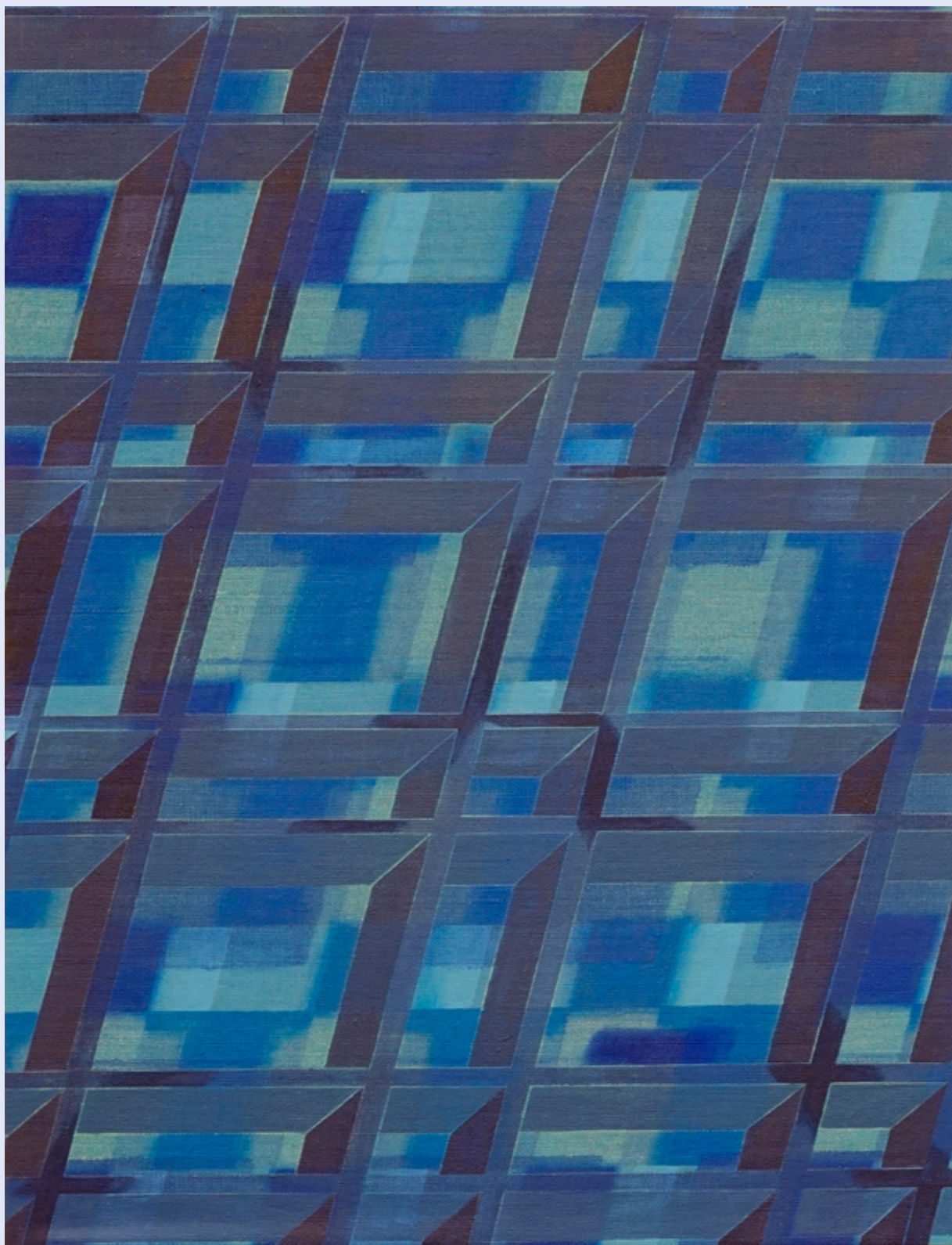




Luke Heng  
*Grid #43*  
2022  
oil on linen  
49 × 35 × 3.5 cm

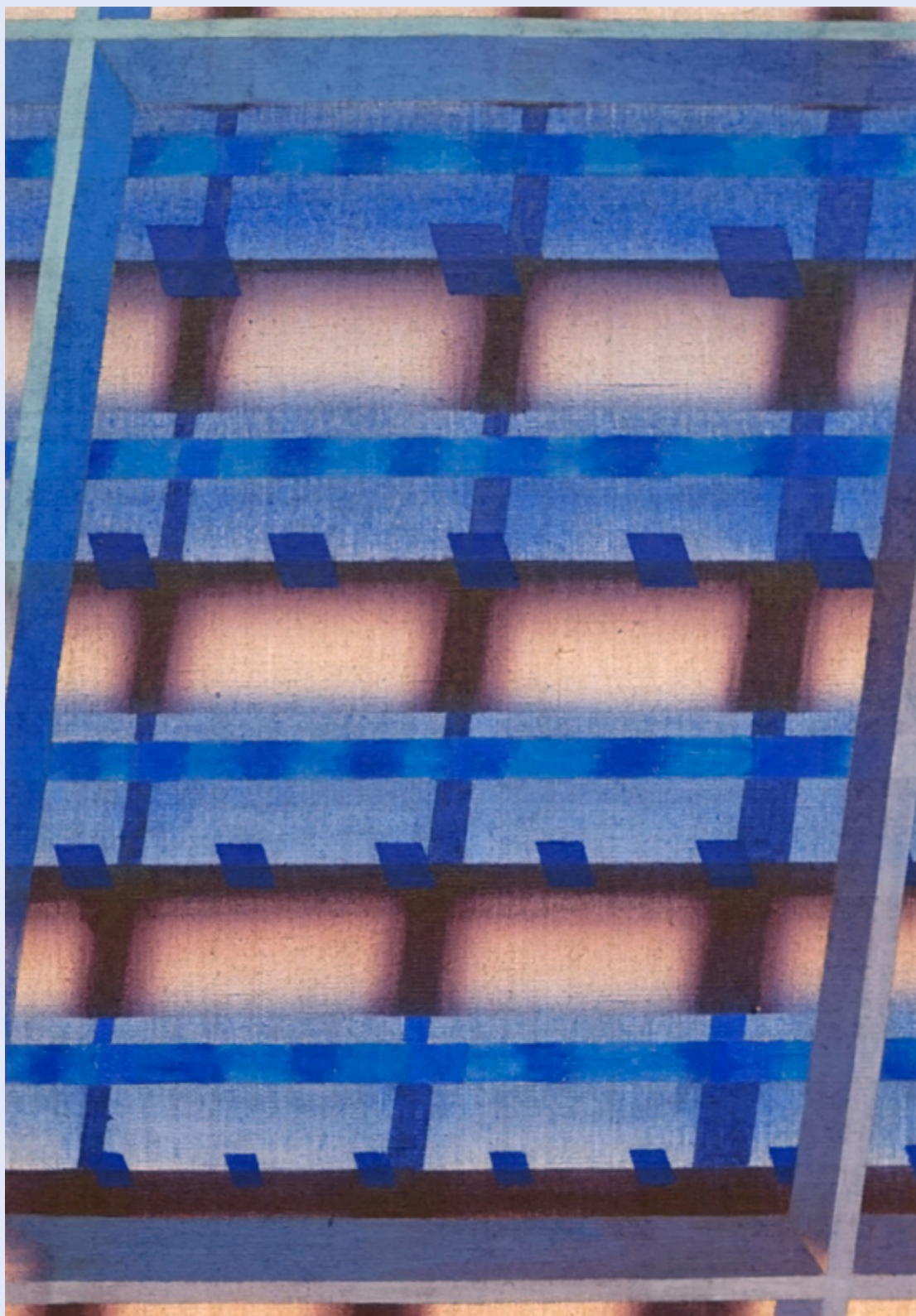






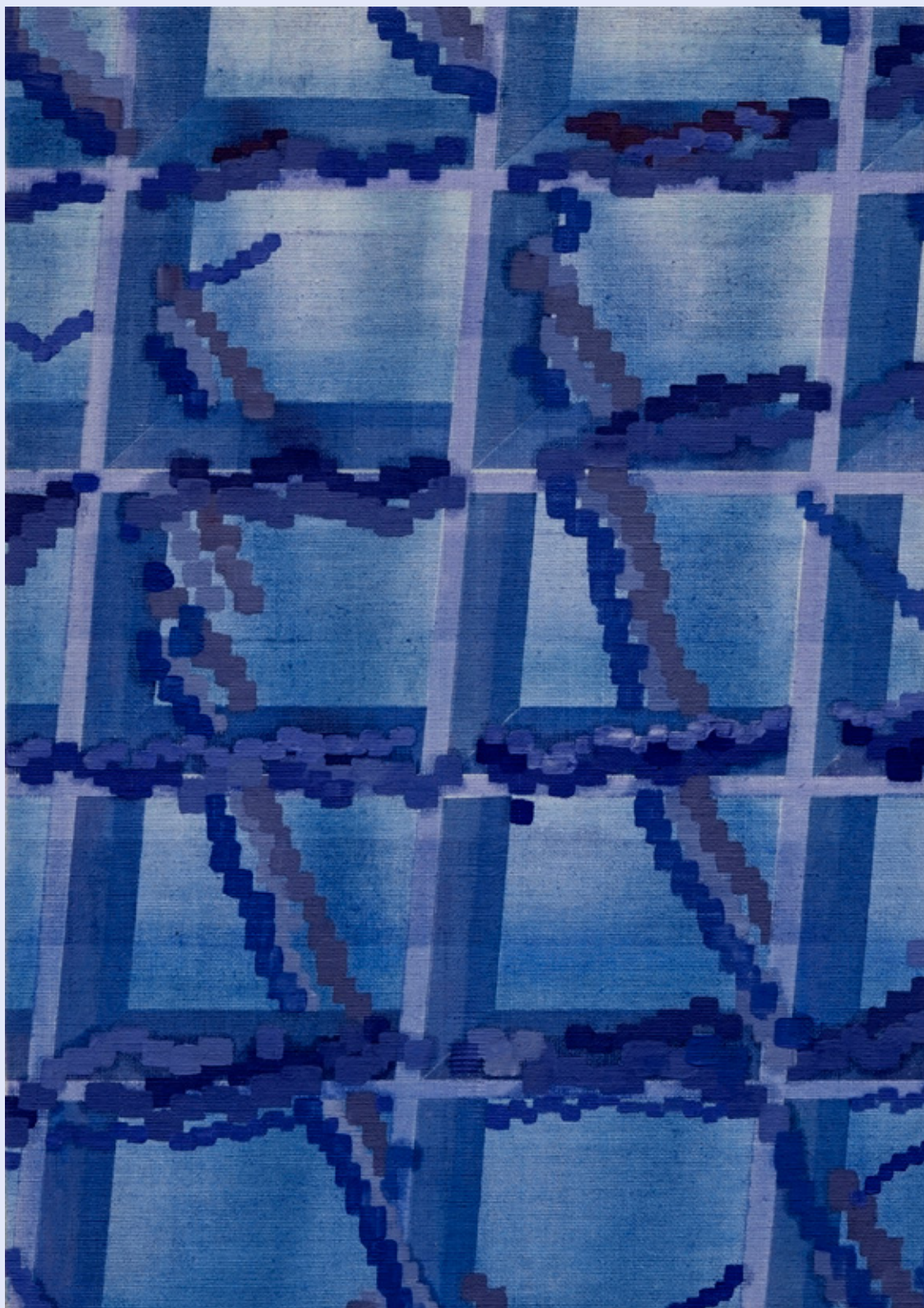
Luke Heng  
*Grid #44*  
2022  
oil on linen  
49 × 37 × 3.5 cm





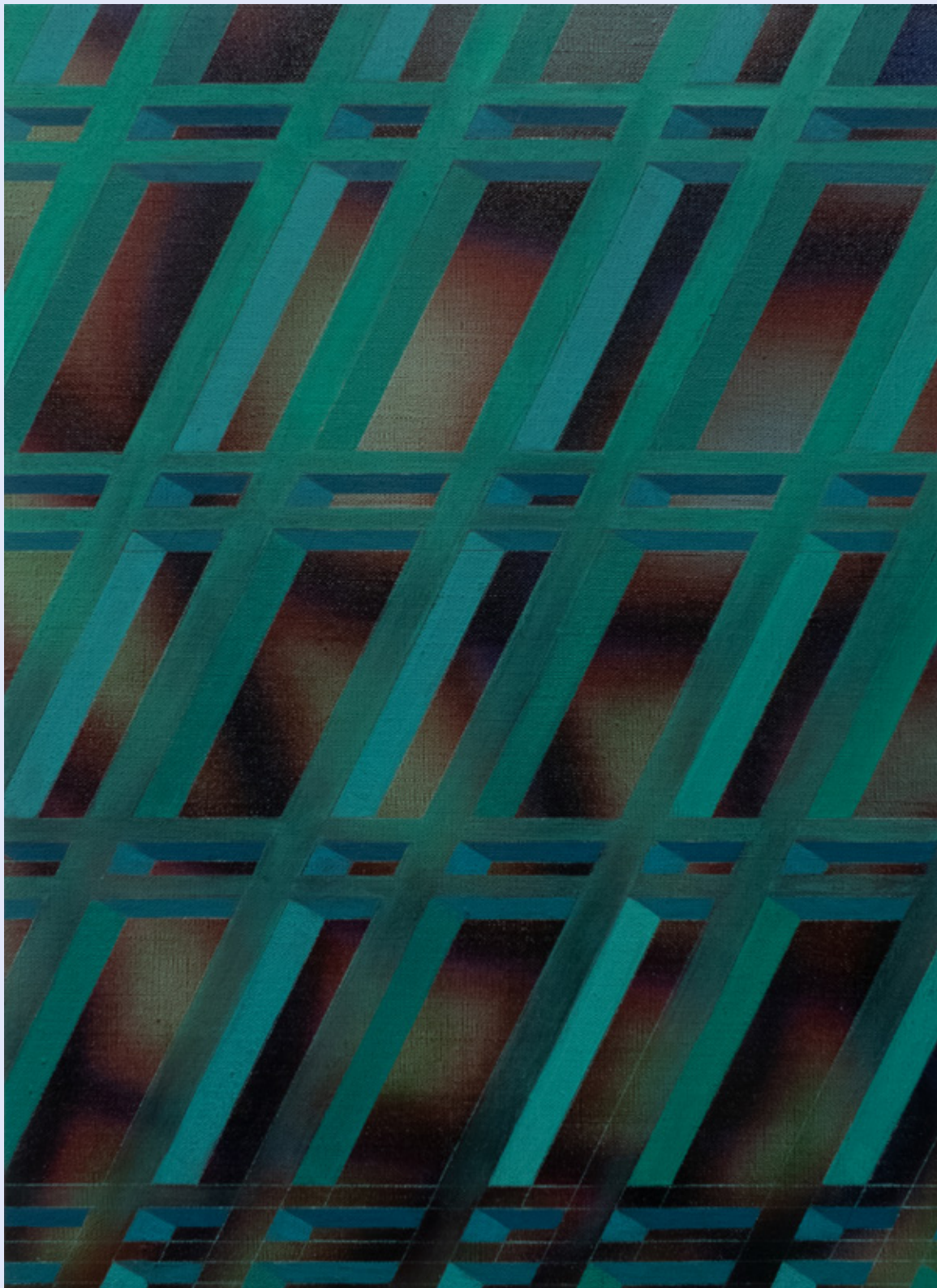
**Luke Heng**  
*Grid #45*  
2022  
oil on linen  
49 × 34.5 × 3.5 cm



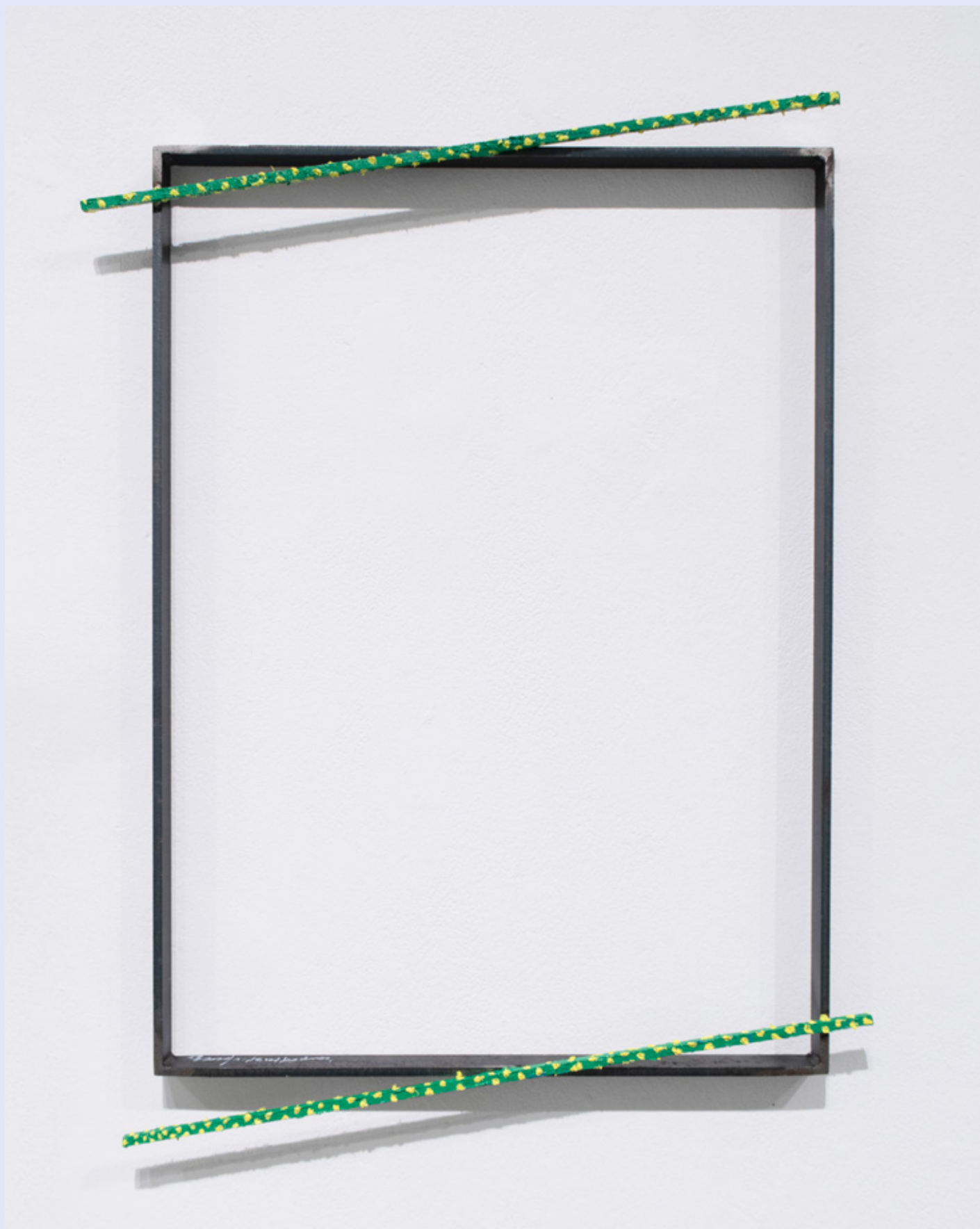


Luke Heng  
*Grid #50*  
2022  
mixed media on linen  
49 × 35 × 3.5 cm

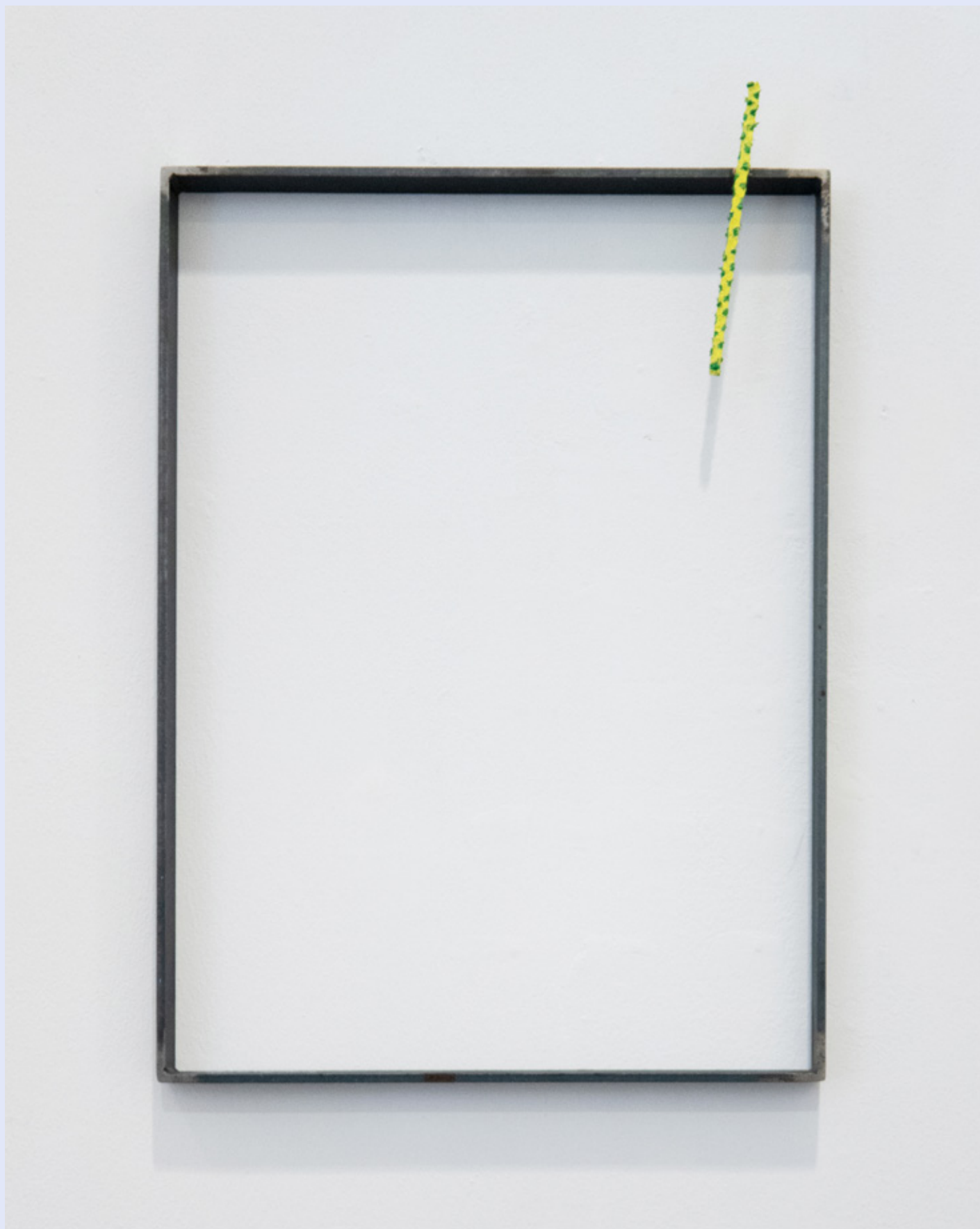




Luke Heng  
*Grid #54*  
2022  
oil on linen  
49 × 35 × 3.5 cm



**Luke Heng**  
*Composition #21*  
2022  
oil and mild steel  
55 × 40 × 3 cm

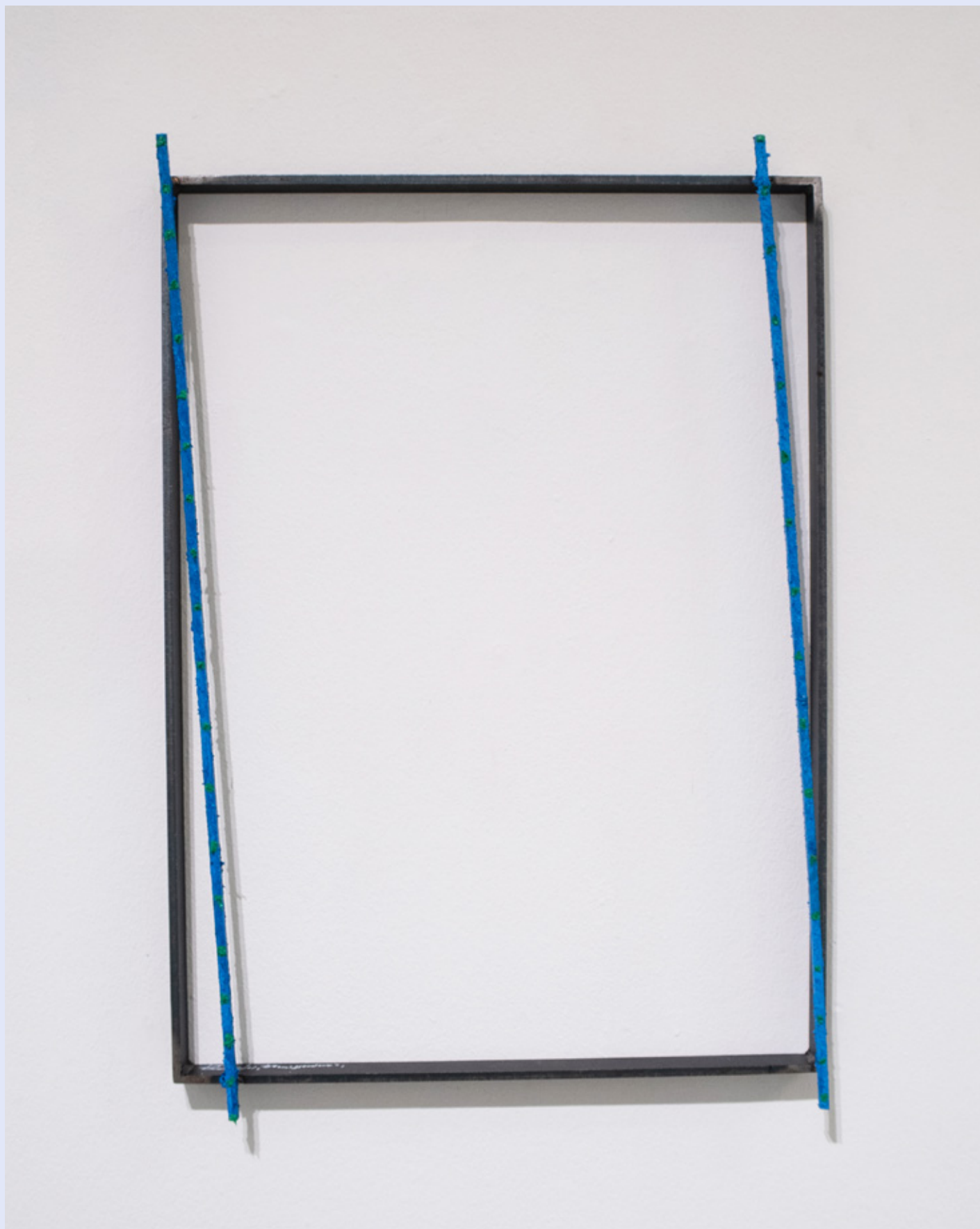


**Luke Heng**  
*Composition #22*  
2022  
oil and mild steel  
52.5 × 42.5 × 3 cm





**Luke Heng**  
*Composition #23*  
2022  
oil and mild steel  
50 × 40 × 3 cm



**Luke Heng**  
*Composition #24*  
2022  
oil and mild steel  
52 × 36 × 3 cm



## **Luke Heng**

Born in Singapore, 1987

Lives and works in Singapore

### **EDUCATION**

#### **2020 – 2019**

Masters of Arts with Distinction, Lasalle College of the Arts (Goldsmiths University of London), Singapore

#### **2013 – 2009**

Bachelor of Arts (First Class Honors), Lasalle College of the Arts (Goldsmiths University of London), Singapore

### **SOLO EXHIBITIONS**

#### **2020**

*Non-Place: Peripherals*, Yavuz Gallery, S.E.A.Focus, Singapore

#### **2019**

*Allinum*, A+ Works of Art, Kuala Lumpur, Malaysia

#### **2017**

*After Asphodel*, Pearl Lam Galleries, Singapore

#### **2016**

*Royal Stanza*, Galerie Isabelle Gounod, Paris, France

#### **2015**

*The Waiting Room*, FOST Gallery, Singapore

### **RESIDENCIES**

#### **2018**

Light Grey Art Lab, Light Grey Iceland Residency 2018

#### **2014**

Dena Foundation Artist Residency Program, Promotion Carla, at the Centre des Récollets, Paris. Grant of NAC, National Arts Council of Singapore

#### **2012**

Young Talent Programme 2012, Affordable Art Fair, Singapore

### **AWARDS**

#### **2012**

The Winston Oh Travel Award (Practice) 2012, Singapore LASALLE College of the Arts Scholarship 2012, Singapore

### **PUBLICATIONS**

#### **2016**

Singapore's Visual Artists, 2016, National Arts Council, Singapore

## GROUP EXHIBITIONS

**2022**

*LHLLL*, Luke Heng & Liu Liling, Mizuma Gallery, Singapore  
*A Short History of Instant Noodles*, A+ Works of Art, Kuala Lumpur, Malaysia

**2021**

*To Draw a Line: Refections on Drawing as Form*, ADM Gallery, Singapore  
*We're closed on Sundays because it's God's Day*, Appetite, Singapore

**2020**

*Emerging: Collecting Singapore Contemporary*, The Private Museum, Singapore

**2019**

*Reformations: Painting in Post 2000 Singapore Art*, ADM Gallery, Singapore

**2018**

*These Painter's Painters*, ROH Projects, Jakarta, Indonesia

**2016**

*Turn Loose The Mermaid*, iPreciation, Singapore.  
*Constituent Concreteness*, Mizuma Gallery, Singapore

**2015**

*Peculiar Textures*, Galerie Steph, Singapore

**2014**

*Primavera 3*, Galerie Frédéric Lacroix, Paris, France  
*Echoes of Anticipation*, FOST Gallery, Singapore  
*Departure*, iPreciation, Singapore

**2013**

*Quiet Mystics*, Galerie Steph, Singapore  
*A Road Less Traveled*, German Centre, Singapore  
*Colors of Our Generation*, Georgetown Festival, Sekeping Victoria, Penang, Malaysia  
*CROSS ENCOUNTER*; A Collaboration of Artists from Singapore and Japan, Japanese Creative Centre, Embassy of Japan, Singapore  
*The LASALLE Show 2013*, Institute of Contemporary Arts, Singapore

**2012**

*The Winston Oh Travel Award show 2012*, Institute of Contemporary Arts, Singapore



## **Liu Liling**

Born in Singapore, 1993

Lives and works in Singapore

### **EDUCATION**

#### **2019 – 2017**

BA (Hons) in Fine Arts, Lasalle College of the Arts, Singapore

#### **2015**

Diploma in Art Education with Credit, National Institute of Education, Singapore

#### **2014 – 2011**

Diploma in Art (Teaching) with Distinction, Nanyang Academy of Fine Arts, Singapore

### **SOLO EXHIBITION**

#### **2021**

*Haze, I\_S\_L\_A\_N\_D\_S*, Excelsior Shopping Centre, Singapore

### **GROUP EXHIBITIONS**

#### **2022**

*LHLLL*, Luke Heng & Liu Liling, Mizuma Gallery, Singapore

#### **2021**

*Something Similar*, starch, Singapore

*Interlude*, la galerie at Alliance Française de Singapour, Singapore

*Pivot Point*, Block 47 Malan Road #01-23, Singapore

#### **2020**

*The Fabric of Sympathy*, Institute of Contemporary Arts, Singapore

*A;edge 2020*, Art Gallery at School of The Arts, Singapore

*All You Can Eat*, Brunswick Street Gallery, Australia

*Small Works Art Prize 2019*, Brunswick Street Gallery, Australia

*The LASALLE Show exhibition*, Institute of Contemporary Arts, Singapore

*Exit, Pursued by a bear*, LASALLE Winstedt, Singapore

*Asymptote*, Institute of Contemporary Arts, Singapore

#### **2018**

*Loading Please wait*, Alliance Française de Singapour, Singapore

#### **2016**

*Noise Singapore 2016 Festival*, pop-up at Capitol Piazza, Singapore

#### **2015**

*Symmetry*, The Art Gallery, National Institute of Education, Singapore

#### **2014**

*DAT 'O' Art Exhibition*, ArtSpace@222, Singapore



Executive Director Sueo Mizuma established Mizuma Art Gallery in Tokyo in 1994. Since its opening in Gillman Barracks, Singapore in 2012, the gallery aims for the promotion of East Asian artists in the region as well as the introduction of Southeast Asian artists to the international art scene. From 2014 to 2019, the artist residency space “Rumah Kijang Mizuma” operated in Yogyakarta, Indonesia, providing a new platform for dialogue by supporting exchanges between East Asia and Southeast Asia. In 2018, a new gallery space, “Mizuma & Kips” in New York, USA, as a shared collaboration between Mizuma Gallery from Tokyo and Singapore, and Kips Gallery from New York.

Mizuma Gallery features the works of Japanese artists including Aida Makoto, Aiko Miyana, Amano Yoshitaka, Ikeda Manabu, Tenmyouya Hisashi, and Yamaguchi Akira. Moreover, it showcases the works of renown East Asian artists such as Ai Weiwei, Du Kun, Jun Nguyen-Hatsushiba, Ken + Julia Yonetani, and Zhao Zhao. The gallery also features the creations of prominent and emerging artists from the region including Agan Harahap, Albert Yonathan Setyawan, Angki Purbandono, Entang Wiharso, Gilang Fradika, Heri Dono, indieguerillas, Iwan Effendi, Made Wianta, Mark Justiniani, Nasirun, Budi Agung Kuswara, Robert Zhao Renhui, Ashley Yeo, and Ben Loong. Mizuma Gallery participates annually in international art fairs including Art Basel Hong Kong and The Armory Show New York, promoting Asian artists on an international scale.

#### GILLMAN BARRACKS

Set in a former military barracks dating back to 1936 and surrounded by lush tropical greenery, the Gillman Barracks visual arts cluster was launched in September 2012. Gillman Barracks’ vision is to be Asia’s destination for the presentation and discussion of international and Southeast Asian art. Today, Gillman Barracks is a place for art lovers, art collectors, and those curious about art. The cluster is a focal point of Singapore’s arts landscape, and anchors the development of visual art in the region and beyond. For more information: [www.gillmanbarracks.com](http://www.gillmanbarracks.com)

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[info@mizuma.sg](mailto:info@mizuma.sg)

Tue-Sat: 11am - 7pm  
Sun: 11am - 6pm  
Closed on Mondays and  
Public Holidays

[Facebook.com/mizumagallery](https://www.facebook.com/mizumagallery)  
[Instagram @mizumaartgallery](https://www.instagram.com/mizumaartgallery)

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