

After Light

An Exhibition by Liu Liling
Curated by Cheong Kah Kit

24.02 – 28.03.2024



Exhibition view of *After Light* at Mizuma Gallery Singapore, 2024. Photography by Wong Jing Wei, courtesy of Mizuma Gallery.

**Conversation between Liu Liling
and Cheong Kah Kit**

Liu Liling's practice revolves around light. She is interested in how we encounter and receive light, and how our bodies move in and around it. Developed through a series of prints as a site-specific encounter at Mizuma Gallery, *After Light* is a continuation of these interests.

Working between photography and installation, Liu conceives her prints as objects, constantly shifting our attention between the visual and the physical. Her layered prints are developed through repeated experimentation and accumulation of inaccuracies and incidentals via her subtle manipulation of ink and printing processes. When presented as a site-specific installation, the prints extend themselves into the exhibition space, gently probing viewers to move and ponder their visual and spatial experiences.

An encounter of these works is an experience of images, light and space. *After Light* is an invitation to reflect on the relationship between seeing and sensing.

Cheong Kah Kit: How would you describe your practice?

Liu Liling: I would say curiosity and experimentation guide my practice. I am also methodical when exploring the limitations of a subject at any one point in time. It is highly process-driven.

There is little to no fixed outcome of what the work needs to look like from the start. I want something that is open-ended.

You work intimately with light. In your practice, light occupies a central role as your subject matter. Light also functions like a primary material in your works. What is your relationship with light and how did it start? How do you see the role of light in your work?

When I was alone in the yellow-coloured tentage at my mother's wake, I remembered the silence and spatial structure that surrounded me. The tentage and the lightings held a strong presence and effect on me. It was a profound bodily experience.

That experience filters and shapes into what I am doing now. I constantly find myself searching for those same sensations with the photographic image. In the past year, I often wondered about what makes up the inner life of an image, the essence of a work. Light, with its emotive qualities, has allowed me to tap into that experience.



Exhibition view of *Horizon* at Art Outreach, Singapore, 2023. Image by Colin Wan. Courtesy Art Outreach Singapore.

You work with different light sources at different phases of your projects. The production of your work involves cameras and scanners. Then there is the considered lighting effects on your works and spaces for exhibitions. In the case of *Something Similar* (2021) at starch & *Horizon* (2023) at Hearth Art Space, you brought natural light into the exhibition space. Can you say something about these processes?



Exhibition view of 'Islet Dew' at starch, Singapore, 2021. Courtesy of the artist.

Cameras and scanners allow me to contemplate the photographic sources, which are often objects or event occurrences. These equipments bring the photographic sources closer to me. They give me room to magnify and explore, to discover new perspectives and emotions.

Windows as framing devices are important. With Hearth Art Space, a lot of natural light streamed in from the glass windows and entrance. External lighting was used to highlight colours innate to the works and to also create a controlled environment for the viewer. Rather than blocking it out, I prefer working with what is already there.

starch also had large floor-to-ceiling windows, and I wanted to explore how natural lighting shifts the way we experience a work. 'Islet Dew' was shown as a window sticker film adhered onto one panel, and one's encounter with it is dependent on the weather conditions.

This idea of the 'Window' is an important extension from previous projects to this current show in Mizuma Gallery. Actually, there are no windows in Mizuma Gallery as all windows within are sealed up by portioned walls. The question for me then is, how do I extend and open up the window-frame device within an enclosed space?

When one looks through your entire practice and series of exhibitions, one sees a clear distinct set of imageries unfolding continuously from one project to another. How do you think about the development of your images?

My process is driven by impulses. I would amass a trove of materials before I start working through them.

I often survey my completed works, thinking about how I can develop them formally and conceptually into a new body of work. Sometimes I do reopen conversations with completed works with the intention to push them in a new direction. In a way, all finished works function as modules for the next work. This method of working hints at the search for a visual sensibility, one that is built up through long periods of making, observation, and reflection.

During our conversations, you touched on the importance of site-specificity, emphasising the relationship between the exhibition space and your works. Can you share more?

Yes my practice is very much rooted in site-specificity. With each new project, I make multiple site visits to understand the characteristics of the exhibition space. In turn, my understanding of the space informs the processes and decisions for my works.

I like to blur some boundaries. I want the sensibilities of the images to extend beyond its margins to connect with the exhibition space. At the same time, I want to fold some elements of the physical environment back into the images. The images and the physical space are constantly reflecting each other.

I also like to keep things open-ended. I am conscious not to dictate an approach or impose any closed readings of my exhibition on the audience. What's important for me is allowing audiences to unfold and absorb the encounters at their own time and pace, engaging the exhibition with their own life experiences.

Curator

Cheong Kah Kit is a visual artist based in Singapore. He completed his MFA at Umeå Academy of Fine Art, Sweden, and was an artist-in-residence at Para Site (Hong Kong) in 2015. Between 2016 - 2020, he co-organised the project space Peninsular. Cheong's curatorial projects include *State of Motion 2020: Rushes of Time* (Asian Film Archive, 2020), and *Novel Ways of Being* (NTU Centre for Contemporary Art, 2021).

List of works

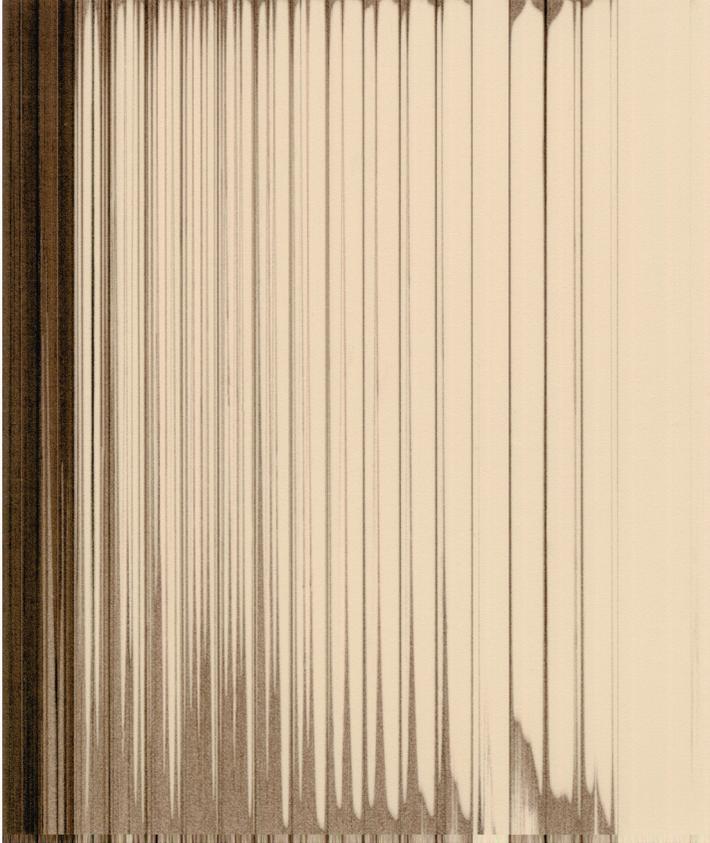


Field of Vision, 2023

UV Print on Dilite
260 x 45 x 2.2 cm (2 parts)

Edition of 1 plus 1 artist's proof

After Light

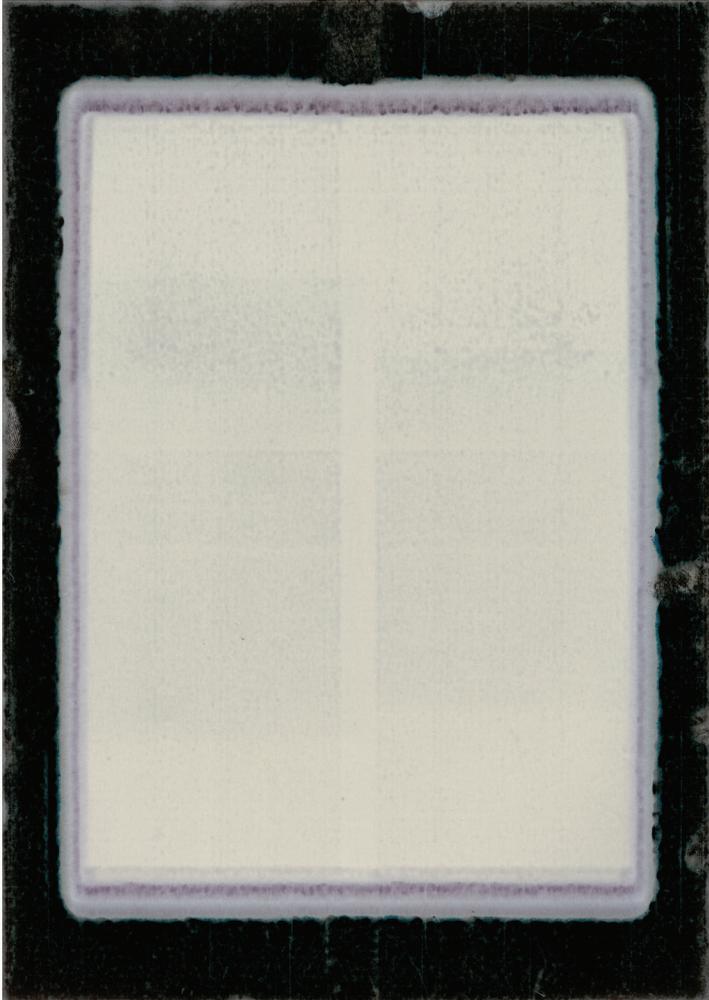


Sleeping Coast, 2023

Inkjet print on smooth fine art paper
35.8 x 30 cm (unframed)

Edition of 3 plus 1 artist's proof

After Light

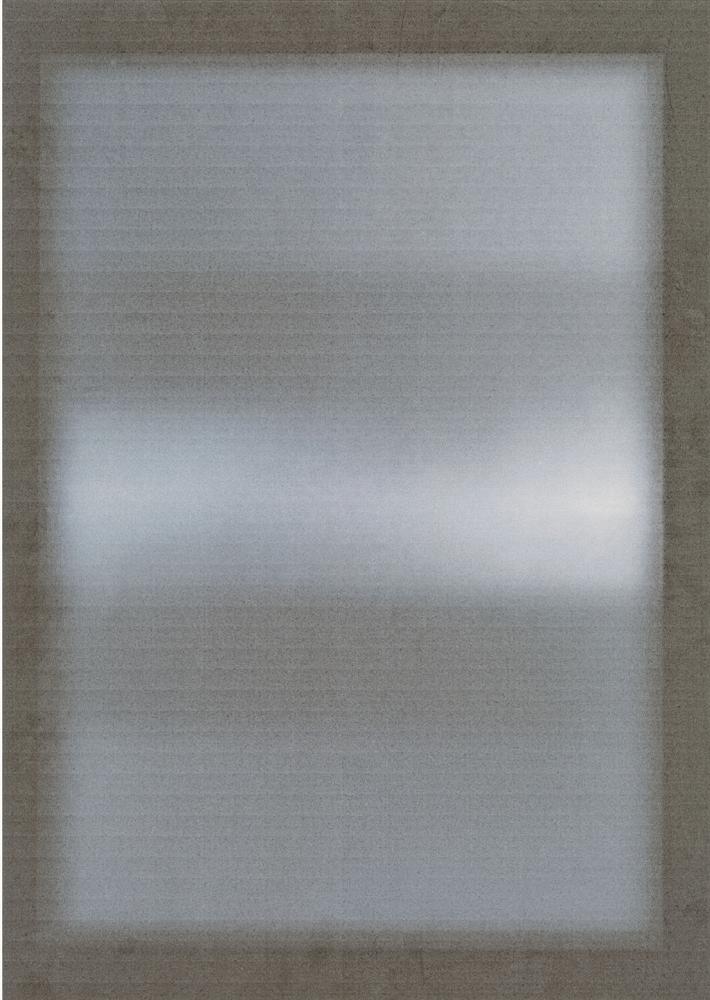


Vapour, 2023

Inkjet print on smooth fine art paper, dilute
109 x 77 cm (unframed)

Edition of 3 plus 1 artist's proof

After Light

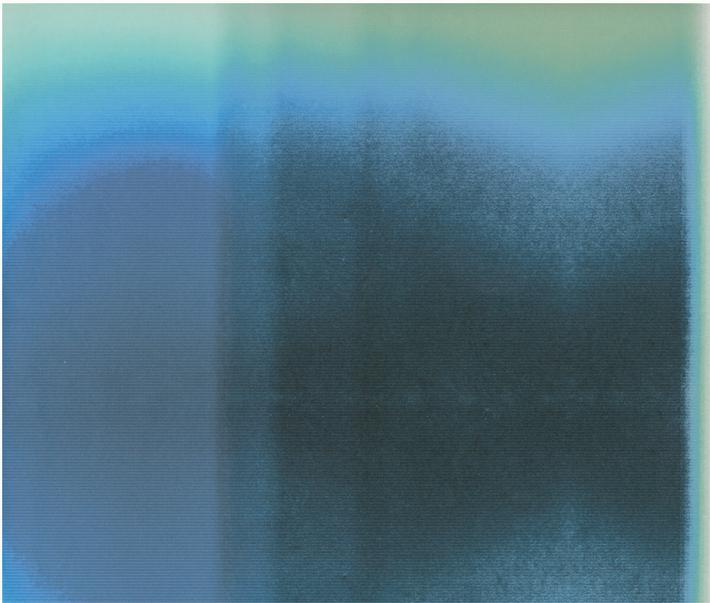


Rain Scene, 2023

Inkjet print on smooth fine art paper, dilite
109 x 77 cm (unframed)

Edition of 3 plus 1 artist's proof

After Light



Blue Ice II, 2023

Inkjet print on smooth fine art paper
24.5 x 29 cm (unframed)

Edition of 3 plus 1 artist's proof

After Light

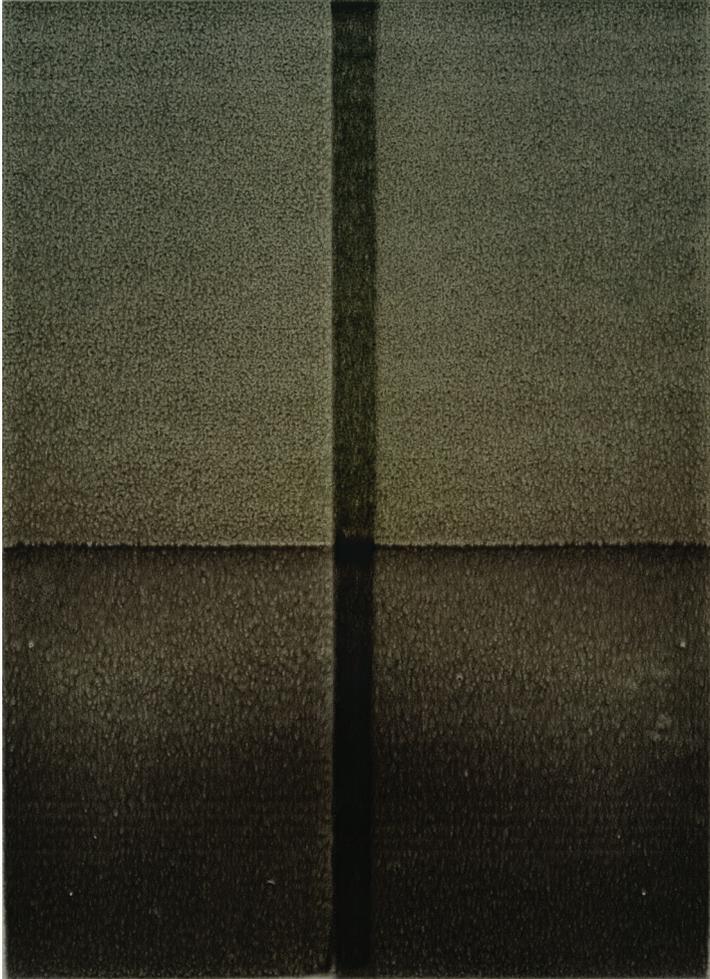


Ember, 2023

Inkjet print on smooth fine art paper, dilute
109 x 81.8 cm (unframed)

Edition of 3 plus 1 artist's proof

After Light



Window of Time, 2023

Inkjet print on smooth fine art paper, dilite
162 x 117 cm (unframed)

Edition of 3 plus 1 artist's proof

After Light



The Wishing Well, 2023

Inkjet print
29.7 x 21 cm (unframed)

Unique

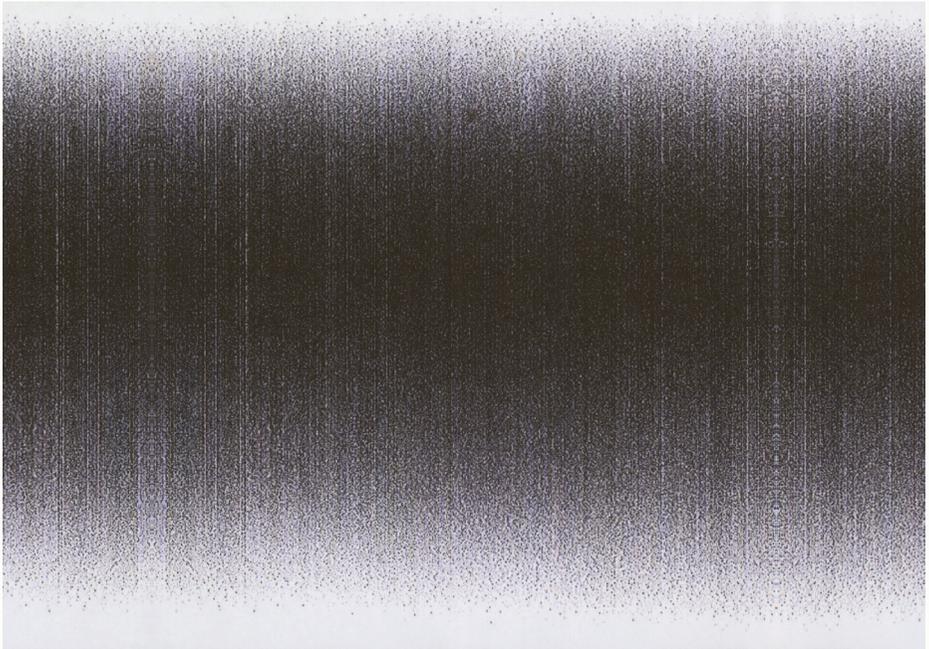
After Light



Sea Fog, 2023

Inkjet print on Hahnemühle, dilite
124 x 82.5 cm (unframed)

Edition of 3 plus 1 artist's proof

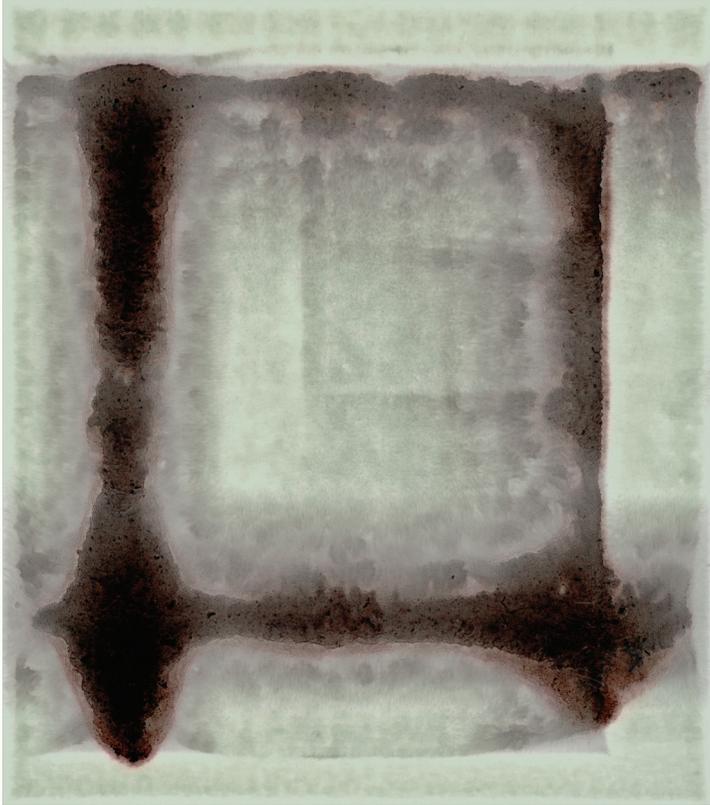


Screen (Black River), 2023

Inkjet print on Hahnemühle, dilite
69 x 98 cm (unframed)

Edition of 3 plus 1 artist's proof

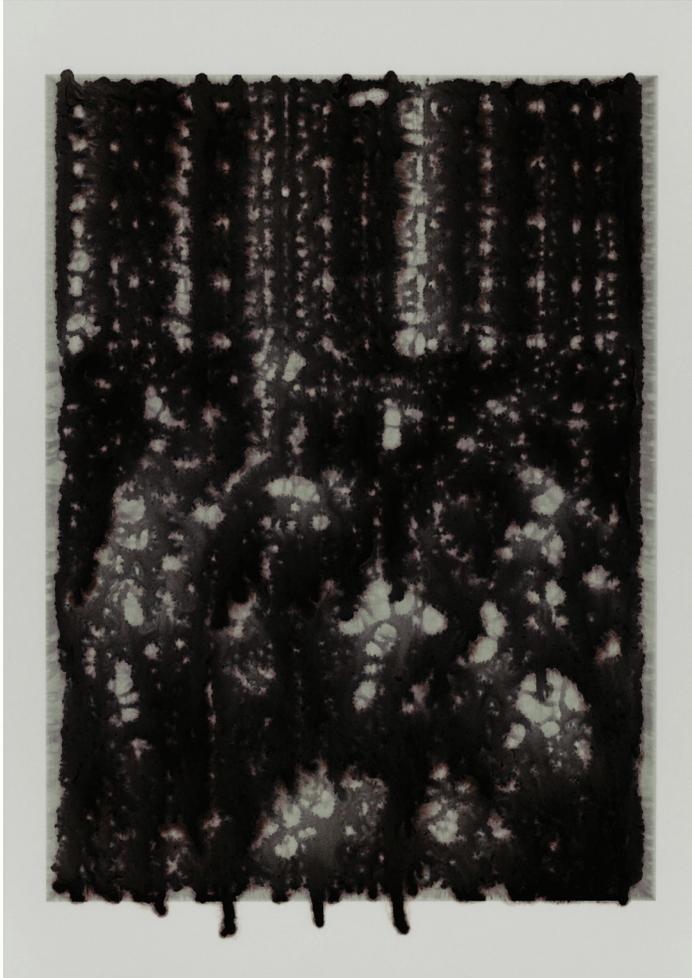
After Light



The Way to a Dream, 2023

Inkjet print on smooth fine art paper
38.5 x 33.5 cm (unframed)

Edition of 3 plus 1 artist's proof

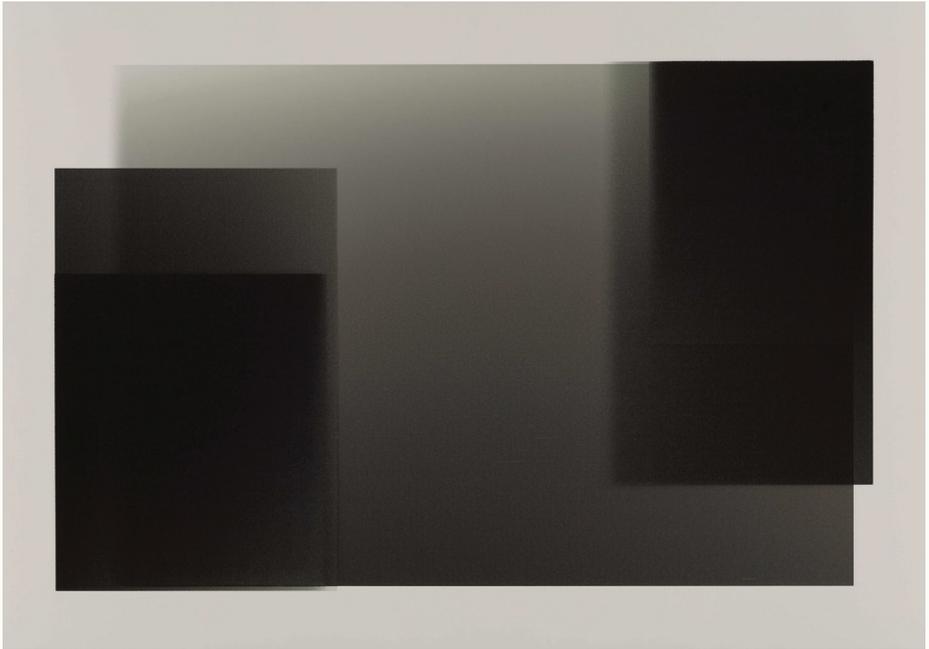


Moon Tide, 2023

Inkjet print on smooth fine art paper
43 x 30 cm (unframed)

Edition of 3 plus 1 artist's proof

After Light



First Light, 2023

Inkjet print on smooth fine art paper
46 x 66.5 cm (unframed)

Edition of 3 plus 1 artist's proof



December Sun, 2023

Inkjet print on smooth fine art paper
28.6 x 15.6 cm each (17 parts)

Edition of 2 plus 1 artist's proof

Liu Liling

Born in 1993, Singapore
Lives and works in Singapore

EDUCATION

2017–2019

BA(HONS) Fine Arts (1st),
LASALLE College of the Arts,
Singapore

2015

Diploma in Art Education
(Credit), National Institute of
Education, Singapore

2011–2014

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

SOLO EXHIBITIONS

2024

After Light, Mizuma Gallery,
Singapore

2023

HORIZON, Hearth by Art
Outreach, Singapore

2021

Haze, I_S_L_A_N_D_S,
Singapore

SELECTED GROUP EXHIBITIONS

2023

Artist Conference (1) - Interval,
Comma Space, Singapore

Sua Kuasa Matra, ISA Art
Gallery, Jakarta

2022

LHLLL, Mizuma Gallery,
Singapore

2021

Something Similar, starch,
Singapore

2020

The Fabric of Sympathy,
LASALLE's ICAS, Brother
Joseph McNally Gallery,
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” opened in Yogyakarta, Indonesia, to create a new platform for dialogue by supporting exchanges between East Asia and Southeast Asia. From 2018 to 2023, “Mizuma & Kips” opened in New York, USA, as a shared collaboration between Mizuma Gallery from Tokyo and Singapore and Kips Gallery from New York.

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.

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Sun: 11 am - 6 pm

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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