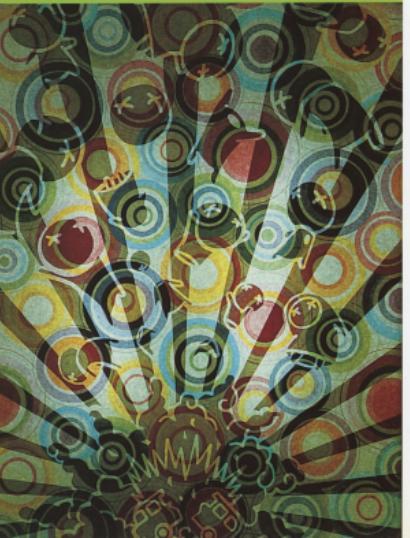


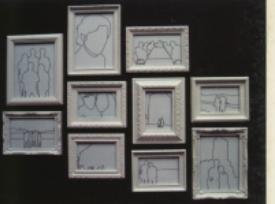
Vincent Leong

Car-Boom!!!
2005
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 60 cm

Vincent Leong
Suicide Lovers
2005
Lightbox
40.5 x 85 x 10 cm

Nathawut Sing-Thong
Gray Thought xx
2005
Pastel on paper
42 x 38 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 universities: UNPAS, UPI, ITB, Bandung • 'Herk!', mural exhibition, Aprik Komik Galery, Yogyakarta
- 2001 • Indonesia vs Televisi!, mural exhibition on the walls of Purna n Yang Art Shop, Jl. Panembahan II, Yogyakarta
- 2002 • 'Ketika Kita Berduaan', Cemeli Art House, Yogyakarta
- 2003 • 'Fight Me', Via-visa cafe, Yogyakarta
- 2004 • Jadi di Mata Dekat di Hati, workshop and exhibition, Fukuoka Asian Art Museum, Japan • Drawing Illustration in the Daily Newspaper 'In Out', Kunsthal, Westcord park, Amsterdam, Netherlands • Welcome back Mayo, Cemeli Art House, Yogyakarta

Group Exhibitions

- 1995 • Cengar SMK (National high school festival) at SMSSA • Group Minggu Kreatif, Bentara Budaya Yogyakarta • Yogyakarta Art Festival [Festival Kesenian Yogyakarta, FKVI] VIII
- 1996 • Perupa Antar Kota [Visual Arts Exhibition], Yogyakarta and Surabaya • Yogyakarta Art Festival [PAKI] IX • Collective sketches on the 2nd International Art Festival, Yogyakarta
- 1997 • Group Lapas 97 on the corridors of ISI campus, Yogyakarta • Aidin Dogan Vakil Competition in Turkey • Selected nominee of 100 finalists Philip Morris Award, Jakarta
- 1998 • Yogyakarta Art Festival [PAKI] X • 'Hindu Praku Reformasi' [Reformasi Praktis] exhibition at Natura Goruda Hotel, Yogyakarta • Candidate of 10 selected nominees of PEKSIMNAS [Pekan Sesi Mahasiswa Student Art Week], Surabaya • Group Lapas 97, Purna Budaya, Yogyakarta • Indonesian Festival [Festival Kesenian Indonesia, FKII], Vredenburg Forum, Yogyakarta
- 1999 • 'Ketika Kita Berduaan' 2000 • Perupa Muda 2000, Purna Budaya, Yogyakarta • Yogyakarta Art Festival [PAKI] XI • Group BULDOZER, Bentara Budaya, Yogyakarta • Collection of works exhibition at Bentara Budaya, Yogyakarta and Jakarta
- 2000 • 'Japs natalie' [Japan exhibition] • Yogyakarta Art Festival [PAKI] XII • 'MERDEKA III', Gelaran Budaya, Yogyakarta • 'MERDEKA III - Ifree III', installation-photography exhibition, Gelaran Budaya, Yogyakarta • Kabinet Komik Indie [Indie Comic Exhibition], Gelaran Budaya, Yogyakarta
- 2001 • PEKSIMNAS VI Yogyakarta
- 2002 • KATA RUPA, Gelaran Budaya, Yogyakarta • '3000', Edwin Gallery, Jakarta • 'Jangan ada jantang di antara kita', Kedai Kubu Forum, British Council, Jakarta • 'Sama-sama' City Major Project Paintings, Layang Bridge, Yogyakarta • TALI IKAT: Fiber Connections, Taman Budaya, Yogyakarta
- 2003 • REAKSI, Cemeli Art House, Yogyakarta • 'The Digger Ombo' Gallery, Yogyakarta • 'Oil Video', National Gallery, Jakarta • READ, Gajah Mada University, Yogyakarta • 'Exploring Vacuum', Cemeli Art House, Yogyakarta • 'Countrybound', Biennale Yogyakarta, Teman Budaya Yogyakarta
- 2004 • 'Jangan ada jantang di antara kita', Kedai Kubu Forum, Yogyakarta • 'Liputan', Gelaran Budaya, Yogyakarta • 'READ', British Council, Jakarta • 'Sama-sama' City Major Project Paintings, Layang Bridge, Yogyakarta • TALI IKAT: Fiber Connections, Taman Budaya, Yogyakarta
- 2005 • 'REAKSI', Cemeli Art House, Yogyakarta • READ, Gajah Mada University, Yogyakarta • 'Exploring Vacuum', Cemeli Art House, Yogyakarta • 'Countrybound', Biennale Yogyakarta, Teman Budaya Yogyakarta

Curatorial

- 2001 • 'Merdeka III', Gelaran Gallery Yogyakarta
- 2003 • 'Sound Garden', Gelaran Gallery, Yogyakarta
- 2005 • 'Jangan ada jantang diantara kita', Kedai Kubu Forum, Yogyakarta

Nathawut Sing-Thong
born 1978, Ubonratchatani, 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 • 'Black Horse in the New Moon Night', Numthong Gallery, Bangkok

Group Exhibitions

- 2003 • In Public Places the Chiang Mai Art and Culture Festival, Chiang Mai Art Museum
- 2003 • Artistic Art at Art, Chiang Mai University Museum, Chiang Mai, Thailand
- 2004 • 'Art in the Sky and Sea', Bangkok, Thailand
- 2005 • Art is Fun by 8 plus 4 Group, Faculty of Fine Arts Art Gallery, Chiang Mai University • Motel Project New style contemporary activity art installation and diverse techno sounds! at Tapae Inn, Chiang Mai • DAD LOVE! One Day Eu – Ka – Beuk 2 Months culture sketch at Umeng Siphatphumma Chiang Mai

Vincent Leong

born 1979, Kuala Lumpur, Malaysia

Education

- 2004 • Artist-in-residence, Atelier Graphics Amsterdam, Netherlands
- 2005 • Short Artist Residency, Rembun Dahan, Kuang, Selangor, Malaysia
- Artist-in-residence, The Hague, Netherlands

Performances

- 1996 • Untuk SMERI [For SMERI], Yogyakarta
- 2001 • 'Bersama Api' [Playing With Fire], with Group Batu Di Dalam Kukus, Purna Budaya, Yogyakarta • Patokes Kapala [Heads Off], Gelaran Budaya, Bentara Budaya, Yogyakarta • 'Lavatory LW523/TX445S', with Group Batu Di Dalam Kukus, Vredenburg Forum, Yogyakarta • 'Rizo Osmosis' with Group Batu Di Dalam Kukus, Vredenburg Forum, Yogyakarta
- 2002 • 'Hello, I'm Sick Today', Hello, I'm Sick Today!, with Group Batu Di Dalam Kukus, Via Visi Kafe, Jl. Prawiranegara Yogyakarta • 'Tarian Batu' [Stone Dance], with Group Batu Di Dalam Kukus, Cemeli Art House, Yogyakarta

Awards & Residencies

- 2001 • Untuk SMERI [For SMERI], Yogyakarta
- 2001 • 'Bersama Api' [Playing With Fire], with Group Batu Di Dalam Kukus, Purna Budaya, Yogyakarta • Patokes Kapala [Heads Off], Gelaran Budaya, Bentara Budaya, Yogyakarta • 'Lavatory LW523/TX445S', with Group Batu Di Dalam Kukus, Vredenburg Forum, Yogyakarta • 'Rizo Osmosis' with Group Batu Di Dalam Kukus, Vredenburg Forum, Yogyakarta
- 2002 • 'Hello, I'm Sick Today', Hello, I'm Sick Today!, with Group Batu Di Dalam Kukus, Via Visi Kafe, Jl. Prawiranegara Yogyakarta • 'Tarian Batu' [Stone Dance], with Group Batu Di Dalam Kukus, Cemeli Art House, Yogyakarta

Awards

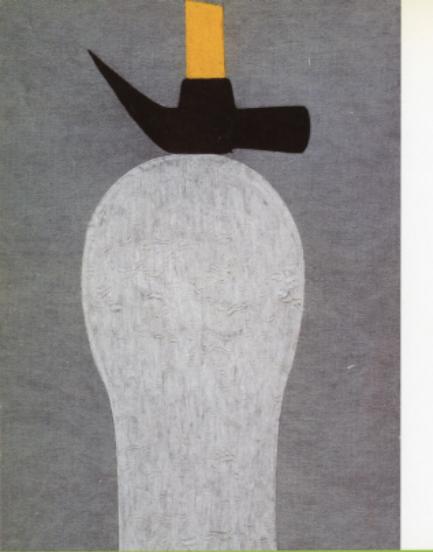
- 2004 • BT [British Telecom] Goldsmiths-prize in Digital Media • MVA [Malaysian Video Award] Best Experimental Video: Amatuer

3 young
contemporaries

VALENTINE
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fine ART

VALENTINE WILLIE FINE ART
Resource Room

Eko Nugroho
Nathawut Sing-Thong
Vincent Leong



Nathawut Sing-Thong

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

Gray Thought xvii
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, Nathawut Sing-Thong from Thailand and Vincent Leong from Malaysia.

Although technically still a student (since 1997), majoring in painting at the Institut Seni Indonesia IISI, **Eko Nugroho** is one of the major players in the alternative and underground comic scene in the fertile artistic milieu of Yogyakarta. **Nathawut Sing-Thong** (b. 1978, Ubud, Bali) 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 Walk in the New Moon* (2005) at the National Gallery of Thailand. **Vincent Leong** (b. 1977, Kuala Lumpur, Malaysia) studied Communication Design at Centre of Advanced Design (ICENFAD), 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 Kunawulan, Samuel Indrastra, Popak 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 retrospective 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 *Fight Me*, 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 been the 'picked' by buyer is required to bicker with or give something in return. In *Konyol* the reader can buy a comic book for 10 cents, for 50 cents for 10 drawings, murals, murals, embroideries and performances. Eko started band is present off 'Dang Dang Tumbuh' in 2000, an active collaborative that has to date published twice-yearly comic publications, 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 Rimbo Dahan residency are self-referential. The simplified Petronas Twin Towers inserted into the work set the paintings in a time and place. This description and images of the figures in the canvas are alien but the narrative values (the stories told) are familiar.

Eko's embroideries are inspired by logos on 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-blade of a head. In *Welcome Back Virus*, his return from Holland last year is described as the return of a l'gool virus, as his friends in Yogyakarta missed his infectious vibrant energy. He is currently making a large formal 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 foibles divers of modernity and its impact on life in the country.

Chiangmai-based **Nathawut 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, to form variations of *Gray Thought*.

"I would like to present moderation from a 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." *Nathawut 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 see 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 lined with feather, a bird, a hammer, a blue vessel, as it evolves to give different meaning and responses in each pairing.

A larger work, *Untitled (Blue Lovers)* consists of eight panels of pastel works on paper that has been spokend in black ink. Using a minimal palette of white and blue, the artist creates a sense of depth and space 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 Devil* is a juxtaposition of symbols that merges a narrower and deeper seam and makes for an intriguing read. 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 improbable and giving the work a remarkable visual maturity and emotional resonance.

Watching too much television and inspired by popular culture icons such as Britney Spears, Pokemon, 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 formulated. 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-Boniff! Operation Jing Lee (Oil and Suicide Lovers) forms a series of lightboxes which grow out of an earlier work, *In Case of Emergency*. This eight-lightbox piece images from the standard flight safety instruction manual, reproduced as a large colour lithograph, installed in the form of a cross. The newer lightbox 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 soaps 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 desensitized to catastrophic – 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 shelf, which we can turn on and off.

The video, *How to Be Bruce Lee* is taken from a cut of *The Way of the Dragon* (1972) starring Bruce Lee and Chuck Norris – their ultimate fighting scene at the Colosseum in Rome. It is Lee's final Kung Fu fighting moment, also significant in that it puts Norma Jung (Lee's wife) to be defeated by Lee (the real Lee), on site of the western world's greatest sports (land gladiatorial) arena. In this video, the conflict between greed 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 first step 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 Nathawut concern themselves quite evenly with the symbols and interpretation of the source of learning, the culture and society. *Indonesia* (2005) is a painting that depicts the artist's own culture, a man in a mask, the horse he rides, while his other side is his own self. Eko's self-portrait references are without explicit detail, but 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.

Near Mahanom, curator



Eko Nugroho



Kou Pesti Mencurigai Aku
2003
Embroidery
36 x 29 cm

Welcome Back Virus
2004
Embroidery
37 x 46 cm

Heart Beat Hard
2005
Acrylic on canvas
80 x 60 cm

