

http://www.biotechnics.org/Nexus/2003_10_19_nexusarchive.html

Friday, October 24, 2003

Pacita Abad

Circles in my mind

Prints and Paper Pulp Works:

31 October 2003 to 25 January 2004

Celebrated Philippine artist, Pacita Abad, in collaboration with STPI's international team of printmakers and papermakers, creates a unique, new series of prints and paper pulp works. Embedded with objects and materials collected by Pacita throughout her journeys around the world and layered with the multitude of vibrant colours she is so well known for, these works have pushed the boundaries of printmaking and papermaking and given new life to the notion of mixed media.

STPI Lecture Series

Title: "Painting the Globe" -

A Talk by STPI's Visiting Artist Ms. Pacita Abad

When: 8 November at 2.30pm

Where: Singapore Repertory Theatre (SRT) - Free seating

A renowned Philippine artist, Ms. Pacita Abad, will talk about her experience and works created during her stay with STPI earlier this year.

A Brown Bag Public Workshop

Title: "Painting, Collage and Assemblage"

conducted by Ms. Pacita Abad

When: 18 November from 10am to 4pm (lunch noon - 1pm)

Where: STPI Gallery

Max. participants: 24 - Fee: \$200 + \$25 for materials/pp

This workshop is a full day activity with an hour for lunch. Participants will have the opportunity to work together with the artist, Pacita Abad, in creating art using recycled materials or anything that they find suitable. The morning session will be dedicated to painting and drawing. The techniques of collage and assemblage will be explored in the afternoon session. Participants are encouraged to bring materials such as fabric, paper, buttons, sewing, etc which can be used in collage and assemblage. Please bring own brown bag lunch and an apron.

50% refundable deposit* of the total fee is required for confirmation of participation.

Registration is open from October 27th by emailing to emieu@stpi.com.sg or

stpi@stpi.com.sg *The deposit is refundable ONLY if cancellation is made before 11th November.

Singapore Tyler Print Institute

41 Robertson Quay

Singapore 238236

Tel: (65) 6336 3663
Fax: (65) 6336 3553
Email: stpi@stpi.com.sg
Web: www.stpi.com.sg

Gallery Opening Hours:
Tuesday to Saturday:
9:30am to 8:00 pm
Sunday and Monday:
1:00 pm to 5:00 pm
Closed on Public Holidays

Admission:
Free

General enquiries:
6336-3663 ext 111/112

02:15

Tuesday, October 21, 2003

>As part of the contributing organisation, NAFA would like to invite
>members of the Sculpture Society to participate in this first ever
>large scale flower exhibition in Singapore.
>
>Covering an extensive area of 12,000sqm, the first ever SINGAPORE
>BLOOMS- Singapore Flower & Garden Show 2003 seeks to feature more than
>120 remarkable exhibits and theme gardens from 14-23 November 2003.
>
>Set amidst the picturesque Esplanade waterfront, SINGAPORE BLOOMS is
>geared to become the much talked about event of the year that will
>attract many of both local and foreign visitors. Chances to promote the
>local arts in this show will stimulate the beauty of nature and art
>side by side. The Hopea Sangal Tree would be the centre of attraction,
>should it be displayed amongst the blooms.
>
>Due to time and budget constraints, we are looking for artists with
>ready display works. NAFA would provide a token of \$150 per artist for
>transportation and installation of artwork at Esplanade. Interested
>artist would have to submit the following ASAP (this Friday?) via email
>hln@nafa.edu.sg or post to Oscar, NAFA, 111 Middle Road Singapore
>188969 :
>
>1) biodata of artist (for displaying purpose)
>2) discription of intended display (for displaying purpose)
>3) image of intended display (for planning with landscape layout)
>
>For installation works, please follow the above and include cost of
>materials for the organiser's approval.

>

- >NAFA will be involved in assisting to design the entrance arch and the
- >Hall of Blooms (where the sculptures can be displayed alongside with
- >our unique flower bed designs).

00:19

JAPANESE PRINTS 1950-1974, October 30-November 8,2003 JAPANESE PRINTS 1975-1990, November 13-22, 2003

main organizer
The Japan Foundation
co organizers

Embassy of Japan Singapore
Orita.Sinclair Intl Front Room Gallery

Gallery Curator/Director
Mr. Gradimir Aleksic
Gallery Managing Director
Ms. Stephanie Choo

intro;

Japanese printmaking tradition is one of the most important achievements in the world of Art. Its complexity and spiritual elegance are nothing less than the consequence of the expression of a unique cultural history combined with professionalized perception and skill.

Since the 17th century woodblock prints and the golden age of the Edo dynasty, ukiyo-e, The Pictures of the Floating World, ruled the artistic space of Japan until the end of 19th century. They were one of the best kept secrets of Japan waiting to be discovered by the rest of the world. Discovery came with the explosion of japonisme, as Philippe Burty called it to describe the craze for Japanese art (1876) in Western art, where each and every piece as well as each and every line were explored in detail and embedded in the practice of Western artists ranging from painting to architecture and design. Many key artists from Toulouse - Lautrec, Van Gogh and Matisse to contemporary ones were not only inspired, but artistically built their works on the foundation of Japanese prints.

While exchanging energy with western artists and without leaving the best values of their culture, Japanese artists continued the tradition of printmaking developing the 20th century shin-hanga - new prints, sosaka-hanga - creative prints and kindai-hanga - modern prints. New times brought new values in the sense of techniques and themes, often very different from traditional practice. Successful exploration and combination of aesthetics and printing methods resulted with art pieces of the highest level which were welcomed and appreciated worldwide.

Japanese Prints 1950-1990 is an exquisite collection of seventy five prints by forty six of the most distinguished artists of the second half of the 20th century. Moreover, it is the usher for 21st century art of printmaking, where Japan keeps its prestigious position.

Gradimir Aleksic

Front Room Gallery

Email: info@orita.sinclair.com

Name: Front Room Gallery

Url: www.frontroom.com.sg

69, Bussorah street, Singapore, 199482

00:04

Sunday, October 19, 2003



PRESS RELEASE

LIKE OR NOT?

Venue: Esplanade Mall Entrance (Durian) and Concert Hall Atrium (Housefly)

Dates: 25th September to 10th November 2003

Artist: Chng Nai Wee

Like or Not? is a light-hearted and provocative installation that examines how far we have come to terms with the design of the Esplanade and the similarities of the form of the Esplanade with the form of the durian and the form of the eyes of the housefly.

Before the opening of the Esplanade, many Singaporeans could not quite agree whether they liked the design of the Esplanade. A common agreement was that the domes of the Esplanade bore a striking resemblance to the form of the durian and the compound eyes of the housefly. One year has passed since the opening, and Singaporeans has nicknamed the domes "durians". We are no longer bashful or hesitant in making names. The one-year anniversary of the Esplanade is a fitting occasion for the installation of these inflatable sculptures.

The housefly is suspended in the atrium of the Concert Hall, and the durian is suspended at the mall entrance of the Esplanade. The housefly is almost 12 meters long, and the durian is more than 5 meters in height.

These installations of the durian and the housefly, by their site, and by their size, confront the viewer, light-heartedly prompting the viewer to examine why he likes or dislikes the design of the Esplanade, particularly with regards to the resemblance the form of the Esplanade bear with the form of the durians and the compound eyes of the housefly. To what extent, do the knowledge of the form and nature of the housefly and the durian, and the previous experiences with the housefly and the durian, have on the viewer's like and dislike of the design of the Esplanade and the inflatable works that ask this question?

These inflatable works are industrially manufactured according to the artist's specifications as depicted in his conceptual and design drawings by a fabricator in the People's Republic of China and delivered to Singapore for installation by contractors under the direction of the artist.

The inflatable works are on display from 25th September 2003 to 10th November 2003. The durian is exhibited at the entrance of the Esplanade Shopping Mall and the housefly is exhibited at the Concert Hall atrium. The Concert Hall atrium is a restricted area for Concert Hall patrons only. Public can access the housefly by joining the twice daily Esplanade Tour.

The sponsors of this show are Esplanade, Lee Foundation, and National Arts Council (Young Artist Award Grant). Publication quality images of the works can be downloaded at <http://www.biotechnics.org/3likeornotpressrelease.html>. For access to the Concert Hall for photography of the housefly, please contact the Esplanade Office at 68288377.

The artist, Chng Nai Wee, 34 years old, is a recipient of the National Art Council's Young Artist Award in 1999. His only tertiary arts-related training was a six-month period at Yale School of Architecture. He is currently an Arts Resource Panel member of the National Arts Council and an art adviser to Jurong Town Corporation. His works focus on the fusion of disciplines - primarily Art and Science. Three of his works are currently exhibited at the Convergences of Art, Science, and Technology show at the Singapore Art Museum until 2004. His series Pantheon – Innards of Consciousness may be viewed at Block 1 Biopolis from 1st November 2003. His previous solo shows Biotechnics and Moleculux – Luminescent Bodies in Hyperspace, may be accessed at <http://www.biotechnics.org> and <http://www.moleculux.com>. Chng Nai Wee has examined local issues previously; in 1991, he installed the 12-screen video installation The Sin of Apathy at the National Museum. The artist can be contacted at chng@dr.com and handphone: 98755248. He is represented by art dealer Ipreciation at Fullerton Hotel.

19:32

'Berita Harian'
PRESS RELEASE
Embargoed till: 7 November 2003

Art News.

10 'current generation' Malay artists invite you to a Ramadhan fast breaking buffet on the dusk of 14 November 2003 at The Substation on 45 Armenian Street.

This buffet is part of Berita Harian, an exhibition curated by artist Khairuddin Hori and co-presented by The Substation. Berita Harian, translated Daily News, is a rare presentation of young and active practicing Singaporean Malay artists. These artists will put forward their explication of news and issues persistent, current and significant through their various genres of practice.

Amongst the works showing at Berita Harian are; 'ReDiscovery Channel', a computer generated 'animation teaser advertisement trailer' by Ridzuan Saari, 'DE-stress kapa', a site-specific de-stressing sound installation in The Substation's toilets by Zulkifle Mahmud and 'Window Shopping', a CCTV installation showing real-time events inside various pockets of The Substation by Harman Hussin.

As clichéd as any gathering of Malay artists can be, Berita Harian however promises to be a landmark event in the history of local art development. This is also the first time that 10

current generation contemporary Malay artists are working together on one show. The exhibition provides a chance for the public and the local art community to view the opinions, statements and psyche of this 'current generation' of contemporary Malay talents.

Witness **Berita Harian** because it is NEWS on current state of contemporary Malay art.