

Press Release

Transposition 1: Observing the Walking Patterns**September 3 — October 19, 2024**

In the <Transposition> project, Whistle will be inviting collaborators to participate in organizing an exhibition together at Whistle. The <Transposition> project aims to widen the scope of what constitutes an exhibition, and engage with the possibilities of Whistle's program.

For the first project, <Transposition 1: Observing the Walking Patterns>, Whistle is inviting three Asian-Pacific galleries: Kiang Malingue, Misako & Rosen and ROH for a group exhibition. Participating artists are Phillip Lai, Wong Ping, Yui Yaegashi, COBRA, Davy Linggar, Faisal Habibi, Dongho Kang, and Min ha Park.

The exhibition traces the artistic explorations and identities of eight artists living and working in different regions and environments. It examines how each artist's social contexts and personal experiences influence their artistic expressions, as well as how their varying perspectives interact and identify with one another.



Exhibition view of *Transposition 1: Observing the Walking Patterns*, 2024

Left to right: Phillip Lai, *Untitled*, 2021. Yui Yaegashi, *Fill a gap*, 2023. Yui Yaegashi, *Untitled*, 2023. Yui Yaegashi, *Greenish Yellow*, 2023

Yui Yaegashi applies a self-imposed system of rules to plan out the size and composition of her paintings precisely. She primarily uses neutral colors on small canvases, about 20 cm in diameter, arranging lines and shapes in a predetermined order, strictly controlling the consistency and drying

time of the paint she uses. However, it is still possible to find spontaneous movements and tremors of the hand throughout her paintings. Yaegashi's paintings invite a specific form of intimacy for the viewer- a secretive approach. As the viewers step closer to the work, they experience subtle changes in texture and colors that appear on the painting surface.



Exhibition view of *Transposition 1: Observing the Walking Patterns*, 2024
Left to right: Min ha Park, *Nostos, Sweaty*, 2024. Right: Min ha Park, *Nostos, Drizzling*, 2024

In contrast, Min ha Park invites viewers to slowly wander around the perimeter of her paintings. Park composes landscape scenes through color, line, and shape which act as symbolic units of time, air, and light. By incorporating silvery pigments that reflect or absorb light, she depicts moments where light and shadow intersect or coexist in a three-dimensional manner. In *Nostos, Drizzling* (2024) and *Nostos, Sweaty* (2024), the memories of light captured by Park superpose themselves with the landscapes she encountered and created a phenomenon of multi-layered dimensions of light.

This process of establishing the essential meaning of a work based on the experiences derived from the attributes of the surrounding environments can also be found in the works of Phillip Lai and Faisal Habibi. Both artists repurpose or transform the products of industrial society and their fragments as materials, and create a new sculptural language. Lai incorporates the production methods of materials like pewter and plastic, which are the results of the mechanization and automation of mass production, into his work. By recontextualizing the production and use of

industrialized materials within an artistic framework, Lai encourages viewers to perceive the production systems and consumption structures of contemporary society from a new perspective. On the other hand, Faisal Habibi collects discarded objects from the junkyard and permutes them into forms where their original functions are hard to discern, thus questioning the boundary between manufactured products and artworks. His work prompts us to reconsider the value and purpose of objects we take for granted, expressing an effort to redefine the relationship between art and the everyday.



Exhibition view of *Transposition 1: Observing the Walking Patterns*, 2024

Left to right: Phillip Lai, *Untitled*, 2021. Center: Dongho Kang, *Hand*, 2024. Faisal Habibi, *Protected Protector*, 2024

In this way, artists gather and revisit the materials and themes of their work in their unique ways, sustaining the critical moment of aesthetic experience through their work. Davy Linggar, through both photography and painting, explores how the elements and the subjects of the image are perceived differently based on differing experiences. Such as in *Remain* (2024) and *Endless* (2024), Linggar's works reveal the subjective experience of an individual through the depiction of everyday scenes or objects, offering moments of empathy for the audience while also serving as a medium to reflect upon their own memories and emotions. He continuously experiments with how the realities depicted through painting can connect with a person's inner worlds.

Dongho Kang, like Linggar, clearly portrays a representational subject. However, his paintings evoke a sense of tension and curiosity rather than empathy. Before painting, he first collects images from the

internet that were originally taken for commercial or highly private purposes, whose meaning of their objects has been transformed in its recognition. He devises a method in which the experience of the initial impression of the objects of his chosen photos is repeated and recreated through painting. Unlike his previous works, which symmetrically depict hyper-realistic and three-dimensional objects in contrast to simple backgrounds, the new works in this exhibition are characterized by backgrounds that exhibit a sense of space.



Exhibition view of *Transposition 1: Observing the Walking Patterns, 2024*
Left to right: Davy Linggar, *Feel, 2024* COBRA, *Heart, 2024*. Right: Davy Linggar, *Expecting, 2024*

COBRA and Wong Ping both humorously portray the various contradictions and absurdities of our society through their works. COBRA's *Beach* (2024), *Heart* (2024), and *Crack* (2024) resemble stage sets, with each bird cage containing paintings that depict different situations involving an egg—such as an egg enjoying a holiday on a sunbed or a heart-shaped fried egg. By leaving the cage doors open, the artist hints at the possibility of escape, stimulating the viewer's imagination and narratively highlighting the contradictions of desires in both animals and humans. Wong Ping, through a series of animated films, has expressed the repressed nature of humans using a unique visual language. His work *anus whisper* (2024), which evokes laughter even from its title, satirically illustrates inner human desires and social taboos. The artist uses animation as a tool to express somewhat uncomfortable thoughts and stories from his personal experiences without a fear of criticism. He skillfully combines vibrant colors and geometric shapes to create dynamics that are full of life.



Exhibition view of *Transposition 1: Observing the Walking Patterns*, 2024
Left to right: Wong Ping, *anus whisper*, 2024. Yui Yaegashi, *Dilute*, 2023

The exhibition is open until October 19th.

Photo by Ian Yang © Whistle, 2024.

About the Artists

Kiang Malingue

Phillip Lai (b. 1969, Kuala Lumpur, Malaysia) examines objects to reveal their intrinsic nature, finding poetry in the interaction between the self and the object. By reducing an object to its essence, he uncovers a new awareness. Selected solo exhibitions include *For Caution*, Kiang Malingue, Hong Kong (2023); *Drunken Sailor*, Stuart Shave/Modern Art, London, UK (2021); *In the Half Life*, Edouard Malingue Gallery, Hong Kong (2018). He has participated in group exhibitions at MoMA (New York), Tate (London), the Goldsmiths Centre for Contemporary Art (London) among others.

Wong Ping (b. 1984, Hong Kong) creates vibrant, stylized animations that explore life's absurdities through a self-taught animation aesthetic of tropical colors and bold, explicit storytelling. Through this fusion, he tackles conflicting ideas revolving around sexuality, politics and contemporary society. Selected solo exhibitions include *anus whisper*, Kiang Malingue, Hong Kong (2024); *Wong Ping: Edging*, Museum of Applied Arts (MAK), Vienna, Austria (2023); *Wong Ping: Puberty*, The Art Gallery of Western Australia, Perth, Australia (2022). He has participated in group exhibitions at Somerset House (London), Seoul Museum of Art (Seoul), Leeum Samsung Museum of Art (Seoul) among others.

Misako & Rosen

COBRA (b. 1981, Chiba, Japan) employs video, performance, sculpture, and painting to highlight subtle contradictions in art history and everyday life, often with a touch of humor. Selected solo exhibitions include *Total Care Support - Good Time-*, CADAN Yurakucyo, Tokyo, Japan (2024); *Story of Eggs (Bird gallery for bird)*, Bill's PC, Western Australia, Australia (2023); *COBRA, Art-o-rama*, Good weather, Marseille, France (2023). He has participated in group exhibitions at MoMA PS1 (New York), and Gertrude Contemporary (Melbourne) among others.

Yui Yaegashi (b. 1985, Chiba, Japan) crafts small-scale, layered oil paintings with a precise system, creating intimate works that invite close, meditative observation of their delicate details. Selected solo exhibitions include *NICHINICHI-SO*, i8 Gallery, Reykjavik, Iceland (2023); *西北へ*, Shurinkan, Kanazawa, Japan (2023); *View from here, an occurrence*, LambdaLambdaLambda, Prishtina, Kosovo (2022). She has participated in group exhibitions at X Museum (Beijing), Galeria Raster (Warsaw) among others.

ROH

Faisal Habibi (b. 1984, Jakarta, Indonesia) transforms everyday objects with playful alterations, creating abstract sculptures that balance precise industrial techniques with organic, warmth-invoking craftsmanship. Selected solo exhibitions include *Stretch & Fold*, Jarmuschek+Partner gallery, Berlin, Germany (2021); *Disillusion*, Atrium Pacific Place, Jakarta, Indonesia (2018); *Fillet*, Sullivan + Strumpf,

Singapore(2018). He has participated in group exhibitions at National Gallery of Australia (Canberra), Jogja National Museum (Yogyakarta) among others.

Davy Linggar (b. 1974, Jakarta, Indonesia) uses photography and painting to explore how images relate to perception, memory, and experience, engaging with architecture, popular culture, fashion, and nature to create a distinctive aesthetic language. Selected solo exhibitions include Aperture, ROH, Jakarta Indonesia (2022); FILM, The Papilion, Jakarta, Indonesia (2015); Sketch, Photo, Image, Ark Galerie, Jakarta, Indonesia (2008). He has participated in group exhibitions at National Museum of Indonesia (Jakarta), Jogja National Museum (Yogyakarta), Singapore Art Museum (Singapore) among others.

Whistle

Dongho Kang (b. 1994, Seoul) applies the grammar of film and literature to his painting practice. In particular, he exercises the logic of film through visual-perceptual devices and genre taxonomy, exploring the autonomous capacity of the object in its production and channeling of plot and emotion without human influence. He has held solo exhibitions Bastards, Keep in Touch Seoul, Seoul (2020); and NEVERMORE, Weekend & 2/W, Seoul (2019); his work has been shown in multiple group exhibitions at Kimsechoong Museum, Keep In Touch, and WESS, among others.

Min ha Park (b. 1984, Seoul) constructs scenes in symbolic units of light, color, and form. By composing a unique and specified iconographical language in her paintings, Park materializes the intangible as a landscape; of memory, sensation, atmosphere, illumination, and the microscopic changes that occur within the oscillating moment. She has held solo exhibitions Tunnels, Whistle, Seoul (2022); Lit, ArtSpace Hyeong, Seoul (2021); and Peculiar Weather, Whistle, Seoul (2020). Her work has been shown internationally in group exhibitions at ARKO Art Center, Culture Station Seoul 284, WESS, Ilwoo Space, WHITE NOISE, Common Center, and many more.

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