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LEO

**BOMBAY SAPPHIRE<sup>®</sup>**  
**ART PROJECT**  
**VINCENT LEONG:**  
**The Exhibition That Was**

VALENTINE  
*fine* **WILLIE**  
ART  
**project room**

Shadows are determined by light and space. They mark the physical presence of a subject or object, they cannot live in darkness or exist on their own, and are ephemeral, fleeting. **The Exhibition That Was** documents the installation process of an exhibition during the week leading up to the opening of the exhibition. Silhouettes of figures, step ladders, power drills, paintings and so on, while others are standing, waiting, pointing, painted over white canvases and empty pedestals are some of the scenes one might expect during the set up. In tracing the shadows onto the Project Room, I am making an attempt at recording the simple "history" of how this exhibition came to be.

Installations are often site specific; one needs to recognize and be conscious of the contexts which the work will inhabit. An artist making installation work needs time with the space not only to work and set up but during the earlier process as he or she formulates ideas about the work, unlike works which can be completed elsewhere and brought in to the gallery to hang or set up.

This work highlights and plays off the various components that make up a typical art exhibition — the nature of installation art, physical aspects of an exhibition space, the people involved and the installation process as the show comes together — I hope to provoke audiences to think about the wider aspects surrounding an art object, not just as a display of finished products but the process and developments involved.

It engages directly with the physical and conceptual notion of the white cube, the iconic exhibition space: four walls, no windows, artificial lighting, severe, removed from all details of reality or any other forms of details or distractions. Protected from decay and time, the Project Room becomes a box of shadows, bringing two dimensions of time — a recent past and the present into one space.

## Audience plays a big part in the visual art scheme of things. **An exhibition is never complete without an audience.**

In this case, the spectator also becomes an active participant of the installation, even if it may seem like an empty room. In bringing the audience into this suspended dimension, I am attempting to get them to recognize their own physical presence within this installation space based on the relationship between the painted shadows and their own existing shadows. The position of the lights in the Project Room does not change; their projected shadows will fall at the same angle as the painted shadows when the audience steps into the room. Their presences will add to the existing work; their presence and shadows will create the ever changing final layer of this space.

### **BOMBAY SAPPHIRE INSPIRED**

**Bombay Sapphire is instantly recognisable around the world thanks to its striking, translucent blue glass bottle design.**

**For nearly two decades Bombay Sapphire has been supporting the inspirational work of international artists, designers and architects.**

**The Bombay Sapphire inspired world encompasses art and broad range of design disciplines including glasses, ceramic, textiles, furnitures and lightings.**

**Bombay Sapphire is dedicated to recognise, encourage and support Malaysian visual artists and embraces every opportunity to showcase genuine inspiration. The Bombay Sapphire Art Project is an annual programme, it is part of Bombay Sapphire's goal to recognize outstanding local talents and excellence in the field of art and design.**



**Vincent Leong** (b. 1979)

### Education

Goldsmiths College, University of London, 2000-2004.

Centre of Advanced Design (CENFAD), Kuala Lumpur, 1998-2000.

### Past Exhibitions

*Domestic Bliss: Exploring the Myth of the Happy Home*, Sculpture Square, Singapore 2007.

*Tropical Paradise: Artist Residency Show*, Sculpture Square Singapore, 2007.

*4 Young Contemporaries*, Numthong Gallery, Bangkok, 2007.

*Threshold 13*, Jari Art Gallery, Gwangju and Zero-One Design Center, Seoul, 2006-2007.

*3 Young Contemporaries, 1996-2006*, Valentine Willie Fine Art, Kuala Lumpur, 2006.

*3 Young Contemporaries*, Valentine Willie Fine Art, Kuala Lumpur, 2005.

*Fake Show*, Reka Art Space, Kuala Lumpur, 2005.

*Copy Move Transform*, Gallery-Without-Walls, Off The Edge, 2004.

*2nd Annual Reka Free Show 2004*, Reka Art Space, 2004.

*Home Theater 2004*, HomeBase Gallery, Tokyo, 2004.

*See Maze*, Joobleberry Playhouse, Brighton, 2004.

*Ip-art: Ipswich Art Festival*, CSV Media Clubhouse, Ipswich 2004.

*Home Theater 2003*, HomeBase Gallery, Tokyo, 2003.

*Innerside Projections*, Red Gate Gallery, London, 2003.

*Wondermilk*, Click Gallery, Kuala Lumpur, 2003.

*Urbanscape 2002*, Grappa Soho, Kuala Lumpur, 2002.

*Twilight*, GloBar, Kuala Lumpur, 2000.

### Awards

BT Goldsmiths prize in Digital Media 2004.

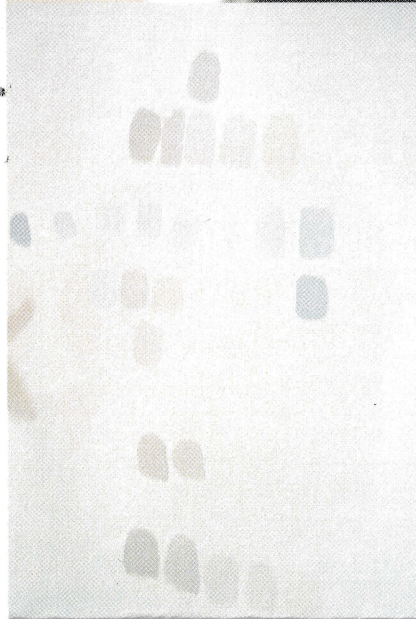
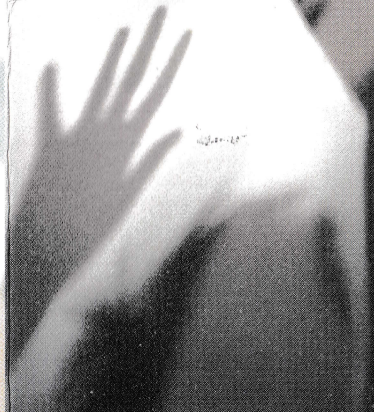
Best Experimental Video: Amateur Malaysian Video Awards 2004.

### Residency

Artist in Residence, Sculpture Square, Singapore, 2007.

Asian Cultural Content Creation Workshop, Gwangju, South Korea, 2006.

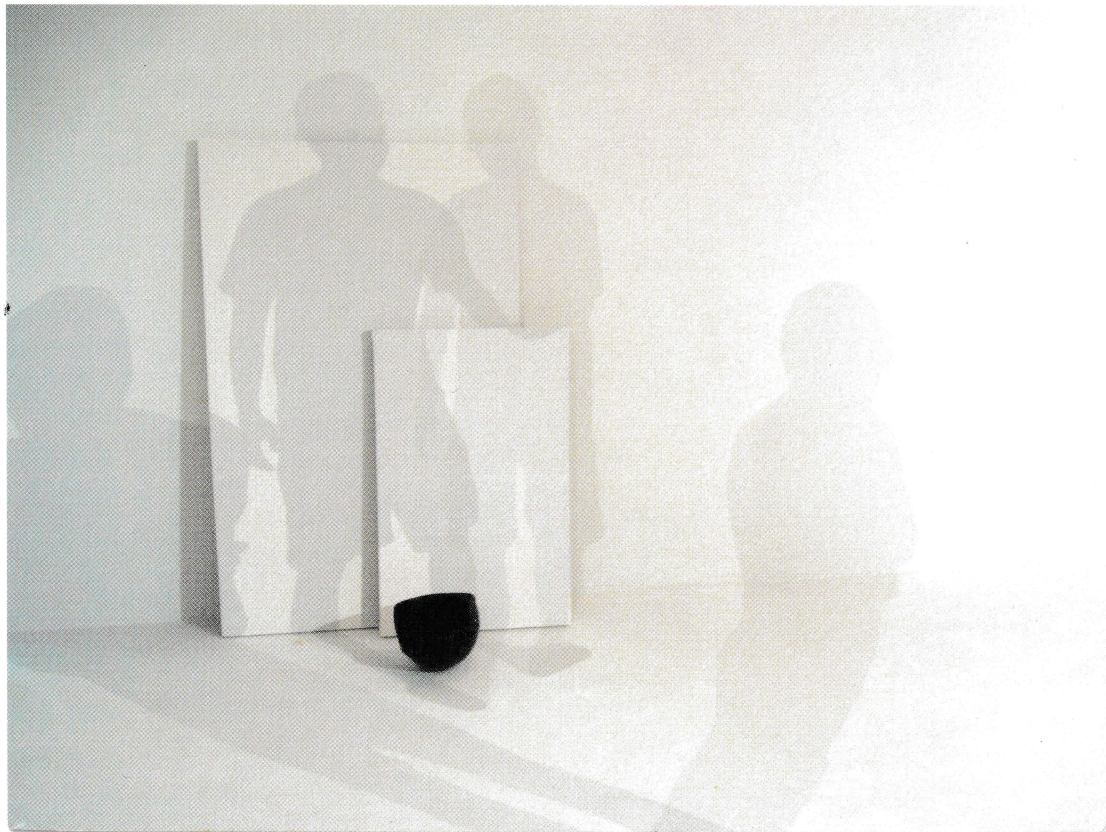




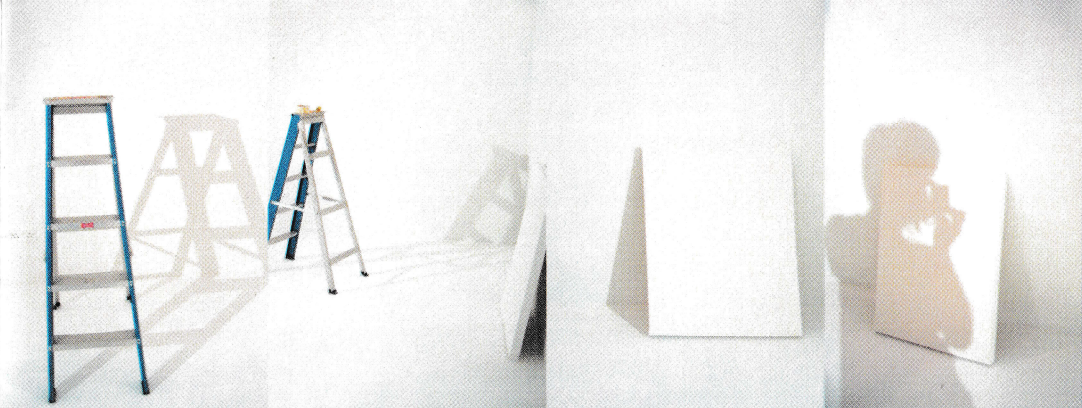












**BOMBAY SAPPHIRE ART PROJECT**  
**VINCENT LEONG: The Exhibition That Was**  
**19 May – 16 June 2007**

Please do join us for drinks with **BOMBAY SAPPHIRE** on Friday, 1 June 2007 at 8pm.



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refreshments will be served  
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*Southeast Asian Paintings & Works of Art*

Gallery, Project Room and Resource Room opening hours: Monday – Friday, 12 noon – 8pm.  
Saturday, 12 noon – 6pm. Closed on Sunday and public holidays.