

Re-surfacing

11.6 - 30.7.2023

Artists:

Hanna-Maria Hammari

Karl Holmqvist

Karin Phisolyabut

Guo-Liang Tan

Xiaopeng Zhou

Re-surfacing invites viewers to focus on the intricate negotiation between the material and immaterial aspects of the world of images and how they are reproduced and represented. The concept encourages contemplation on how images transition between physical surface and intangible forms and how their meaning can shift during the process. The processes through which we perceive and interpret what visually materialises and reappears exhibit a rhythmic and moving nature. The dynamic relationships between image and text, language and body, texture and three-dimensional structure, User Interface and computer code are complex and continually evolving. Within this ever-changing landscape, the focus extends beyond the creation of unique images alone but also encompasses a reflection upon the endless existence of objects, images, and spaces.

Initially, the exhibition focuses on exploring the relationship between surface and structure, examining them as essential concepts. Surface refers to the outer appearance of an object, while structure pertains to the underlying framework that provides support. The surface of an object often serves as an expression of its underlying structure, providing visual and tactile cues about its composition. Conversely, the structure of an object or artwork can have a significant impact on its surface characteristics. For example, the arrangement of bones in humans determines their shape, which in turn influences the contours and appearance of the skin covering it. The relationship between surface and structure is complex and multidimensional, as they mutually influence and shape one another in our perception and understanding of objects and images that appear and reappear.

Karl Holmqvist's *Untitled (TIME4U2BEGIN)* (2023) is made especially for the STORAGE's vitrine, providing passersby with a glimpse of themselves in the mirror and an affirmative and positive message rather than the mostly self-

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critical feeling when we see our own reflection. Holmqvist's writing immerses readers in a labyrinthine experience, akin to wandering through a maze, entering at one end and exiting at another while experiencing déjà vu. His textual work unveils a rhythmic structure that exposes its sensual dimensions when spoken aloud. Holmqvist's words possess a sculptural quality, occupying space and extending beyond mere materiality, for they embody lives, memories, and stimuli that shape our experiences. Language, in his work, serves as both the skin that envelops meaning and the skeleton that provides structure.

Guo-Liang Tan's paintings *Untitled* (2022) and *Steps From* (2023) evoke the presence and absence of ghostly surfaces, revealing traces of painterly process and material affect. Using the inherent memory of fabric, Tan explores its potential as a material for mark and image making. The invisible gestures of folding and creasing the fabric is brought to the surface through the sedimentation of colour pigments, creating residual images of the process while attuning our attention to slow viewing. The resulting works remain true to their materiality while also embracing an uncanny sense of illusionism.

Hanna-Maria Hammari is showing a newly conceived body of work. The series, titled *Witches' Teat*, consists of wall based ceramic sculptures resembling skin growths, like moles or pimples. From some of the waxed surfaces steel "hairs" of different lengths jut out. The sculptures appear simultaneously humorous and off-putting, playfully giving us an institutionally sized mole on the nose of the exhibition space. Hammari's sculptural practice often revolves around questions of female corporeality and its subjectification and here the title of the series refers to the association these bodily marks had during the "witch hunts" of the early modern period, where moles and blemishes were affiliated with the perversion of maternal powers by the accused witches, as they were suspected of feeding their imps and familiars and even satan himself by letting them suckle at these extra "nipples".

Xiaopeng Zhou's artwork, *Working with Stone 2.0* (2014/2018) features a series of drawings depicting palaeontologists scanning fossil and archaeological discoveries. One striking aspect is that the scientists appear to focus more on the digitally produced computer images than the actual stone. Zhou's exploration delves deeper into the intriguing interplay between virtual and natural materials. Zhou portrays scientists from a fictive research world using permanent markers on blue foils. This depiction accentuates their increasing detachment from their study objects as they seek a deeper understanding. Zhou's artwork prompts reflection on the evolving relationship between

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scientists and the materials they study. It raises questions about the influence of digital technology on our perception and interaction with natural materials, as well as the potential consequences of detachment from tangible objects.

Karin Phisolyabut's ceramic sculptures *Untitled* (2022) initially appear as abandoned trash bags, a familiar sight in the local culture. Phisolyabut's creative process involves firing structural paper slips in a kiln, incinerating the shell structure and leaving behind only the ceramic skin. This remaining ceramic skin represents an empty sack containing nothing but ghostly objects. The artwork delves into the concept of how the exterior shell of an object reflects its surroundings, as the artist consistently emphasises that his work revolves around the notion of the surrounding environment and its perceptual experience.

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Re-surfacing, by Hanna-Maria Hammari, Karl Holmqvist, Karin Phisolyabut, Guo-Liang Tan and Xiaopeng Zhou

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