

THAT WAS THEN, THIS IS NOW

FOR IMMEDIATE RELEASE
SULLIVAN+STRUMPF SINGAPORE
13 MAY - 25 JUN



Turquoise Strip, 2014, acrylic on wood, 110 x 122 cm, Lee Young Rim

***THAT WAS THEN, THIS IS NOW* addresses and explores notions of abstraction through works by five selected artists from the region in Sullivan+Strumpf Singapore’s 2017 group exhibition which opens on 13 May.**

Though abstract art is often synonymous with ideas that are drawn away from objective representation, each of the selected artists in this exhibition will present a new body of work that deconstructs conventional characterisation of abstraction; by challenging their fundamental limits and accessibility through their practices and exploration with unconventional mediums, including sculptural and video installation and paper carving, amongst others.

That Was Then, This Is Now substantiates the progression of abstraction in the modern context, therein through its purity of form, colour and sense of space, offers its viewers a sensory experience and an intelligibility to the works.

ABOUT THE ARTISTS



Image courtesy of Ng Wu Gang

JEREMY SHARMA

b. 1977, Singapore

Jeremy Sharma is a multidisciplinary artist that works across all media and investigates various modes of enquiry in the information age, addressing our present relationship to modernity, reality and interconnectivity in the everyday. His current practice explores the production of time and place and the conditions of his production.

Over the past decade, he has had a number of solo presentations that includes *Orbiter and Sonata*, Michael Janssen Gallery, Berlin, Germany (2016); *Terra Sensa*, Singapore Biennale, Singapore (2013); *Exposition*, Grey Projects, Singapore (2013); and *Apropos*, Institute of Contemporary Arts Singapore (2012). He has also done projects with the NTU Centre of Contemporary Arts Singapore, ifa Gallery, Berlin, Germany (2015), Fundación Sebastián, Mexico (2015), Busan Biennale, Korea (2014), Osage Art Foundation, Hong Kong and City University of Hong Kong (2014), Tokyo Art Book Fair (2011), 14th Asian Art Biennale Bangladesh (2010), Bangkok Experimental Film Festival, Thailand (2008) and the ICA London (2005). His work has also been shown in numerous group exhibitions in Singapore, Malaysia, Indonesia, Thailand, Hong Kong, Italy, Switzerland, Germany, France, England, Mexico and the United States.

His work has been the subject of critical discussion in various print and online publications including Asian Art News, ArtAsiaPacific and Wall Street International and is part of a number of public and private collections. He also teaches with the Faculty of Fine Arts at the LASALLE College of the Arts.



Disintegration 2, 2016, carving of compressed layers of paper, 90 x 90 x 7 cm, Irfan Hendrian

IRFAN HENDRIAN

b. 1987, Indonesia

Irfan Hendrian is an artist, industrial printmaker and graphic designer known for his formal explorations in abstraction. Working mainly with paper, his interest is in the Bauhaus' approach and method; to reduce, subtract, and simplify everything to its most sublime, essential, and substantial state. Hendrian values efficient, logical and utilitarian modes of thinking and acting which are reflected directly in his work. Collage provides a methodology that maintains his purist approach to materials, utilising paper as a raw material with sculptural capabilities. Rather than creating images, he believes that through composing visual arrangements of objects, a particular aesthetic value emerges.

Hendrian has held several solo shows, including *Terenne*, Jeonbuk Museum of Art, South Korea (2016); *Sediments*, Galeri Hidayat, Bandung and Wei-Ling Gallery, Malaysia (2016); *Logical Aesthetic*, Via Via, Yogyakarta, Indonesia (2012); and *Secular World*, Asbestos Artspace, Indonesia (2011). Since 2011, he has been involved in numerous group exhibitions, art fairs, biennales, including *Mild Encounter*, Boston Gallery, The Philippines (2016); *ASEAN 5*, Penang, Malaysia (2015); *Indonesia Contemporary Fiber Art #1*, Art:1Artspace, Jakarta (2012); *Jakarta Art District*, Indonesia (2012); and ART JOG 2011, Jakarta Biennale 14, Indonesia (2011).



This Thing #11, 2016, painted steel and plywood, 180 x 76 x 70 cm, Faisal Habibi

FAISAL HABIBI

b. 1984, Indonesia

Faisal Habibi is an artist based in Bandung, Indonesia. Since the beginning of Faisal's career, he has been concerned with material culture; to interrogate its culture by playfully yet critically positing and creating alterations of the objects, inviting his viewers to form a conversation with everyday objects. Faisal's works have been the highlight of many awards, including Kompetisi Karya Trimatra Salihara, winner; Indonesia Art Award, Juror's Choice; and Bandung Contemporary Art Awards, Special Mention. He was awarded with a three month residency program at the Zentrum für Kunst und Urbanistik (ZKU - Center for Art and Urbanism) in Berlin, Germany.

YOUNG RIM LEE

Seoul, Korea

Young Rim's work often seems paradoxical; things are in fact large and heavy, yet appear to be light and delicate. Surfaces of her work, which at first seem vacant, slowly reveal their attributes upon close observation. As observed from her practices accomplished in the area between painting and sculpture, the possibility of painting is questioned as to what could be or what could be experienced through painting in relation to its spatial association.

Young Rim is a mixed media artist from Seoul, Korea. Her body of works explore the nature of painting within real space. She has been actively exhibiting in shows between Singapore and Korea, including *Wood Works Today*, Kim Chong Yung Museum, Seoul, Korea (2017); *Market Forces - Erasure: From Conceptualisation to Abstraction*, curated by Dr. Charles Merewether for Osage, Hong Kong, amongst others. Presently, Young Rim lives and works in Seoul, Korea and Singapore.



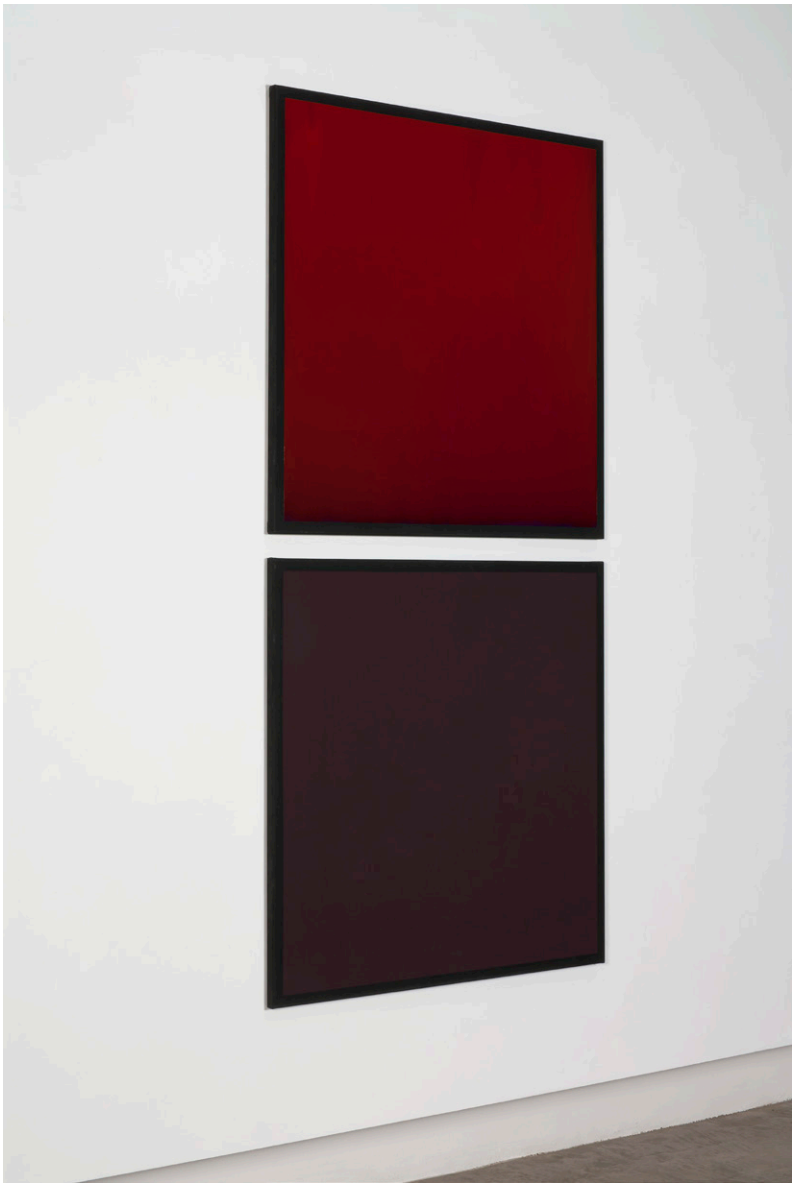
Blue Rectangle, 2016, acrylic on wood, 126 x 130 cm, Lee Young Rim

MATTHEW ALLEN

b. 1981, Auckland, New Zealand
Lives and works in Amsterdam, The Netherlands

Matthew Allen's paintings form an ongoing inquiry into the materiality of paint upon canvas and the fundamentality of painting itself: colour, medium and process. Purity of medium and the experience of colour form the kernel of the artist's abstract approach. Devoid of any formal composition and physical traces of the artist's hand, the works recall the aesthetics of abstract expressionism and the colour field painters of the Washington colour school. Their purity of colour, form and expression is somewhat therapeutic, tapping into the viewer's subjectivity by triggering unique sensory and emotional engagement.

Allen's recent solo exhibitions include *Spectral Variations*, PS project space, Amsterdam (2016); and *Continue/Repeat?*, Sullivan+Strumpf, Sydney (2015). His work has been exhibited in selected group exhibitions including *Drifts*, Witte Arena, Amsterdam (2014); *Collection 4*, Articulate Project Space, Sydney (2013); *Painting as Presence*, MOP Gallery, Sydney (2012). His work is included in a number of collections throughout Australia and Europe including Artbank, Sydney; Ipswich Art Gallery, Queensland; Mark Rothko Centre, Latvia; James Wallace Arts Trust, New Zealand; and the Steensen Varming Collection, Sydney.



Two for Winston, 2013, acrylic and oil on canvas, 91 x 91 cm (diptych), Matthew Allen

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