

These Painter's Painters

'These Painter's Painters' imagines a show that gathers painters from around Asia who each have distinctive practices, backgrounds, and interests. Each individual lexicon is articulated through very different approaches. There is a spectrum of varying explorations in figuration/abstraction, corporality/separation, flatness/sculpturality, histories/representation, subjectivity/objectivity, intention/accident, repetition/gesture, poetry/systems. It is difficult to place each painter's practice within easily defined conceptual boundaries: dichotomist, over-simplistic attitudes will only lead to marginal understandings of each painter's work. It is almost as if the material of each painter's work becomes much less important than their respective content, and here is the interesting juncture: that each painter's practice self-reflexively addresses its own genre in some way.

Presented independently from one another in different contexts, each painter is able to stand alone and invite its audience to ponder upon plethora of multifaceted ideas. The hypothesis behind 'These Painter's Painters', however, is that there is a way by which placing certain painter's works together creates a dialogue that may enrich our understanding of each artist's individual practices. 'These Painter's Painters' imagines the possibility of only painters being its sole audience. That even then, it would be worthwhile for themselves. Like a show of little-inside jokes, irony, and hat-tips to history that only other painters would understand, with the presence of an audience. It is then up to the observer to contemplate upon these ideas and reach their own inferences.

'These Painter's Painters' does not pretend to be a comprehensive survey of painters in any way, but instead is based on one's reflection and observations on how to present cohesively a stimulating conversation of painters around the region who's works otherwise would rarely get a chance to be seen together.

JUN TIRTADJI

This catalogue was published to accompany the exhibition

"THESE PAINTER'S PAINTERS"
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ROH PROJECTS

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Collaborating galleries: Gallery EXIT, Pearl Lam Galleries, Silverlens Galleries, Shugo Arts and URANO

ADITYA Novali

Aditya Novali (b. 1978) is an artist based in Solo, Indonesia. He received his Bachelor of Engineering in Architecture from Universitas Katolik Parahyangan, Bandung, Indonesia in 2002 and an IM Master of Conceptual Design from the Design Academy Eindhoven, Netherlands in 2008. Novali works with a variety of materials, often first conceiving an idea and then finding the right medium to transcribe his vision. His background in architecture influences his sensitivity to structure, space, and knowledge of construction—key elements of his approach and aesthetic. Addressing themes such as boundaries, identities, materialism, and urban life, Novali's work interacts with the viewer and transforms with each viewing. Novali's work has been exhibited in galleries and institutions all over the world, including in Indonesia, Singapore, Taiwan, UK, Italy, Switzerland, Japan, and Lebanon. Some of his previous exhibitions include Imaginary Synonym (2016), Tokyo Wonder Site, Japan; Aku Diponegoro (2015), National Gallery of Indonesia, Indonesia; Shout! Indonesian Contemporary Art (2014), Museo d'Arte Contemporanea (MACRO), Italy; Dojima River Biennale (2013) in Osaka; South East Asia (SEA) + Triennale (2013), National Gallery of Indonesia, Indonesia; Of Human Scale and Beyond: Experience and Transcendence (2012), Hong Kong Arts Centre, Hong Kong. A Finalist in the 2010 Sovereign Asian Art Prize, Novali was also awarded Best Artwork in the Bandung Contemporary Art Awards (BaCAA) in the same year. He was most recently nominated for Best Emerging Artist Using Installation at the 2016 Prudential Eye Awards in Singapore and had his work featured in a solo presentation titled Caprice in the Discoveries Section of Art Basel Hong Kong 2017.



THE ABSTRACT OF (255,192,203), (230,230,250), AND (143,188,143)

2018. Ink and Paint on Plexiglass, Multi board, Wood, Zinc Plate

53 x 53 x 4.5 cm



THE ABSTRACT OF (34,139,34), (105,105,105), (222,184,135), (186,85,211), (105,105,105), (0,191,255), (210,180,140),
(0,191,255), (210,105,30), (220,20,60), (205,133,63), (250,240,230), (255,165,0), (173,216,230), (50,205,50),
(154,205,50), (0,255,255), (139,0,0), (238,130,238), (0,100,0), (178,34,34)

2018. Ink and Paint on Plexiglass, Multi board, Wood, Zinc Plate

28 x 33 x 3 cm each (a set of 7 panels)

ARIN Sunaryo

Arin Dwihartanto Sunaryo (b. 1978) is an artist based in Bandung, Indonesia and received a Bachelor's Degree in Painting from the Bandung Institute of Technology (2001) and a Master's of Fine Art at Central Saint Martins College of Art and Design, London (2005). He is particularly interested in the utilization of resin as a medium that conserves minerals, pigments, and other particles. He concentrates on the idea of expanding painting through investigating its core constituencies and forms. Recently his practice has begun to incorporate elements of video and new media, as well as sculpture. Arin's work has been featured in numerous exhibitions in South East Asia, Europe and the United States including an exhibition at the Solomon R. Guggenheim Museum, New York back in 2013. He was also nominated as a finalist for Best Emerging Artist using Painting by the Prudential Eye Awards in 2015. Recently, his works were featured in after taste at Sullivan + Strumpf, Sydney, Australia (2017) and Silent Salvo at ARNDT Gallery, Berlin (2015), and were included in Art Basel Hong Kong 2017 and Biennale Jogja XIV: Age of Hope in Yogyakarta, Indonesia.





BUNKER

2014-18. Pigmented Resin, Volcanic Ash and Digital Print on Wooden Panel
80 x 51 x 72 cm and 146 x 180 x 5 cm

LEE Kit

Lee Kit (b. 1978) is an internationally acclaimed Hong Kong born and Taipei based multimedia artist. Lee is often seen painting on cloths and cardboards, a practice antithetical to his training in traditional painting at the Chinese University of Hong Kong. He is known to present his works as utilitarian objects that possess only traces of their use. In 2013, Lee represented Hong Kong at the 55th Venice Biennale with a work titled You(you). More recently, he participated in major group exhibitions including the Kathmandu Triennale in Kathmandu, Nepal (2017), a show at Palais de Tokyo, Paris, France, titled All watched over by the machines of loving grace (2017), and The Great Ephemeral at The New Museum, New York (2015). Lee has been featured in solo exhibitions in France, Taiwan, Japan, UK, and Belgium, to name a few. Recent ones include Lee Kit: Not untitled at ShugoArts, Tokyo, Japan (2017), and Lee Kit at S.M.A.K., Belgium (2015).



in the morning.

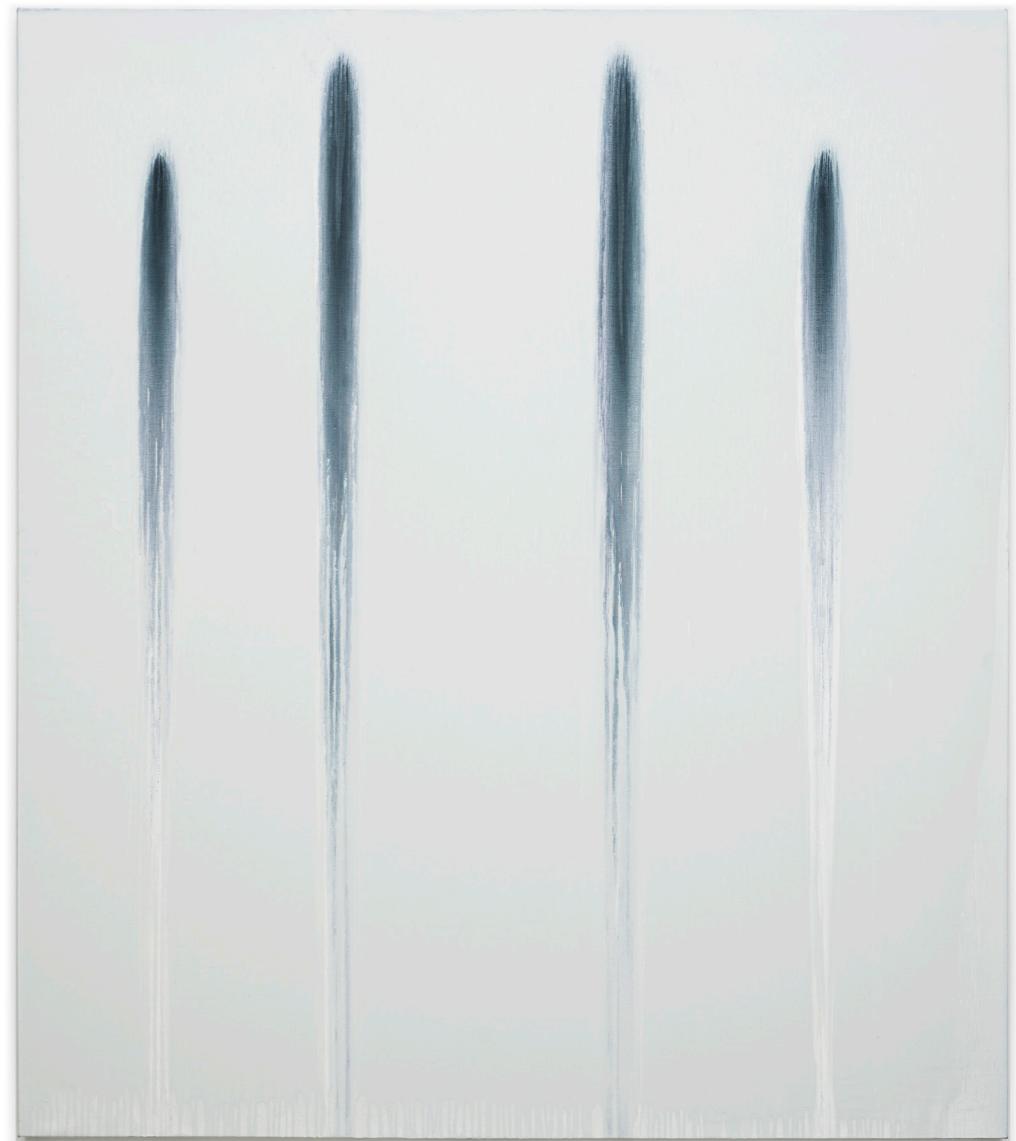
BE EATEN, IN THE MORNING.

2018. Acrylic, emulsion paint, inkjet ink and pencil on cardboard

55 x 67cm



BETWIXT
2018. Oil on Linen
150 x 115 cm



NON-PLACE
2018. Oil on Linen
188 x 165 cm

LULU Ngie

Lulu Ngie (b.1972) is a Hong Kong born and based artist. She graduated from Hong Kong Art School with a specialisation in painting. Her works, often depicting melancholic line figures, follow a tradition in Chinese ink painting, Yi-bi, which contain no narrative. Instead, they are a reflection of the painter's mental state. These visualisations of Chinese philosophy are part of her constant search for meaning. Lulu Ngie has been featured in numerous solo exhibitions, which include a solo presentation at Art Los Angeles Contemporary 2018 in Santa Monica, United States (2018) and ART021 in Shanghai, China (2016). In 2013, EXIT Gallery Hong Kong presented her works in a solo show titled day after day after day. Ngie has also participated in group exhibitions and art fairs in Hong Kong, Taiwan, and China. Some of the most recent include To Each, his zone at Gallery EXIT Hong Kong (2017) and Art Basel Hong Kong 2017 and 2016.



FINDING SPACE
2017. Oil on Linen
200 x 205 cm



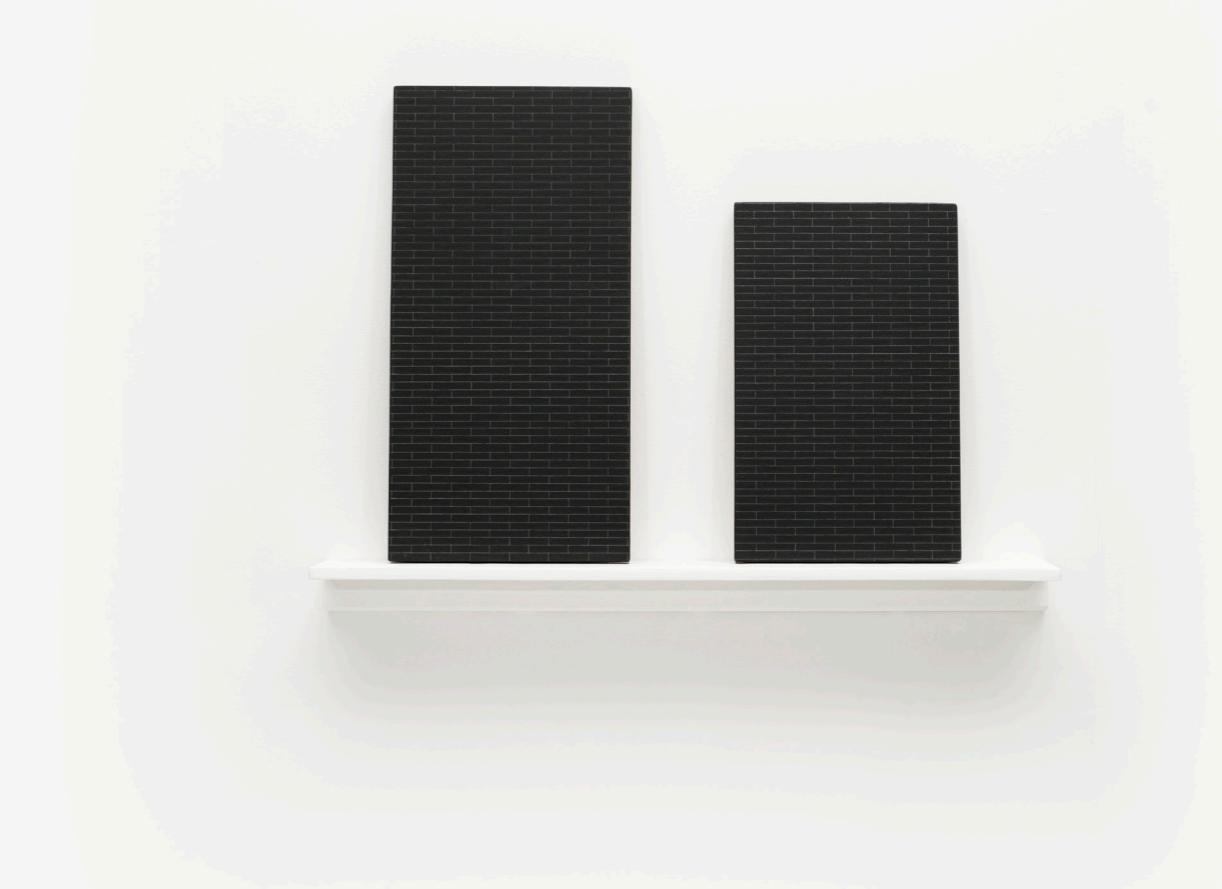
A GAME IS REPEATING
2017. Oil on Linen 118 x 300 cm



A VERY HIGH MOUNTAIN
2017. Oil on Linen
188 x 165 cm

MARIA Taniguchi

Maria Taniguchi was born in Dumaguete City, the Philippines, in 1981. She completed her studies on sculpture at the University of Philippines' College of Fine Arts in 2007, and pursued her Master's Degree in Fine Arts from Goldsmiths, London in 2009. That same year, she became a LUX Associate Artist. Through a traditional artistic medium of painting on canvas, she explores the materiality of her subjects, often resulting in a massive piece of entity without a traceable subject matter that challenges the distinction between a painted image and a piece of constructed object. Maria Taniguchi is the winner of the 2015 Hugo Boss Asia Art Award. Recent exhibitions include History of a vanishing present: A prologue, the Mistake Room, Los Angeles (2016); Afterwork, Para Site, Hong Kong (2016); Globale: New sensorium, ZKM Centre for Art and Media, Karlsruhe, Germany (2016); and the 8th Asia Pacific Triennial of Contemporary Art, QAGOMA, Brisbane (2015). Her work is held in a number of collections including the M+ Museum, Hong Kong; the Burger Collection, Hong Kong; Kadist Art Foundation, San Francisco; QAGOMA, Brisbane; and the K11 Art Foundation, Shanghai.

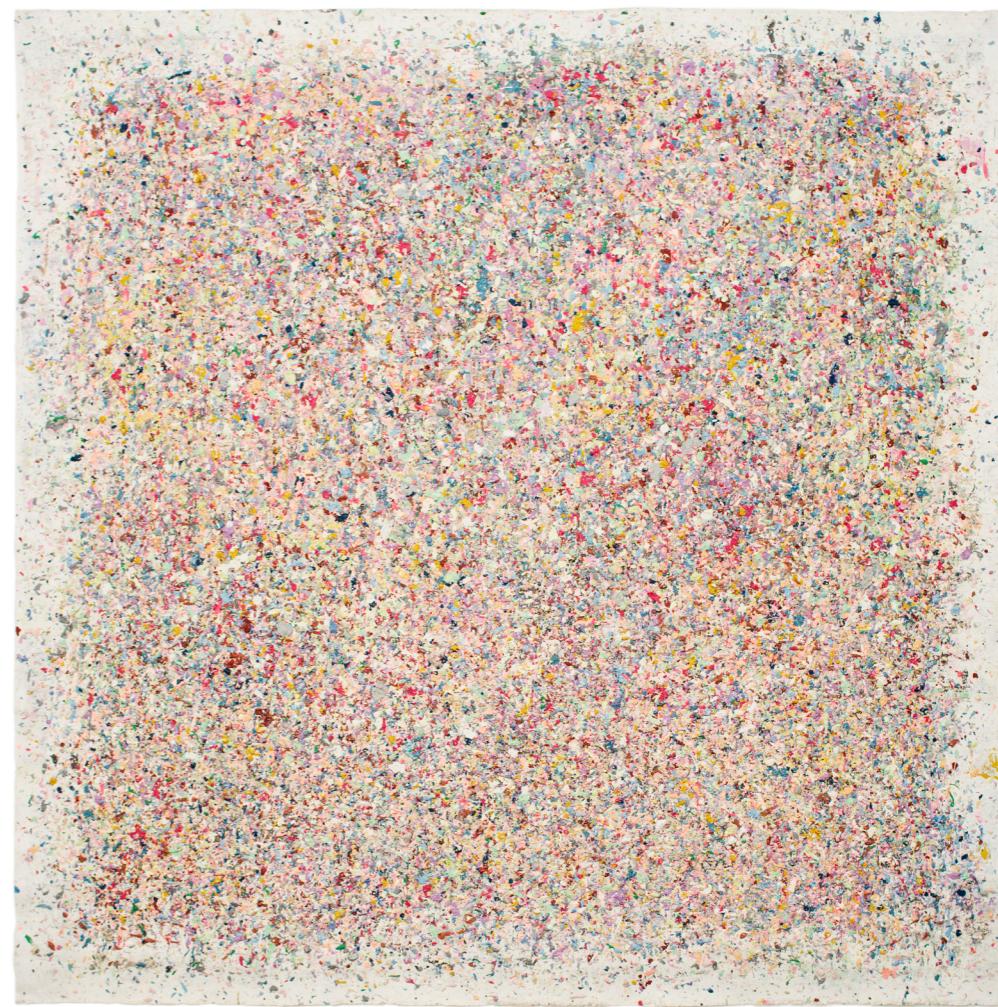


UNTITLED

2018. Acrylic on Canvas
49.5 x 25 cm, 37.5 x 23 cm

Mit Jai Inn (b. 1960) is considered by many to be a pioneer of Thai contemporary art. Jai Inn works from his studio in Chiang Mai, where he creates multi-coloured abstract works that are deliberately built as a composite of painting and sculpture. His canvases are often seen unfurled on gallery floors or suspended across the walls, defying conventional methods of display. Jai Inn is an active commentator on political conditions in Thailand, and considers painting to be a form of meditation that is both separate and complimentary of his activities as a political firebrand. Some of Jai Inn's recent solo exhibitions include Patchworld at Yavuz Gallery, Singapore (2015), AN-TI-TLE at Lyla Gallery, Chiang Mai, Thailand (2015), and Postpositive: Freaky You Are Always at Sa Sa Bassac, Phnom Penh, Cambodia (2014). Jai Inn has also participated in the 18th Biennale of Sydney: All Our Relations, Sydney, Australia (2012), the inaugural Singapore Biennale: BELIEF, Singapore (2006), and the 2005 edition of Yokohama Triennale, Japan.

Mit JAI INN



JK 3
2018. Oil on Canvas
219 x 220 cm



JK 5 (FRONT VIEW)
2018. Oil on Canvas
200 x 244 cm (two sided)



JK 5 (BACK)
2018. Oil on Canvas
200 x 244 cm (two sided)



JK 6
2018. Oil on Canvas
215 x 266 cm



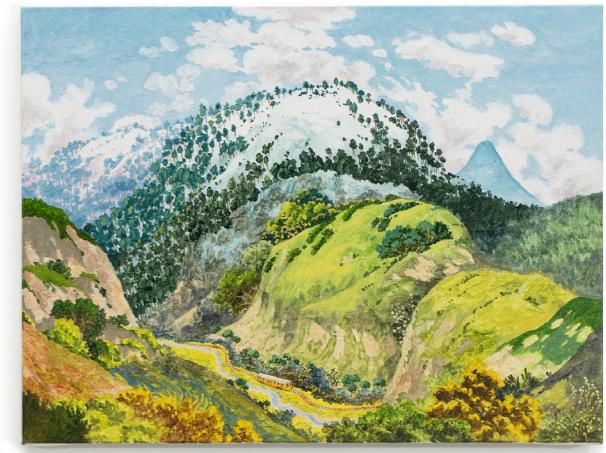
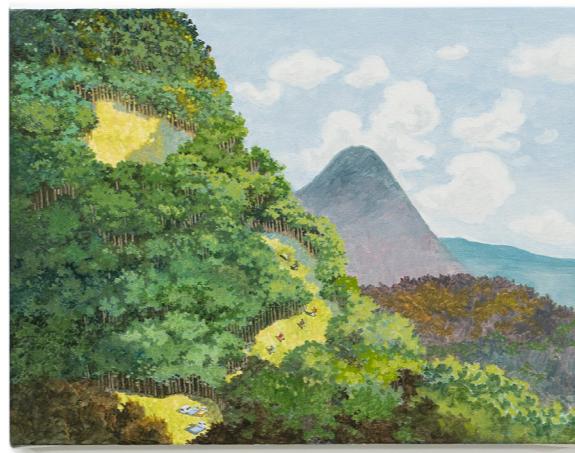
MOUNTAIN'S PEELING
2018. Oil on Canvas



UNTITLED
2018. Oil on Canvas
Variable Dimensions

STEPHEN Wong

Stephen Wong Chun Hei (b.1986) graduated from Chinese University of Hong Kong with a degree in Fine Arts. The main theme in Wong's paintings is natural landscape scenery, which were initially painted from the virtual world of video games. In recent years, Wong combines his intuitive imagination with the natural imagery he captures during long hiking trips to create his works. As such, Wong's landscapes provide a sense of mystery, being familiar yet out of place. Wong's works have been widely shown in solo and selected group exhibitions including Daydream Travelogues at Gallery EXIT, Hong Kong (2016), The Passenger at Anita Chan Lai-ling Gallery, Hong Kong (2016), Step Back to Nature at Galerie Ora-Ora, Hong Kong (2014), and START Art Fair at Galerie Ora-Ora, London (2014). His work has been collected by Bank of China (Hong Kong) Private Banking and other private collectors.



DAILY LIFE IN MOUNTAIN (LEFT), ENTER THE MOUNTAIN AREA BY THE SMALL TRAIN (RIGHT)
2017. Oil on Canvas
30 x 40 cm



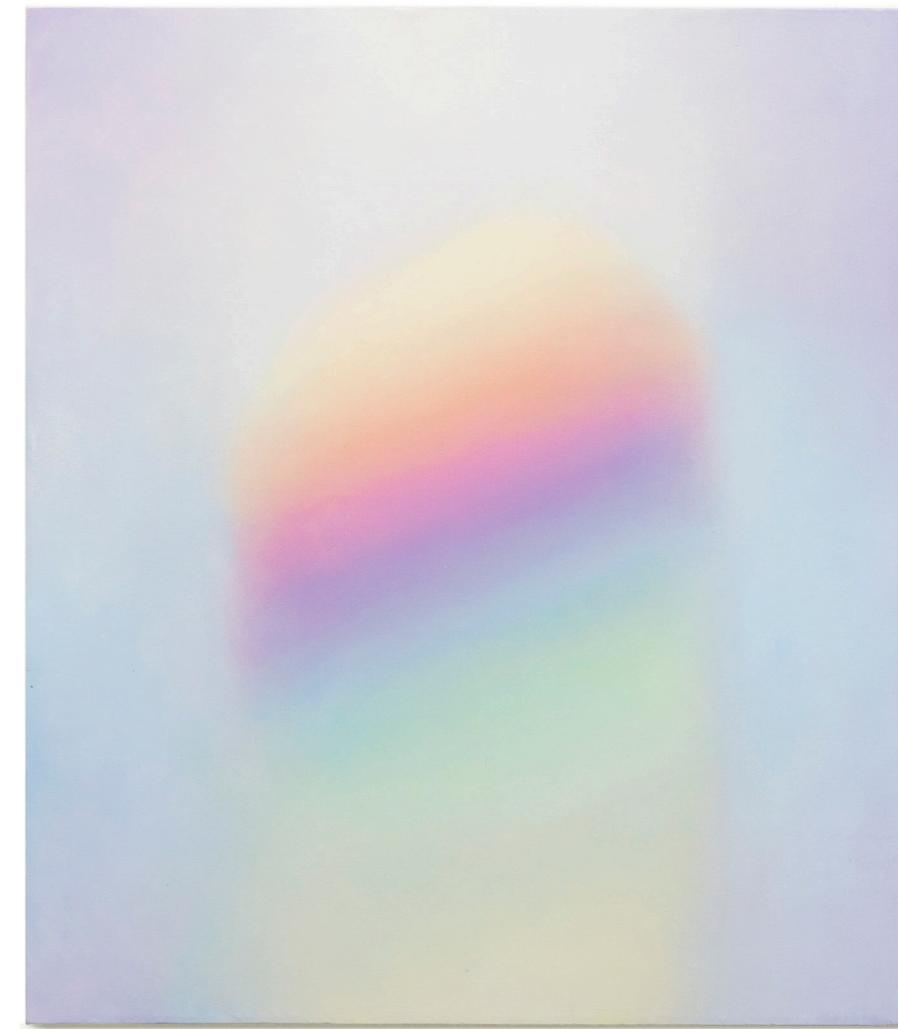
THE FALLEN TRUNK
2017. Oil on Canvas
80 x 100 cm



THE PIER
2017. Oil on Canvas
110 x 130 cm

Syagini Ratna Wulan a.k.a Cagi (b. 1979) is an artist based in Bandung, Indonesia who received a Bachelor's Degree in Fine Arts from the Faculty of Art and Design from the Bandung Institute of Technology (2001) and a Master's Degree in Cultural Studies at Goldsmiths College, University of London (2005). She works with a non-linear visual approach throughout her career as an artist, and moves around many different mediums and methodologies of presenting her ideas. More recently, she has been focusing on interplays of light, colour, and perception. Syagini has been involved in numerous exhibitions domestically and abroad, such as ARTJOG 10: Changing Perspective in Yogyakarta, Indonesia (2017), Art Stage Singapore 2017, as well as recent solo exhibitions ahead-of-itself-already-being-in at FOST Gallery, Singapore (2017), and Spectral Fiction at ROH Projects, Jakarta (2016). She has also presented a solo project titled BIBLIOTEA at the 2011 edition of ArtHK, Hong Kong. That same year, she was invited for a residency at Art Initiative Tokyo. Her works are held in public collections in Singapore Art Museum, Obayashi Private Museum, Japan, and Indonesian Exchange.

SYAGINI Ratna Wulan



AETHER NO. 1
2018. Oil on Canvas
90 x 70 cm

Toshiyuki Konishi (b.1980) was born in Hiroshima, Japan, where he now still resides and creates. He completed his postgraduate studies at the Musashino Art University in 2007, and his artistic career began at the end of that year with his first solo exhibition. From the beginning, his works have been preoccupied with his personal history and the concept of the family unit. Konishi paints his portraits based on his private family photographs and familiar people's photographs, a practice he continues to this day. Figures are painted with dynamic brush strokes and vivid and rich colors, that almost impossible to identify race, age, and gender. Although figures are painted in symbolic form and from multiple angles, physical structure and composition are carefully planned and depicts intimacy and tension between people among groups. His recent exhibitions are YOKOHAMA TRIENNALE 2017; "Islands, Constellations & Galapagos" Kanagawa, Japan (2017); "Our traits", AIKE DELLARCO, Shanghai (2017); "Collection 2 - Diary", 21st Century Museum of Contemporary Art, Kanazawa, Japan (2016); "Nostalgia and Fantasy: Imagination and Its Origins in Contemporary Art", The National Museum of Art, Osaka, Japan (2014); "The Way of Painting", Tokyo Opera City Art Gallery, Tokyo, Japan (2014) and more. He was nominated as the finalist for the Prudential Eye Awards in 2016.

Toshiyuki KONISHI



UNTITLED
2014. Oil on Canvas
162 x 130 cm



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URANO



