

Vincent Leong

Car-Boom!!!
2006
Lightbox
65.5 x 40.5 x 10 cm

How To Be Bruce
2004
Video projection
7 mins 11 secs
Everybody's Photograph
2004
Mixed media
Variable

Front Cover:

Eko Nugroho
Husband And Wife
2005
Acrylic on canvas
80 x 80 cm

Vincent Leong
Suckle Leung
2005
Lightbox
40.5 x 40.5 x 10 cm

Nathawut Sing-Thong
Gray Thought
2005
Pastel on paper
42 x 30 cm

Exhibition dates: 28th April – 14th May 2005

VALENTINE
WILLIE
FINE ART

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Southeast Asian Paintings & Works of Art

Eko Nugroho

born 1977, Yogyakarta, Indonesia

Education

since 1997 • Painting Department, Indonesian Art Institute (ISI), Yogyakarta

Solo Exhibitions

1999 • 'Pameran Tunggal Bersama' (Collective Solo Exhibition), ISI, Yogyakarta
2000 • 'Sendiri', in three versions: UNPAS, UPI, ITB, Bandung • 'Herik', mural exhibition, Apotik Komik Gallery, Yogyakarta
2001 • 'Indonesia vs Televisi', mural exhibition on the walls of Pum'n Yang Art Shop, Jl. Panembahan no. 1, Yogyakarta
2002 • 'Barcerobong' (Like a Chimney), Cemeti Art House, Yogyakarta
2003 • 'Fight Me', via via café, Yogyakarta
2004 • 'Jauh di Mata Dekat di Hati', workshop and exhibition, Fukuoka Asian Art Museum, Japan • Drawing illustration in the Daily Newspaper 'In Out', Kunisvliet, Wester park, Amsterdam, Netherlands • 'Welcome back Mayonesse', Cemeti Art House, Yogyakarta

Group Exhibitions

1995 • Getyar SMK (Vocational high school festival) at SMSR • Group Minggu Kiwen, Bentara Budaya Yogyakarta • Yogyakarta Art Festival (Festival Kesenian Yogyakarta, FKVI) VIII
1996 • 'Perupa Antar Kota' (Inter-city Visual Artists exhibition), Yogyakarta and Surabaya • Yogyakarta Art Festival (FKVI) IX • Collective sketches on the corridors of ISI campus, Yogyakarta
1997 • Group Legas 97 on the corridors of ISI campus, Yogyakarta • Adin Dagan Vakki Cartoon Competition in Turkey • Selected nominee of 100 finalists Philip Morris Award, Jakarta
1998 • Yogyakarta Art Festival (FKVI) XI • 'Herik Pakuk Reformasi' (Reformation Pandemonium) exhibition at Nator Garuda Hotel, Yogyakarta • Candidate of 10 selected nominees at PEKSIMINAS (Pekan Seni Mahasiswa, Student Art Week), Surabaya • Group Legas 97, Purna Budaya, Yogyakarta • Indonesian Art Festival (Festival Kesenian Indonesia, FKII), Vredenburg Fortress, Yogyakarta
1999 • Young Visual Artists 2000 (Rencana Muda 2000), Purna Budaya, Yogyakarta • Yogyakarta Art Festival (FKVI) XII • Group BULOZER, Bentara Budaya, Yogyakarta • Collection of works exhibition at Bentara Budaya, Yogyakarta and Jakarta
2000 • Dasi natalis ISI, Yogyakarta • Yogyakarta Art Festival (FKVI) XIII
2001 • GELART, Gelaran Budaya, Yogyakarta • Merdeka III (Free III), installation-photography exhibition, Gelaran Budaya, Yogyakarta • Kabinet Komik Indie: India Comics Exhibition, Gelaran Budaya, Yogyakarta
2001 • PEKSIMINAS VI Yogyakarta
2002 • KATA RUPA, Gelaran Budaya, Yogyakarta • 3030, Edwin Gallery, Jakarta • 'Seiring Indonesia', Gelaran Budaya, Yogyakarta • 'READ', British Council, Jakarta • 'Sama-sama', City Mural Project Paintings, Layang Bridge, Yogyakarta • 'TALI IKAT: Fiber Connections', Taman Budaya Yogyakarta
2003 • 'READ', Cemeti Art House, Yogyakarta • 'The Digger' Ombo Gallery, Yogyakarta • 'OK Video', National Gallery, Jakarta • 'READ', Gajah Mada University, Yogyakarta • 'Exploring Vacuum', Cemeti Art House, Yogyakarta • 'Countrybution', Biennale Yogyakarta, Taman Budaya Yogyakarta
2004 • 'Jangan ada ganteng di antara kita', Kedai Kebun Forum, Yogyakarta • 'Malbourneconnectionss Posters', Cemeti Art House, Yogyakarta • 'LIMA KAMAR', Puri Art Gallery, Malang • 'Reformasi: Contemporary Indonesia Artists Post 1998', Sculpture Square, Singapore • 'Titer', Galeri De Schone Kunden, Harlem, Netherlands • 'Indonesian Art V', Galen Bremer Tilburg, Netherlands • 'Open Studio at Amsterdam Grapisch Atelier, Amsterdam' • 'Welcome Back Mayonesse', Cemeti Art House, Yogyakarta • 'Move on Asia', Animation and Single Channel Video Art Festival, SBS 1st floor Atrium, Seoul, Korea • 'Move on Asia', animation and single channel video art festival, Remo Gallery, Osaka, Japan • 'Have We Met', The Japan Foundation Forum, Tokyo, Japan • 'Celebrating Nothing', Outmagazette, Yogyakarta
2005 • 'Move on Asia', animation and single channel video art festival, WonderSite, Tokyo, Japan

Awards & Residency

2004 • Artist-in-residence, Atelier Graphis Amsterdam, Netherlands
2005 • Short Artist Residency, Rimbun Dahau, Kuang, Selangor, Malaysia
• Artist-in-residence, The Hague, Netherlands

Performances

1996 • 'Unitu' SMSR (for SMSR), Yogyakarta
2001 • 'Bermani Art' (Playing With Fire), with Group Batu Di Dalam Kulkas, Purna Budaya, Yogyakarta • 'Pangkas Kepala' (Heads Off), Gelaran Budaya, Yogyakarta • 'Layarti' LW523/TK4445SE, with Group Batu Di Dalam Kulkas, Bentara Budaya, Yogyakarta • 'Roni Demons' with Group Batu Di Dalam Kulkas, Vredenburg Fortress, Yogyakarta
2002 • 'Fick' (Fictional) with Group Batu Di Dalam Kulkas, Vredenburg Fortress, Yogyakarta • 'Melo, Kenim Sial' (In the Sick, Sial with Group Batu Di Dalam Kulkas, Via Via Kafe, Jl. Prawetraman Yogyakarta • 'Tarian Batu' (Stone Dance), with Group Batu Di Dalam Kulkas, Cemeti Art House, Yogyakarta

Solo Comic Books

1997 • 'Bukan Komik' (Not Comic) • 'The WC' (The Lavatory)
1998 • 'Komik Kandom' (Candom Comic) • 'Komik Korek' (Match Comic) • 'Kunur' (Garrel) • 'Komik 43.1 % 5 - 0.7 x _'
1999 • 'UNWANTED'
2001 • 'Hancur di Pagi Buta' (Ruined at Dawn) • 'Panggil Saja Aku Toget' (Just Call Me Toget) • 'Assalamuallaikum' (Peace be With You/Greetings) • 'HERIK'
2001 • 'Sertifikasi untuk Indonesia' (Certificate for Indonesia) • 'Viva Macho' • 'Torbang' (Flyng) • 'Unlited'
2002 • 'Hope'
2004 • 'The Konyol'
2005 • 'Fight Me'

Compiled Comic Books

1999 • 'Kunur' (Garrel) Core Comic
2000 • 'Segar' (Fresh) Daging Tumbuh Comics Volume 1 • 'Presiden VS Komik' (President VS Comics) Daging Tumbuh Comics volume 2 • 'Narcis' (Narcissus)
2001 • 'Menggeraji Es Jeruk' (Slicing Orange Iced with a See-Saw) • Daging Tumbuh Comics volume 3 • Compilation with colleagues from BAKUM, Yogyakarta • Compilation with SD Kanius Gayam elementary schoolchildren, Yogyakarta
2002 • Daging Tumbuh Comics Volume 4 - 'Sirius' • Daging Tumbuh Comics Volume 5 - 'Merobekkan Kalender Hari Libur'
2003 • Daging Tumbuh Comics Volume 6 - 'Tandatangan Maui Nanas Muda' • Daging Tumbuh Comics Volume 7 - 'Invasi Gandu Minyak Tanah' • Daging Tumbuh Comics Volume 8 - 'Jangan ada ganteng diantara kita'
2004 • Daging Tumbuh Comics Volume 9 - 'Dikempur Pakir Kuli'
2005 • Daging Tumbuh Comics Volume 10 - 'Thank You Very Bad'

Animations

2002 • 'BERCEROBONG' (Chimney-ing) • 'MEMAKAN' (Eating)
2004 • 'The Broken Legas 97'
2005 • 'Dark Disco' • 'Let Me Love Me'

Curatorial

2001 • 'Merdeka III', Gelaran Gallery Yogyakarta
2003 • 'Sound Garden', Gelaran Gallery, Yogyakarta
2004 • 'Jangan ada ganteng diantara kita', Kedai Kebun Forum, Yogyakarta

Nathawut Sing-Thong

born 1978, Ubonratchathani, Thailand

Education

2003 • Bachelor of Fine Arts, Chiang Mai University, Chiang Mai, Thailand

Solo Exhibition

2004 • Recent Works by Nathawut Sing-Thong, Numthong Gallery, Bangkok
2005 • A Black Horse in the New Moon Night, Numthong Gallery, Bangkok

Group Exhibitions

2001 • Art in Public Places the Chiang Mai Art and Culture Festival, Chiang Mai Art Museum
2002 • Art Thesis at Art, Chiang Mai University Museum, Chiang Mai, Synyul / Cartoons / and Sex, H Gallery, Bangkok
2003 • Art is Fun by 8 plus 4 Group, Faculty of Fine Arts Art Gallery, Chiang Mai University • Motat Project [new style contemporary activity art installation and diverse techno sounds] at Tapae Inn, Chiang Mai • (GAD LOVE) One Day Eve - Ka - Beak 2 Months culture sketch at Umong Silpaddhanna Chiang Mai

Vincent Leong

born 1979, Kuala Lumpur, Malaysia

Education

1995-2003 • Centre of Advanced Design [CENFAD], Kuala Lumpur
2000-2004 • Goldsmiths College, University of London, UK

Group Exhibitions

2000 • Twilight, GlöBar, Kuala Lumpur
2003 • Urbanscape 2002, Grappa Sofa, Kuala Lumpur
2003 • Wondermilk, Click Gallery, Kuala Lumpur • 'Innerside Projections, Red Gate Gallery, London • Home Theater 2003, HomeBase Gallery, Tokyo
2003 • 'Up-art' (upwork Art Festival, CS2) • 'Sei Maza, Joogleberry Playhouse, Brighton • Home Theater 2004, HomeBase Gallery, Tokyo • 2nd Annual Reka Free Show 2004, Reka Art Space • Copy Move Transform, Gallery-Without-Walls, Off The Edge

Awards

2005 • BT (British Telecom) Goldsmiths prize in Digital Media • MVA (Malaysian Video Award) Best Experimental Video: Amateur

3 young contemporaries



VALENTINE WILLIE FINE ART
Resource Room

Eko Nugroho
Nathawut Sing-Thong
Vincent Leong

VALENTINE
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Natthawut Sing-Thong

Gray Thought viii
2005
Pastel on paper
42 x 30 cm

Gray Thought vii
2005
Pastel on paper
42 x 30 cm

Gray Thought v
2005
Pastel on paper
42 x 30 cm

Gray Thought xi
2005
Pastel on paper
42 x 30 cm

3 Young Contemporaries

As a platform to launch promising young artists to a wider public, the annual **3 Young Contemporaries** at Valentine Willie Fine Art this year introduces three artists from the region – Eko Nugroho from Indonesia, Natthawut Sing-Thong from Thailand and Vincent Leong from Malaysia.

Although technically still a student (since 1997), majoring in painting at the Institut Seni Indonesia [ISI], **Eko Nugroho** is one of the major players in the alternative and underground comic scene in the fertile artistic milieu of Yogyakarta. **Natthawut Sing-Thong** is, 1978, Ubolratthachane, Thailand) studied at the Faculty of Fine Arts, Chiangmai University and graduated in 2003 with a Bachelor in Fine Arts. He has had two solo exhibitions, 'Recent Works' (2004) and 'A Black Horse in the New Moon Night' (2005) at Nanyang University Gallery in April this year. **Vincent Leong** is, 1979, Kuala Lumpur, Malaysia) studied Communication Design at Centre of Advanced Design [CENFAD], Kuala Lumpur (1998-2000) and returned to Malaysia after graduating with Bachelors in Fine Art at Goldsmiths College, University of London in 2004.

"A comic needs neither a beginning nor an end, nor an unambiguous conclusion. The comic form is the best way to represent my ideas and thoughts regarding satire and parody. At the same time, comics continually encourage my artistic explorations." Eko Nugroho

Eko Nugroho belongs to a generation of Indonesian artists such as Eddie Hara, Agung Kurniawan, Samuel Indratma, Popok Tri Wahyudi and the Apotik Komik group, who communicate their ideas, often socially or politically critical, using comic illustrations. Eko's comics appear in a variety of formats: comic books, murals, video clips, video animation, paintings, embroideries and performances. The creatures that inhabit his art give a fascinating insight into his working mind and their introspective dialogues are semi-autobiographical, culled from observations from within and without.

Eko's comic books are divided into 'komik lucu' (funny comics) and 'komik tidak lucu' (not so funny comics). 'Komik lucu' such as *The Konyol* were distributed during the recession (free of charge) to rickshaw peddlers, market sellers and other people on the street to cheer up those who were worst hit by the financial slump. An example of 'Komik tidak lucu' is *Right*, a small photocopied booklet. Even though it belongs under the category of 'komik tidak lucu', its visual discourse and its biting indictments of politics and culture are tongue-in-cheek. To have/own the booklet, the 'buyer' is required to barter with or give something in return that is self-hand-made. Besides his self-authored comic books (since 1997), paintings, murals, videos, embroideries and performances, Eko started (and is president of) 'Daging Tumbuk' in 2000, an active collaborative that has to date published three yearly comics compilations, and is now in its 10th edition, with a following across Indonesia and abroad in Singapore, Holland and Belgium.

When turning his comic figures into paintings, mural or acrylic on canvas, his stylistic approach is influenced by narrative techniques from comic books, movie posters, and cartoons, working, often humorously, in a single frame. Like advertising slogans, his language often takes a shortcut to meaning. The ten paintings made recently at his Rimban Dahan residency are self-referential. The simplified Petronas Twin Towers inserted into the work set the paintings in a time and place. The description and images of the figures in the canvases are alien but the narrative values (the stories told) are familiar.

Eko's embroideries are inspired by logos in uniforms of civil servants in Indonesia, the applique on gangsters' leather gear or Levi's, and bikers' clubs. *I'm Lost in My Mind* is the artist under stress, in search of an idea. He depicts himself in the pocket and on top of the half-drank of a head. In *Welcome Back Virus*, his return from Holland last year is described as the return of a Igood virus, as his friends in Yogyakarta missed his infectious vibrant energy. He is currently making a large format embroidery, *I Was not Here*. The comic books, embroideries and paintings are sometimes anecdotes about power and corruption but mostly their narrative techniques deal humorously with the facts divers of modernity and its impact on life in the country.

Chiangmai-based **Natthawut Sing-Thong** explores a wide range of personal symbols in a fresh approach to the drawn figure. For this show, nineteen small pastel works on gray paper pair objects with a simplified head figure, in form variations of *Gray Thought*.

"I would like to present moderation from two different angle of human thought. Gray is representative of an integrated thought (a combination between a white thought and a black thought).

Circumstances are touched by our perception, thinking process, decision-making process, and evaluation process. Black or white depends on a personal belief (individualism). In each people's thought, white is not the same, neither is black. So, the gray experience is conveyed." Natthawut Sing-Thong
Black and white are in the extreme opposite ends of the spectrum, gray is an area that is less defined, the fill or gap between the black and white. We use in the work an obsessive relationship between maker and object, where an ordinary object is transformed into something sublime. The pastel is laid thickly making its colored surface velvet, felt-like. The head, black, white and brown, is linked with leather, a bird, a hammer, a blue vessel, as it evolves to give different meaning and response in each pairing.

A larger work, *Unlited (Blue Rose)* consists of eight panels of pastel works on paper that has been soaked in black ink. Using a minimal palette of white and blue, Natthawut creates a composition of a blue rose with a red stem that sits on an oval shape of what seems to be a broken-cylindrical form. The soft pastel picks up the grain / weave of the paper to give texture, and a simple image becomes iconic. *Jungle Dent* is a juxtaposition of symbols that mixes a narrower but deeper seam and makes for an intriguing work. An exotic flower seems to hover besides the rendering of a heart. The paneled work can be divided into two as each object sits against silhouettes of tall columns of towering trees. Its compositional sense and a vocabulary of recognizable, simplified, abstracted images are fragments located in a time and place. This encounter in the dark jungle makes for a serendipitous discovery, for envisioning and understanding the impossible and giving the work a remarkable visual maturity and emotional resonance.

Watching too much television and inspired by popular culture icons such as Brinley Spears, Pokémon, MTV, South Park, the Teletubbies and Barney, **Vincent Leong's** approach to making sense of this excess of images is to reduce this information to certain sets of structures and systems that he has fashioned. His use of the computer facilitates this preference, as tasks are broken down into a simple, easy-to-learn system of actions and a push of the button.

Car-Boom!, *Operation Iraqi Love (OIL)* and *Suicide Lovers* form a series of lightboxes which grow out of an earlier work, *In Case of Emergency*. This earlier lightbox uses images from the standard flight safety instruction manual, reproduced as a large colourful triptych, installed in the form of a cross. The newer lightboxes each come with a control switch. Without the illumination, the image disappears and the wrapping-paper background pattern materializes, making the lightbox 'decorative' for any domestic setting. The images for the lightbox are triggered by television news, especially of the Iraq war. We watch television daily for entertainment or to pass our time, and this passive intake of reports – news, intelligence, gossip, aired in between sports and football matches, cultivates a non-critical viewing. What is real and what is fiction becomes less distinct. We become immune to bad news. We become disaffected as catastrophes – news of suicide bombers, of hundreds being killed, or the Twin Towers crash in New York – become domesticated. Vincent's images of pretty suicide bombers or car explosions point to how such deadly issues / matters become mundane, merely a decoration, an object on the wall, which we can turn on and off.

The video work *How to be Bruce* works from a cut of *The Way of the Dragon* (1972) starring Bruce Lee and Chuck Norris – their ultimate fighting scene at the Coliseum in Rome, said to be Lee's finest Kung Fu fighting moment, also significant in that it sets up Norris (the west) to be defeated by Lee (the east), on site of the western world's greatest sports (and gladiators) arena. In this video, the conflict between good and bad is broken down into colours, shapes, gestures and movements. Bruce Lee is a blue dot and his arch-enemy a red dot, showing their position and movements, cutting the action and sequence into codes. *How to be Bruce* is a work that showcases this modus operandi and aims not to depict an object, image or story but an abstracted plot that is composed with a focus on structure and form. The choreography reminds us of dance instruction books (e.g. *How to Salsa*), of footstep diagrams to guide your footwork. It gets to the essence, removing the frills.

In finding their respective positions, each artist differs in his method. Both Eko and Vincent are very much influenced by popular culture, television, comic books, anime, manga, billboards, and graphic advertisements. Both Vincent and Natthawut concern themselves quite overtly with the 'symbols and interpretation of the culture of learning... the culture of ideas' (Natthawut Sing-Thong). Vincent strips away the excess of details, pares down to a minimum to make his own formulae while Natthawut's autobiographical references are without explicit detail, being more a reinvention of figures, often possessed with an emotional resonance. Eko's distillation and interpretation of the culture he is immersed in is raw and instinctive, feeding back into street visual culture. All three artists engage with contemporary life and concerns that are both personal and universal, formulating new strategies to get us to the picture.

Noor Mahnun Mohamed, curator



Eko Nugroho

My Blurur
2004
Acrylic on canvas
60 x 80 cm

Home Sick
2005
Acrylic on canvas
80 x 40 cm

Kau Pasti Mencuripku Aku
2003
Embroidery
36 x 29 cm

Welcome Back Virus
2004
Embroidery
37 x 44 cm

Heart Beat Hard
2005
Acrylic on canvas
80 x 40 cm

