

Transposition 1: Observing the Walking Patterns

Phillip Lai, Wong Ping, Yui Yaegashi, COBRA, Davy Linggar, Faisal Habibi, Dongho Kang, Min ha Park

3 September – 19 October, 2024

Many things can be speculated by looking at how people walk, such as their emotional states, personalities, and attitudes. Such suppositions are not always accurate observations, as people have tendencies to project their thoughts and feelings upon things that they see. Nevertheless, the attempt to feel and understand through the act of observing another remains relevant. *Transposition 1: Observing the Walking Patterns* 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.

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.

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 *Notos, Drizzling* (2024) and *Notos, 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.

In this way, artists gather and revisit the materials and themes of their work in their unique ways, sustaining the critical moment of aesthetic experience¹ 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.

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

Transposition 1: Observing the Walking Patterns

Phillip Lai, Wong Ping, Yui Yaegashi, COBRA, Davy Linggar, Faisal Habibi,
Dongho Kang, Min ha Park

3 September – 19 October, 2024

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.

¹ Bona Park, *The Moment Art Becomes Mine*, Etre, 2023, Page 7

w