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R E V I S I N G
T H E
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O F
P R I N T I N G

17.05.19 - 07.07.19

REPEAT, REPEAT, REPEAT;
REVISING THE PHENOMENON
OF PRINTING

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G U R E S T
C U R A T O R

ZAKI

RAZAK

A R T I S T S

MIGUEL

CHEW

WEIXIN

QUEK CHONG

MONA

CHOO

URICH

LAU

NADIA

OH

SHIN-YOUNG

PARK

SHIH YUN

YEO

C O N T E N T

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P R E F A C E

The Private Museum (TPM) Singapore is pleased to present *Repeat, Repeat, Repeat; revising the phenomenon of printing*—a group exhibition curated by Zaki Razak. This marks the second edition of the *TPM Guest Curator series*—collaborating with Guest Curators to facilitate and support independent and experimental curatorial practice, and to present different perspectives on our world. The exhibition will feature works by seven artists including Miguel Chew, Weixin Quek Chong, Mona Choo, Urich Lau, Nadia Oh, Shin-Young Park, and Yeo Shih Yun.

We hope to broaden its horizon and explore new pastures in expanding its mission to bridge collectors, artists, curators, and the general public through our exhibitions of varying subjects and mediums. Through this particular platform, we continue to engage and reflect on our role and identity as an arts space in bringing new ideas and fresh perspectives to the local arts scene.

I would like to extend my gratitude and appreciation to our Guest-of-Honour Mr Seng Yu Jin, the seven artists, our museum patrons, and the museum team in making this exhibition a memorable milestone for TPM.

Last but not least, our heartfelt gratitude to our guest curator, Zaki Razak, without whom this exhibition would not have been possible.

Daniel Teo

Founder

The Private Museum, Singapore

F O R E W O R D

In his brief provided to the artists he invited to participate in this exhibition, Zaki Razak poses the question: what is its consequence in this day and age; the context of the evolution and revolution in printmaking or print – from mechanical to digital; and on the essence of the tradition or the emergence of the mechanism of multiplication and repetition. The evolution and revolution of printmaking is a relevant topic today as it was yesterday. The power of ideas has manifested in the oral and written word, as well as its dissemination in print, mass media, and now social/digital media.

In particular, social media through the speed and reach through Facebook, Twitter, and Instagram has been singled out as powerful tools to influence public opinion by spreading information or even misinformation. The recent passing of the ‘Protection from Online Falsehoods and Manipulation Bill’ by the Parliament of Singapore after a series of extensive deliberations is testament to how even countries are grappling with the problem of living in a state of post-truth. The artworks in this exhibition are critically conscious of how the power of the printed word in whatever media. Questions of mistranslation, surveillance, memory, oral histories, technology, social media, repetitions of reality, and even how DNA structures can be replicated through 3D printing are critiqued imaginatively.

I congratulate Zaki and all the artists, Miguel Chew, Mona Choo, Weixin Quek Chong, Urich Lau, Nadia Oh, Shin-young Park, and Yeo Shih Yun for making ‘rethinking printmaking’ as a critical discourse and practice that still holds the potential for being revolutionary!

Seng Yu Jin
Senior Curator
National Gallery Singapore

D E A R

I need to make a confession. I am not a printmaker. I am not an art historian who specialises in printmaking. And never have I as a curator made any exhibition based on printmaking. However, I am interested in the subject matter concerning 'prints' or 'printing' or 'the printing machine' or 'the story of printing'. Perhaps due to my background in design communication, I am amazed by the capacity of offset printing; how information can be printed, repeated and multiplied in a short period of time; how with power and money an entity could produce massive quantity of prints, resulting in standardised information. Never have I thought the 'power' the printing machine possesses and its utility, would serve to benefit or afflict societies on a global scale.

L I S T E N E R S ,

There have been numerous exhibitions based on traditional printing methods and the expanded practice of artists who adopted painterly approaches; explored a certain degree of experimentation; challenged the convention in what is permissible; and demonstrated sophisticated control of process. What seems palpable is the repetitive pattern of thematic exhibitions about extending, challenging and revising techniques and traditions. An updated phenomenon could be the popular question of: What is/are the possibility/possibilities of print? There seems to be a similar sentiment towards an oft-repeated source, in the context of fine arts, the Rockstar of printmaking, Albrecht Dürer (1471-1528). His works are the first to be considered the most refined; a clear

contrast from the modest woodcuts of the *Biblia pauperum* (Pauper's bible), celebrated due to its meticulous and dynamic forms—never failing to induce visual ecstasy on us. Due to this, the functional aspect or perhaps the agenda of print seems to be forgotten and currently downgraded to a mere superficial or decorative one.

But it is unjustifiable to discount significant curated exhibitions, which share a similar intent to the one I envision and aim to suggest that we should not look 'at' prints instead to look 'through' them. Here I am recommending to revise and study what type of communication which predates prints or printing, the 'scientific' philosophy applied together with the advent of the Gutenberg printing machine and how the magnitude of printing affected the engineering of governance and the habits of societies. One exemplary exhibition is *The Power of Multiplication*. The artistic and theoretical

exhibition investigates pre- to post-digital reproductive art or from etching via Xerox to VR; discoursing upon the question of reproducibility in this day and age. Also, not forgetting to reflect on additional footnotes of Dürer's practice and its influence on significant personalities and events; its relation to the fifteenth century Gutenberg printing—signifying the almost forgotten ecosystem of German heritage in printing.

I find this an opportune setting albeit the aforementioned shortcomings, the discovery of interest, thoughts and findings I am about to share in this essay. My aim, as an accompaniment (yet not meant to be complementary) to the formation of artworks surrounding the notion of printing, is to bring a certain degree of consciousness on what was before its phenomenon, the moment and after the invention of the Gutenberg machine and how the printed matter changed or affected the world. The artists' visual responses

are meant to be symbolic visual cues; deliberately sprinkled and indicative of noteworthy points to be shared in this essay but not as entities completely detached from the context of the exhibition.

What was written in the curatorial letter dated 5th December, 2018 emailed to the artists with regard to the exhibition framework:

... that the exhibition should be positioned to instil a point of discussion on its phenomenon – what is its consequence in this day and age; the context of the evolution and revolution in printmaking or print – from mechanical to digital; and on the essence of the tradition or the emergence of the mechanism of multiplication and repetition. These initial questions shall be aimed to bridge or bring to light

the precursors of printing – the written word (scribe/manuscript) and the art of the spoken word (oral/storytelling).

While organising the first exhibition of traditional printmaking by orthodox printmakers at The Private Museum (TPM) Singapore by a historian may seem ‘comfortable’ yet enticing, I am proposing a rather ‘precarious’ ride in addressing the exhibition; recalling an advice by Edward Said that we should always be moving away from the centralising discipline towards the margin, perhaps seeking a change. With that I am inviting everyone to consider this position – To ponder on the crisis, to make a migration from the comfort zone, to shift the focus to the point of discussion rather than the end product.

I am urging everyone not to dismiss your respective strengths in your respective mediums but to contemplate on the content — to think with the wide spectrum of circumstances in the advent of printing. Feel free to navigate between its pros and cons: Does it serve as the 'grace of God' or the 'force of evil'?

One definite consensus the artists and I have is not to realise a medium-based approach exhibition or to put it as literal as possible, a printmaking show. There were/are numerous printmaking shows, past and present, which focused or/and are focusing on its techniques and aesthetics but it is considered a rare point or discussion to perceive an exhibition based on the evolution and revolution of printing.

To set the tone aptly it is appropriate to bring attention to a reference which resonates strongly with me, *Phaedrus*, written by Plato (427-347 BC) based on a dialogue between Socrates (470-399 BC) and his friend, Phaedrus (444-393 BC). Socrates related to Phaedrus about Thamus who once entertained Theuth, the inventor of many things. There was a series of approval and disapproval as judged by Thamus over each of the invention. But when it came to writing or letters Theuth declared:

Here is an accomplishment, my lord the King, which will improve both the wisdom and memory." To this, Thamus replied, "Theuth, my paragon of inventors, the discoverer of an art is not the best judge of the good or harm which will accrue to those who practice it. So it is in this; you, who are the father of writing, have out of

fondness for your off-spring attributed to it quite the opposite of its real function. Those who will acquire it will cease to exercise their memory and become forgetful; they will rely on writing to bring to their remembrance by external signs instead of by their own internal resources. What you have discovered is a receipt for recollection, not for memory. And as for wisdom, your pupils will have the reputation for it without reality: they will receive a quantity of information without proper instruction, and in consequence be thought very knowledgeable when they are for the most part quite ignorant, And because they are filled with the conceit of wisdom instead of real wisdom they will be a burden to society.

The wisdom of Socrates made me pause to think about the notion of writing—its systems/technologies and reading. What I thought to be the basis or definition of knowledge towards wisdom needs to be revised—urging me to revisit modes of communicating and receiving knowledge. What then is the essence of communication which could utilise all senses and not make any of them excessively reduced to the temptation of technology? The chain of reading textbooks, authoring texts, the advent of the Gutenberg machine, the invention of alphabets, writing and copying manuscripts, reading and decoding writing systems e.g., pictograms, traditional printing e.g., woodblock—tracing all of these to the oral mode of storytelling is indeed a journey of discoveries; which made me experience a series of consciousness with regard to the community and the individual.

What was related by Socrates, who did not connect his teachings to writing and made them highly accessible during that age, is indeed

foretelling. We are too highly dependent on reading texts or textbooks and charmed to exercise blind memorisation without proper understanding. What used to be an age where our ears were the main utility has been reduced in importance to the sight, an organ much used today. Particularly through literacy our eyes tend to frame what is before us—making us forget to think further (beyond the frame.) Marshal McLuhan (1911-1980), author of *The Gutenberg Galaxy* appraised J.C. Carothers (1903-1989) who inquired and wrote much about ‘The Written Word – how literacy in society operates’ at length:

I suggest that it was only when the written, and still more the printed, word appeared on the scene that the stage was set for words to lose their magic, powers and vulnerabilities. Why so?

I developed the theme in an earlier article with reference to Africa, that the nonliterate population lives

largely in a world of sound, in contrast to western Europeans who live largely in a world of vision. Sounds are in sense dynamic things, or at least are always indicators of dynamic things – of movements, events, activities, for which man, when largely unprotected from the hazards of life in the bush or the veldt, must be ever on the alert... Sounds lose much of this significance in western Europe, where man oftens develops, and must develop, a remarkable ability to disregard them. Whereas for Europeans, in general, “seeing is believing,” for rural Africans reality seems to reside far more in what is heard and what is said.

... Indeed, one is constrained to believe that the eye is regarded by many Africans less as a receiving organ than as an instrument of the will, the ear being the main receiving organ.

Although the elements of sound and speech are introduced through the inventions of telegraphy, telephone, radio and the bombardment of the digital and social media in the ‘electric or electronic age’, they can never supersede the consequences of the Gutenberg printing, which first conquered our sight and mind. In fact, it paved the way for the aforementioned inventions, and in unison they so far have successfully managed to reduce our purposeful ears to the ‘helplessness and ineptness’ of our eyes.

It is also fitting to mention early writing systems; from coded hieroglyphs to the practice of writing and copying manuscripts, which continue to pay emphasis on oral culture—read by the few for the many—the few being the priestly orders and the many, the commoners. It gives us a sense on what supposed to be conveyed ought not to be diluted with any constituent of self-hood or self-opinion but came from an unbroken chain of respective religious beliefs. What

was read from the Sumerians, Babylonians, Egyptians and the Chinese are symbolic representations or visual cues to assist them in the narrative structure of the story or the thought framework of the speaker. This paints an understanding that if the ancient tablets were given to the commoners, they might not be able to read or understand what needs to be conveyed. Walter Ong (1912-2003) elucidated this well in *Orality and Literacy*:

Human beings had been drawing pictures for countless millennia before this. And various recording devices or aides-memoire had been used by various societies: a notched stick, rows of pebbles, other tallying devices such as the quipu of the Incas (a stick with suspended cords onto which other cords are tied), the ‘winter count’ calendars of the Native American Plains Indians, and so on. But a

script is more than a mere memory aid. Even when it is pictographic, a script is more than pictures. Pictures represent objects. A picture of a man and a house and a tree of itself says nothing. (If a proper code or set of conventions is supplied, it might: but a code is not picturable, unless with the help of another unpicturable code. Codes ultimately have to be explained by something more than pictures; that is, either in words or in a total human context, humanly understood.) A script in the sense of true writing, as understood here, does not consist of mere pictures, of representation things, but is a representation of the utterance, of words that someone says or is imagined to say.

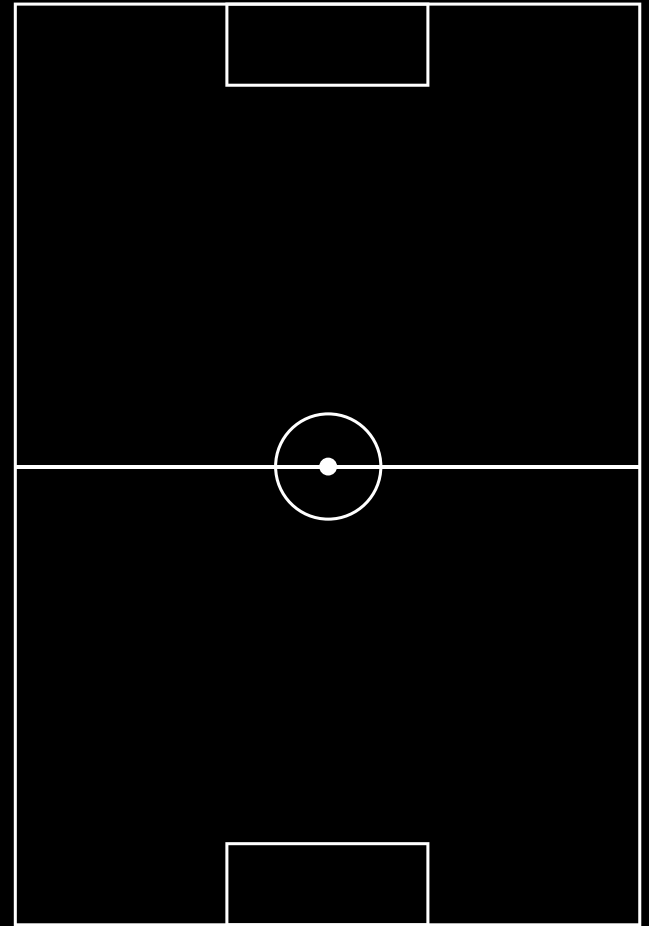




Fig.01



Fig.02



Fig.03

Nadia Oh, whose practice rests comfortably between the exploration of digital and traditional methods; usually reflecting on everyday accounts. The technical process of her practice by far has been moderate—a juxtaposition of the speed of digital printing on fabric and the much slower pace of sewing and painting.

Her fond of projecting visual on fabrics reminisces the basic woodblock prints on medieval garments. In this occasion, for *AFFINITY*, still maintaining the projection of the everyday, Nadia digitally prints glimpses of abstraction of reality—printing ‘impressions’ through the application of previous photographs. Everyday life in her language is made to be a peek-a-boo world before the eyes of the public. To provide glimpses of everyday life and imprinting it on diverse fabrics has been Nadia’s leitmotif in her practice.

Nadia aims to make a poetic impression of the narrative or sounds of everyday life. What Nadia has seen during her series of travelogues, its familiar imageries, are negotiated and partially manipulated as if to project one’s struggle to articulate experience in writing or speech, but found solace in expressing memorable images through digital printing. What is before us, this contemporary formation of tablets, may be an arduous task to decode through sight as they are only familiar and serve as cues to assist Nadia in narrating her everyday life.



Fig.04

I used to think how, positively, the printer or the invention of the printing machine is perceived to be the sensational technology; the alphabets to be the extraordinary invention; the

act of reading books to be the beautiful habit. These phenomena seem to be representative of scientific progress and perhaps the human renaissance. Our perception of what 'good' is could also be deemed as 'bad' by differing opinions and research of thinkers and scholars.

Before the invention of printing, knowledge and communication relied on orality in primitive cultures as well as the practice of writing and copying manuscripts. Essentially, all things were largely dependent on the sense of hearing, until Johannes Gutenberg (1400–1468) introduced the movable type printing machine in the mid-15th century. The Gutenberg machine impactfully and gradually changed the perceptive habit—the visual stress of providing the first uniformly repeatable commodity, fixing our gaze to the alphabets (directing to the fixed point of view). The printed word was also regarded as irrelevant letters detached from the essence of its meaning. William Ivins (1881–1961) clarified it well in *Prints and Visual Communications*:

Each written or printed word is a series of conventional instructions for the marking in a specified linear order of muscular movements which when fully carried out result in succession of sounds. These sounds, like the form of letters, are made according to arbitrary recipes or directions, which indicate by convention certain loosely defined classes of muscular movements but not any specifically specified ones... The result that each sound we hear when we listen to anyone speaking is merely a representative member of a large class of sounds which we have agreed to accept as symbolically identical in spite of the actual differences between them.

What could be more perplexing than the above is the history of the alphabet known to have commenced since the ancient Egyptian. It seems that the process was engineered systematically to disassociate senses and to transform cultures in a homogeneous manner, paving and leading the way to the Gutenberg era or the printing press. David Diringer (1900-1975) mentioned in *The Alphabet* of its simplicity, adaptability and suitability to serve the needs of the modern world and how it has detribalised and individualised mankind into a 'civilisation' of its own. Diringer also pondered on its makers:

At any rate, it must be said that the great achievement of the invention was not the creation of its signs. It lies in the adoption of a purely alphabetic system, which, moreover, denoted each sound by one sign only. For this achievement, simple as it

now seems to us, the inventor, or the inventors are to be ranked among the greatest benefactors of mankind. No other people in the world in this world has been able to develop a true alphabetic system.

A mystery indeed... and what did it do to us? Our habits changed. Besides print, with its uniformity, repeatability and limitless extent, brought life and fame, it most significantly created the detribalised and individualised mankind. What was once a society through its oral and ritualistic means, receiving or listening to narrated chains of a singular source of commandments, parables and announcements, had transited to a 'civilisation' of individuals reading translations of religious scriptures, reading about vain authors or novels and reading about themselves. What was a singularity of collective consciousness had since developed into a multiplicity of individ-

ualistic unconsciousness. The concern is not based on personal perception and criticism or the private point-of-view but with an awareness of the change that left unnoticed. Neil Postman (1931-2003) described it best:

... with the printed book another tradition began: the isolated reader and the private eye. Orality became muted, and the reader and his response became separated from a social context. The reader retired within his own mind, and from the sixteenth century to the present what most readers have been required of others is their absence, or if not that, their silence. In reading, both the writer and the reader enter into a conspiracy of sorts against social presence and consciousness. Reading is, in a phrase, an antisocial act.

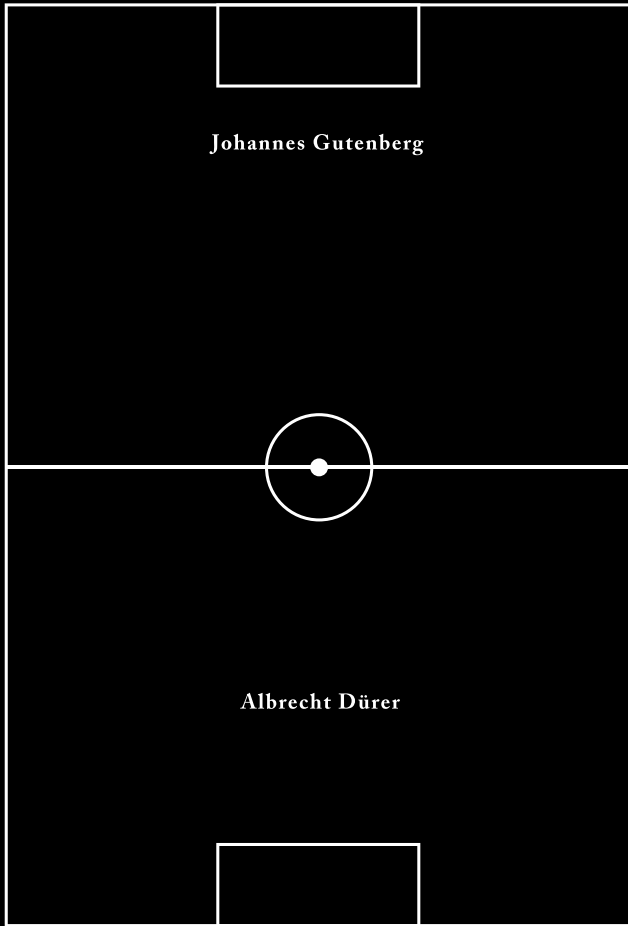


Fig.05



Fig.06

Speaking about the starkness of human condition, we are now entering **Miguel Chew's** delusional perceptive oeuvre, in which technique of silkscreen printing suits its bold, sharp and crisp visuals. The play on various repeatedly produced silhouettes serves either as mere aesthetics or an invitation to discerning minds to inspect its rationality or reality.

From the stark outlines of humans and objects to the exposure of its interior, Miguel's interest develops into an intriguing subject matter—the sea's vicious beauty—the jellyfish. *Beauty lie on the eye of the beholder 1.1*, in its form or notion, silkscreened on several surfaces continues to lure us into a visual sensation—capturing our memory and making us forget that they are armed with stings. Another layer is added, in a typical Miguel fashion, a deliberate confusing pair of study is ambiguously printed—which is which? Which one is the poisonous jellyfish?

The paradox of the jellyfish and printing bears a stark resemblance. Its seductive and hypnotic movement isolates our senses whilst diminishing its interplay and consciousness. While we may succumb to the beautiful sight of the luminous bells and graceful silent hissing tentacles of the Sea Medusa, we should also consider the consequences of the advent of printed novels,

which represent the transaction between the self and the world.

When beliefs were brought down as revelations, they were conveyed through prophets who then delivered the sacred doctrines orally to the common people. As far as I know, no prophet connected their revelations to writing, until they were written down by their disciples, companions and saints. Istvan Hajnal who discussed the teaching of writing in medieval universities relayed the view of Thomas Aquinas (1225-1274):

I answer by saying that it is fitting that Christ did not commit his teaching to writing. First on account of his own dignity; for the more excellent the teacher, the more excellent his manner of teaching ought to be. And therefore it was fitting that Christ, as the most excellent of all teachers, should adopt

that manner of teaching whereby his doctrine would be imprinted on the hearts of his hearers.

In ancient times and the medieval period reading was essentially reading aloud. The language came alive—favouring an interplay of the senses and tactility. Its conversational attributes engaged the audience openly in public rather than silently in private. The act of reading aloud facilitated audience through classic literatures, ancient theatres, declamation festivals and public reading of epic poems until the advent of the Gutenberg machine. The speed of printing and the emphasis on visual stress not only altered the reading habit, assistance to readers and aids to facilitate reference were also lacking.

About forty years after Gutenberg converted an old wine press into a movable type printing machine, there were presses in 110 cities in six different countries. Fifty

years after it was invented, more than eight million books, which had previously been unavailable to the average person had been printed. There were books on law, agriculture, politics, botany, linguistics, paediatrics, and even on good manners. The selection does not exclude religion. In fact, there is a movement which once successfully exploited the Gutenberg machine—Protestantism.

Martin Luther (1483-1546) deemed the Gutenberg machine as ‘God’s highest and most extreme act of grace’ and his reliance on printed pamphlets and books as a means for religious propaganda is well-documented. Postman explained succinctly on how religion was translated and made the vernacular into a mass medium:

Luther, of course, was a great advocate of vernacular printing and exploited the fact that the written word goes rolling all about “un-

aware to whom it should address itself.” He wrote a German edition of the Bible so that the Word of God could reach the largest number of people. It would take us some way off the track to discuss here the many interrelations between print and religious rebellion, but it is necessary to stress the obvious fact that the printing press placed the Word of God on every family’s kitchen table, and in a language that could be understood. With God’s word so accessible, Christians did not require the papacy to interpret it for them.

Elizabeth Eisenstein’s (1923-2016) meticulous study of printing, *The Printing Press as an Agent of Change* confirmed way earlier before Postman and McLuhan that Luther’s publications which sold over 300,000 copies were able to make exact,

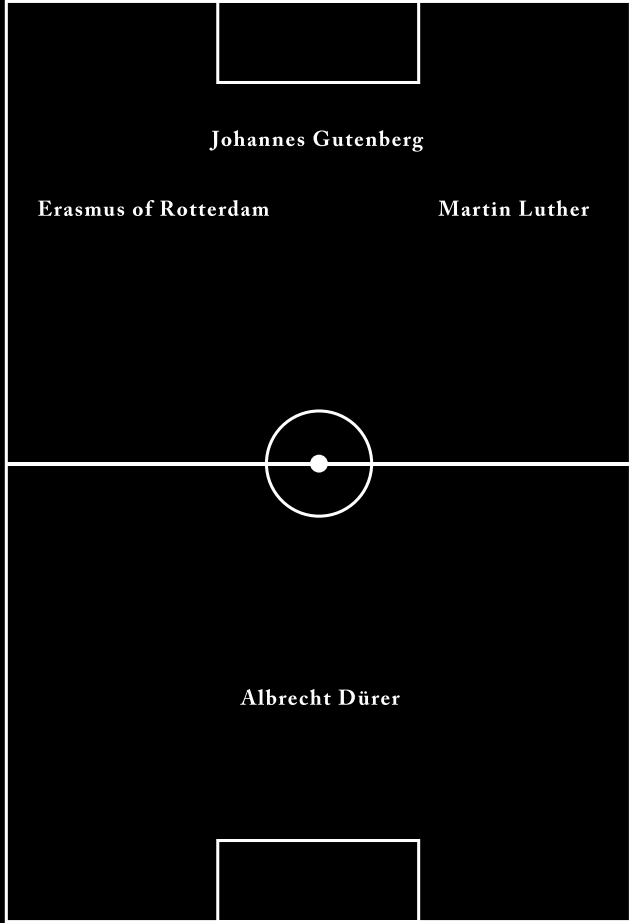
standardised and ineradicable impressions on the mind of Europe. She further expressed that for the first time in human history a great public reading judged the validity of revolutionary ideas through a mass medium. With this in mind, would there be a consequence when the many attempted to interpret the biblical verses without any consultation with the wise ones and would there be a possibility of mistranslations, miscommunications and misadventures?

Eisenstein suspended the hypothesis below for a deeper contemplation. We are so used to isolating ourselves and seeking solace in religious scriptures without extending to consultations and negotiating its differences. Can we be the better judge?

The question of whether one should encourage or block the new forces which were unleashed became a bone of contention within every

church. Conflict was further aggravated by problems of exegesis which were posed by copy-editing and which set off furious and interminable disputes between biblical scholars and theologians. In view of the carnage which ensued, it is difficult to imagine how anyone could regard the more efficient duplication of religious texts as an unmixed blessing. Heralded on all sides as a 'peaceful art,' Gutenberg's invention probably contributed more to destroying Christian concord and inflaming religious warfare than any of the so-called arts of war ever did. Much of the turbulence of the early modern era, I think, may be traced to the fact that the writings of church fathers and the scriptures themselves could not continue to be transmitted in traditional ways.

As a sacred heritage, Christianity could be protected against most forms of the 'spreading of glad tidings,' Christianity was peculiarly vulnerable to the revolutionary effects of typography.



Johannes Gutenberg

Erasmus of Rotterdam

Martin Luther



Albrecht Dürer





Fig.07

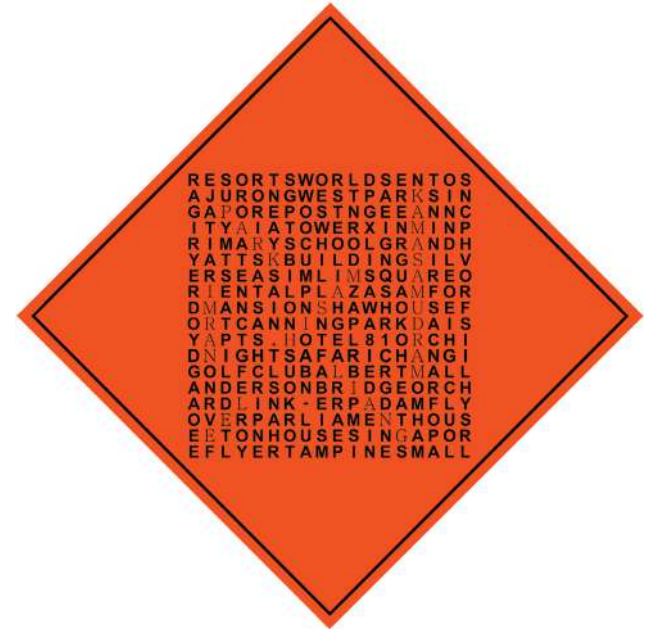


Fig.08

This transits
aptly to one of
the threads of
Shin-Young Park's
development from
previous artworks
to her current one.

One of her
signature works,
the word-find
series which
comprised of the
use of alphabets
or letters,

according to Shin-Young are meant to be elementary and directive with the intent to fix one's gaze to her 'stubborn statements' for fear of any misinterpretation. They are considered as visual aids to signify her primary concerns for the many notions of 'misses' such as the misconception of beauty, misrepresentation of migrant workers and misunderstanding of domestic issues.

A significant leap and also, a remarkable relevance in Shin-Young's development is the juxtaposition of her word-find series with biblical verses. It seems the word-find series truly found its reality; from the cold personal statements,

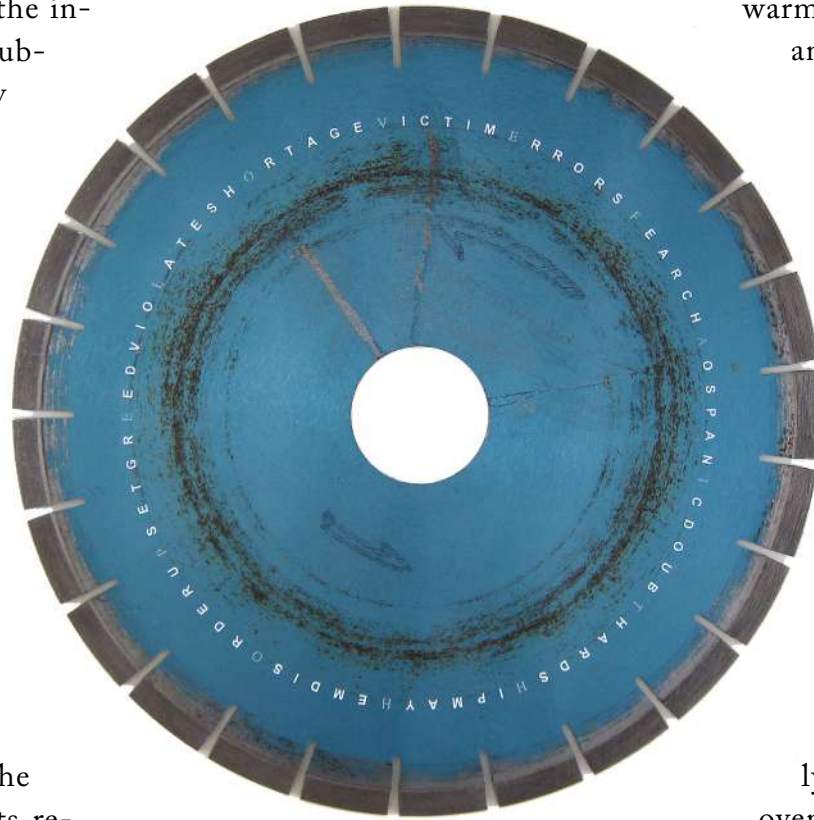
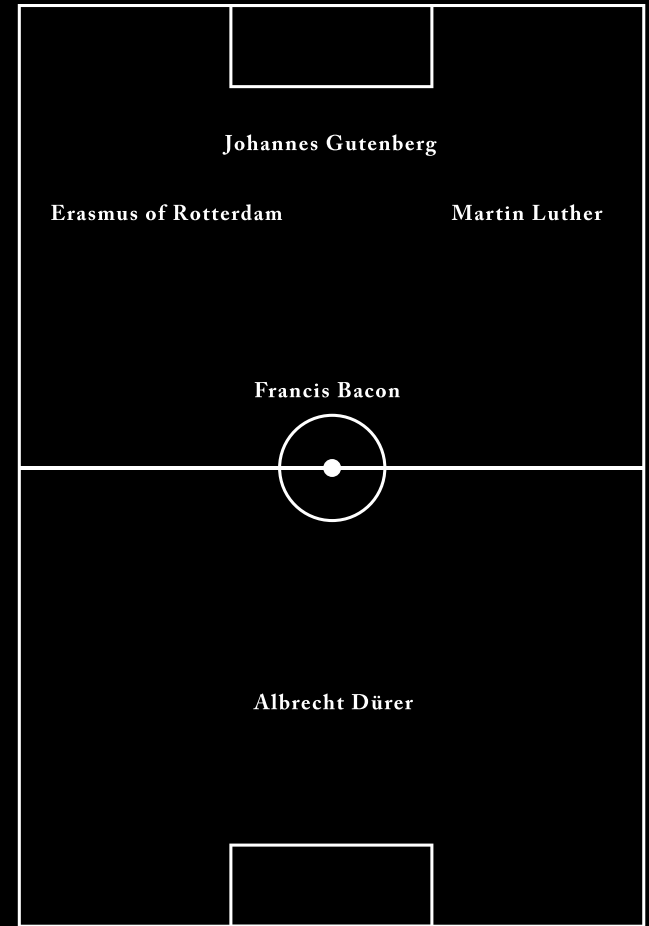


Fig.09

Shin-Young sought solace and found warmth in the inspiring '1 Corinthians 13:13' for *Faith, Hope, Love* #02. Both contextual intent and application of visual aesthetic rest well on the cold metal blade. The title serves as words of comfort and relief to the distress and difficulties inflicted upon earth and its occupants.

Ephesians 5:22-33 is a series of the aforementioned verses, in a pair of contrasting translations, printed repeatedly on ten sets of diverse plates, purchased from antique shops around the world, freshly (and uniquely) baked from the oven. The decision of printing the verses on domestic plates marks another

change from *Faith, Hope, Love #02*. Certain and courageous at the same time Shin-Young shifted the context from social to personal and proved her decisiveness in portraying a fitting visual allegory of a common domestic life. In this work, she weds 10 pairs of diverse identities with a pair of mistranslated verses. What strings them together is a 'lifeline' indicative of the common miscommunication experienced in life through the lack of mutual respect and profound understanding. In the context of the exhibition she also seems to suggest the deliberate incorrect translation of the biblical verses does make a big difference: when they are fixed to the 'meaningless' alphabets, besides depicting unreadability, they also bring to mind misunderstanding through literacy.



To proceed on discussing Urich Lau's practice and current proposal for the exhibition, we should revise the attributes and consequences of the printed word or book, the archetype of all subsequent mechanisation.

Physically it intensified perspective and the fixed point-of-view; hence developed space as visual, uniform and continuous towards the means of self-expression. While socially it brought new forms and energies such as nationalism, industrialism, mass markets, and universal literacy and education. Print, as an image of repeatable precision, breaks the individual out of the traditional group while providing the powerful method of adding individuals in massive agglomeration. This has led minds to create giant corporations both military and commercial—in the name of detachment and non-involvement—the power to separate thought and feeling, to be able to act without reacting.

A relevant form of social energy to Urich's *The End of Art Report* for Singapore Biennale 2013 is Nationalism, the amplification of homogenisation, which created the 'new mindset'. A mindset gradually built upon political unification of populations

through means of vernacular and language groupings. And the root of its emergence was through printing. An editorial comment to Simone de Beauvoir's (1908-1986) *Encounter*, 1995 very much relates to the phenomenon of nationalism:

...and to obtain this it is almost necessary, in our age, to be a member of a national community that has, along with whatever moral and aesthetic excellences, the quite vulgar quality of being in some degree powerful – of being regarded attentively by the world and, most important, listened to. The existence of such a community seems to be a precondition for the emergence of a national literature sufficiently large in extent and weighty in substance to fix the world's eye and give shape to the world's imagination;... it was the

writers themselves who helped call into being this thing called "national literature". At first, their activity had a pleasing artlessness about it,... Later under the spell of Romantic movement, moribund languages were revived, new national epics were composed for nations that as yet barely existed, while literature enthusiastically ascribed to the idea of national existence the most supernatural values...

Urich's heavy use of the electric media about mass media in his practice could be perceived as a commentary, response and negotiation to its dichotomic character; akin to seeking ways to understand its function and consequence. What is the essence of electric media/mass media? Besides the amazing invention and commencement of the telegraph line by Samuel Morse (1791-1872) in



Fig.10

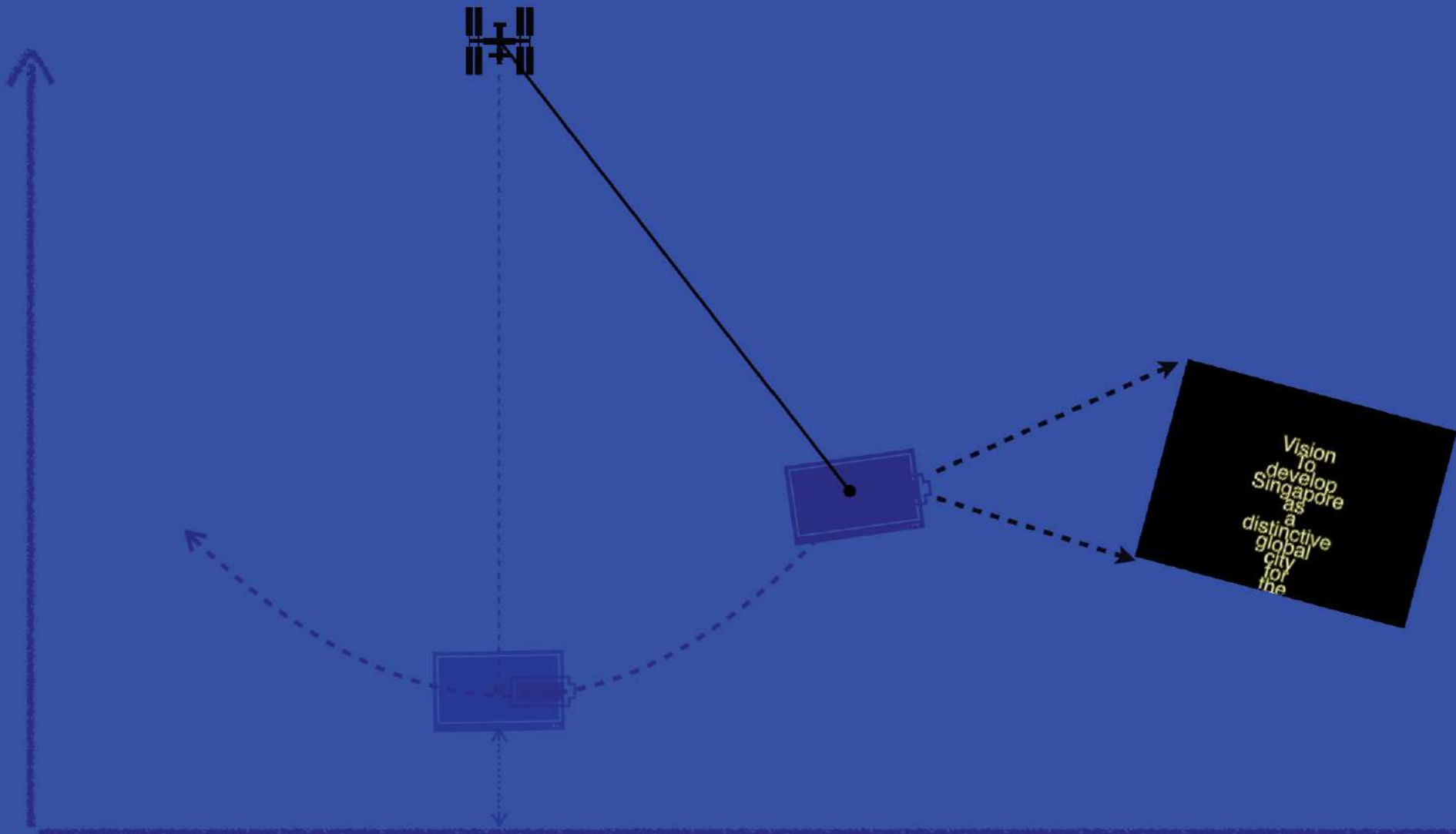
1844, electric media allows us to react to the world as a whole to a much greater degree. Its speed serves any agenda as an integrated system of information handling and it creates an integral whole of both private and public awareness—forming instantly a total field of interacting events in which all of us participate. The most relevant to us would be the ubiquitous social media platforms such as Facebook, Twitter and Instagram. It is indeed compelling how social media's visual continuity, fixed point-of-view and immediate participation propagate, serve and define Nationalism through the printed books, newspapers, telegraph, telephone and radio.

Mission Statement: Trichotomy Version 1.0 is a three-component work based on a 'negotiation' with a nationalistic statement. Set in a formation that suggests ways to read the projection of repeated texts, it simultaneously increases the challenge to perceive and understand its legibility as well as prac-

ticality. Its suggestive precariousness refers to a visual analogy of a specimen, which Urich has been responding and reflecting upon—an inspection of a common specimen formatted through various electric means namely the 'electric trap', 'electric swing' and the 'electric one-eyed surveillance.' This, I feel, resonates well with one of the attributes of 'Technopoly', a term coined by Postman—a standardised form that required us to constantly check boxes and fill in the blanks—bureaucracy; which I believe, its process, comprises of assembly lines and automation finds its roots from/to the Gutenberg printing. C.S. Lewis (1898-1963) articulated it well here:

I live in the Managerial Age, in a world of "Admin." The greatest evil is not now done in those sordid "dens of crime" that Dickens loved to paint. It is not done

Fig.11



even in concentration camps and labour camps. In those we see its final result. But it is conceived and ordered (moved, seconded, carried, and minuted) in clean, carpeted, warmed and well-lighted offices, by quiet men with white collars and cut fingernails and smooth-shaven cheeks who do not need to raise their voices. Hence, naturally enough, my symbol for Hell is something like the bureaucracy of a police state or the office of a thoroughly nasty business concern.

Let us revisit the conversation between Thamus and Theuth, whereby every invention was scrutinised and commented. In essence, the progress of technology comes with consequences, possibly altering the structure of our interests, our characters and the nature of community; hence changing the things we

think about, the things we think with and the arena which thoughts develop. Harold Innis (1894-1952), the father of modern communication studies, repeatedly emphasised ‘knowledge monopolies’ created by technologies. In parallel with Thamus’ wisdom, Innis spoke of those possessing control over the workings of a particular energy, they accumulate power—forming a kind of conspiracy against those who have no access to the specialised knowledge made available by the technology. This is what Postman defined as ‘Technopoly’, the unnoticed phenomenon which has been enveloping and cornering humankind throughout centuries.

I need to shift the spotlight to a technocratic personality, Francis Bacon (1561-1626) whom Postman singled out, not only prophesied that science was the way to progress but also the improvement of human condition—the key to ‘the happiness of mankind.’ Bacon was not himself a scientist and an inventor

but he was known to be the world's great essayist and a master propagandist who devoted much of his time to educating mankind to see the links between invention and progress. In *Novum Organum* (new instrument of science) he wrote:

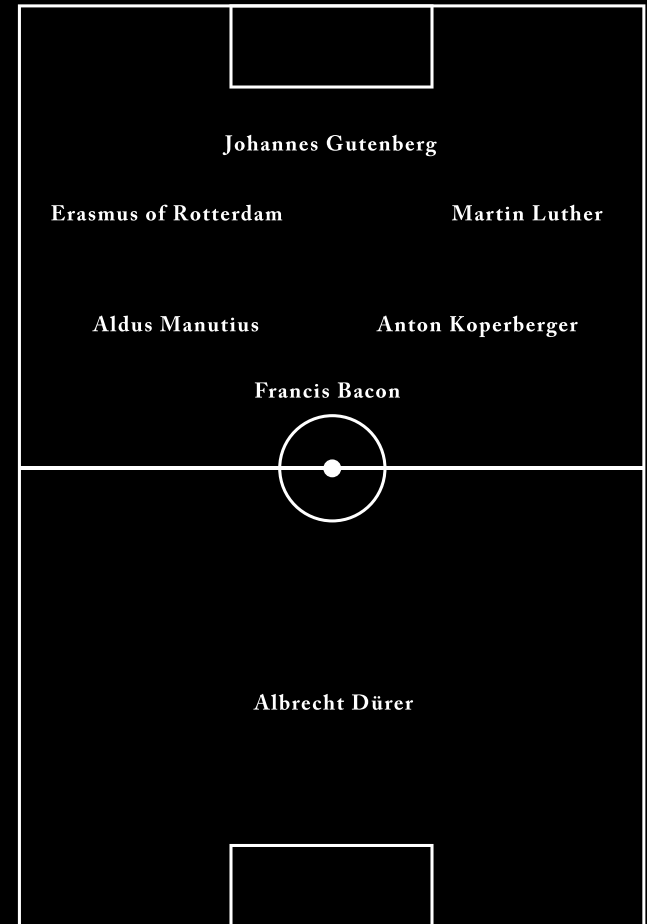
It is well to observe the force and effect and consequences of discoveries. These are to be seen nowhere more conspicuously than in those three which were unknown to the ancients, and of which origin, though recent, is obscure; namely printing, gunpowder, and the magnet. For these three have changed the whole face and state of things throughout the world; the first in literature, the second in warfare, the third in navigation; whence have followed innumerable changes; insomuch that no empire, no sect, no star seems to

have exerted greater power and influence in human affairs than these changes.

I have a very strong sentiment that the above or Bacon's treatise could well be the guide or the instruction booklet for Colonialism—to navigate, invade and propagate. This is where printing was most effective in fixing the native's mind in classical and scientific literatures and gradually they formed cultures that were subconsciously adopted. In the name of science and progress, did the Baconian method find its audience in modern industrialists with 'technocratic mindsets' who were/are pleased to control societies loosely governed by social custom and religious tradition and driven by the impulse to invent and produce cheaply the goods that people want? In the name of science and progress, did the Baconian method pave way for 'successful' technologies and ideologies such as medical technology, computer technology

and scientism; which not only celebrates the glory of humankind but also brought about its negative consequence? In the name of science and progress, did the Baconian method create a great extension of humankind replacing the traditional notion of life and purpose? Postman conveyed on the technological alternative:

To prayer, the alternative is penicillin; to family roots, the alternative is mobility; to reading, the alternative is television; to restraint, the alternative is immediate gratification; to sin, the alternative is psychotherapy; to political ideology, the alternative is popular appeal through scientific polling.



What has been
repeatedly
portrayed
and printed
in various
printmaking
methods, both
traditional and
digital, in
Mona Choo's

wide body of work
is 'people'. They
often appeared
genderless,
inexpressive and
passive; very
much akin to a
herd subjugated
by an unseen
higher power.



Fig.12

I perceive a gradual process in its postures; which suggest bodily-spatial movements ranging from freedom to restriction. Another subject matter worthy of mention is Mona's relentless search for 'consciousness', which she indicatively projected in her series of 'people' being framed, cornered, stretched, overlapped, bended and moulded into fixed, enclosed, uniformed, standardised and repeated sizes, shapes, streams and systems.

Multiply, Mona's response to the current exhibition framework revises her current musing—contemplating on the possibility of science replicating DNA structures through 3D printing. The new process to the four types of nucleotide; abbreviated as A, C, G and T, which could be arduous, in the long run, could clone and reproduce humans. What would be glorified as a revolutionary invention; and slowly towards commodity may, yet again, proved to gain immoral and disastrous consequences.

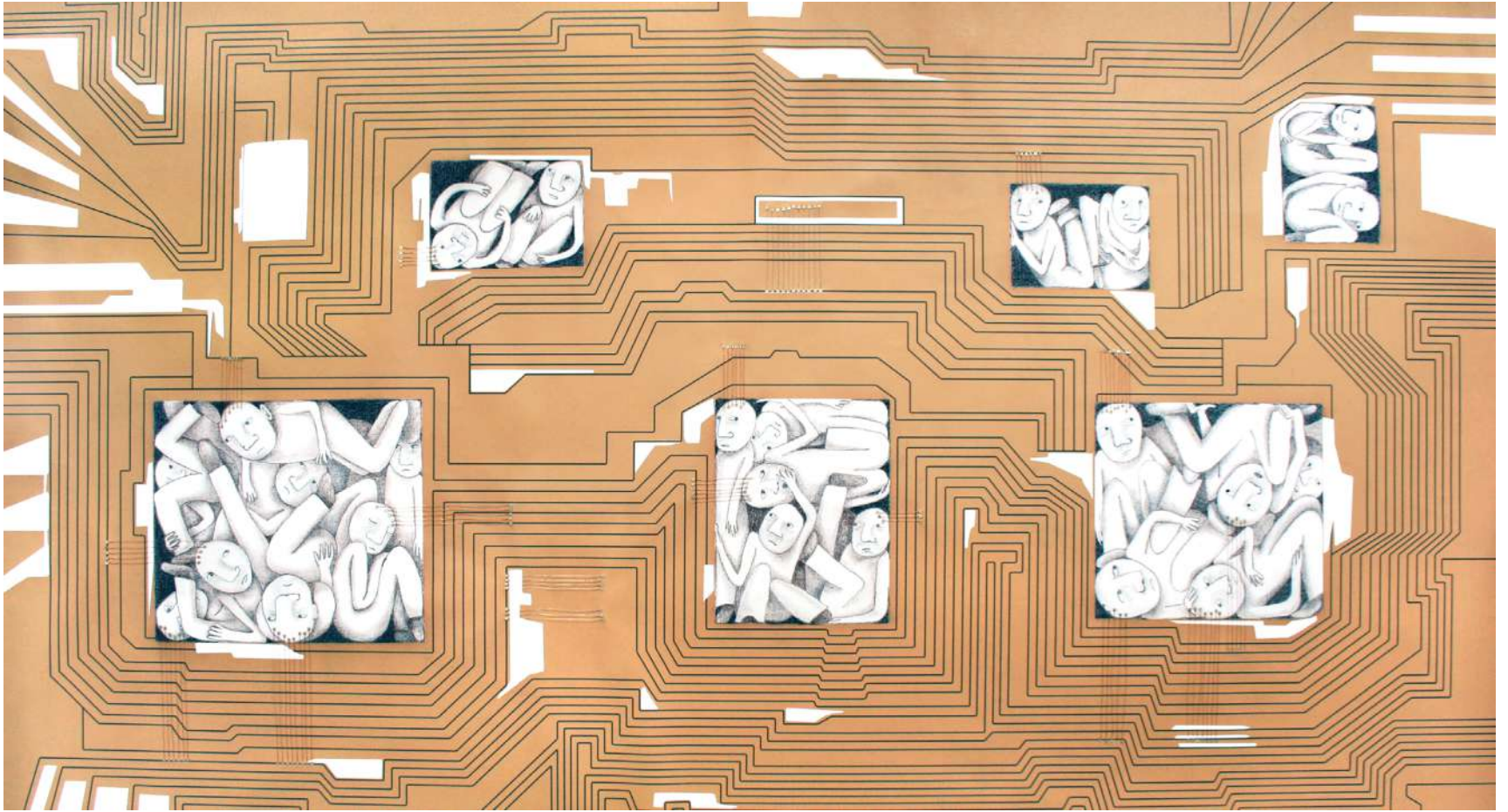


Fig.13

T A C C T G T A C G T T G A C A C T
 C G T A C A T G A C G T A G C G T A G
 C A G A G G A T C C T A C T C A C T
 C A T C T G A A G T C G A A T G G A
 A G A T C G A T C G T C T C A T C G
 G C C A G C A A T C T A A G T A T A
 T T C G A C A G A G T T G C A T C G
 A T G C C A G C C T C A T G A C G T
 G A T A G T T A G A A C G C G G A G
 G C G A C T C G G C C T C G A T T C
 T T A G A C A G T G A T G A C C A A
 A C T A T G T C A C T A T T G A T G
 G T G T C A G C C A T C C T A G C A
 A C T A A T G T A G A T A C T A G G
 A G T C C G A G C A C G C A G C A T
 T C G C A T G A G T G G
 A G A A C T G C
 G A T T C G A C G C A A A A G
 T C A T G T A C T G C A
 A C T A G C G A T T G T A
 G T A G G C A C A T G C
 A T T G T C A G C
 A C A T A C T C C
 G T A G A T G T A C A C C
 T T C G A C G A T G T C A A
 C C A T G A T C A C G T C A A
 T C A G G A C G
 G T A A
 C A C T A T G

Multiply could also be read as the product of challenging negotiations between science and spirituality (series of shifts), which has been altering (repeatedly) our consciousness throughout the centuries. Who or what or which higher power set this up? We used to have a tool-using culture, which exercised our human senses but has since transformed to the technocratic culture—the extensions of mankind; which made us use fewer tools but more dependent on machines; be it medical and computer technologies or science. This refers to McLuhan's essential point from *The Gutenberg Galaxy*:

It was the Gutenberg method of homogeneous segmentation, for which centuries of phonetic literacy had prepared the psychological ground, that evoked the traits of the modern world. The numerous galaxy of events and products of that method

Opposite Page
 Fig.14

of mechanization of handicrafts, are merely incidental to the method itself. It is the method of the fixed or specialist point of view that insists on repetition as the criterion of truth and practicality. Today our science and method strive not towards a point of view but to discover how not to have a point of view, the method not of closure and perspective but of the open "field" and the suspended judgment. Such is now the only viable method under electric conditions of simultaneous information movement and total human interdependence.

Indeed, mankind is lost in ignorance.

I mentioned earlier in the beginning of the essay on the generic or simplistic perception of Dürer's prints. There is in fact more knowledge learnt through Eisenstein's

diligent study, which covered the 'artisan-author's' networking with other significant personalities of that era such as Erasmus of Rotterdam (1466-1536) and Martin Luther. The thought of these personalities alongside other relevant 'greats' from the fifteenth to sixteenth century made me construct an imaginative playing field of players representing the 'printing' ecosystem.

This relates to what many may not know of Dürer's polymathic nature or perhaps obscure facts besides his famous prints; which are:

- not only was he a goldsmith's son, he was also the godson of Anton Koberger (1440-1513), the greatest entrepreneur of the printed book-trade in the fifteenth century;
- he, the figure of scholar-printer, was deemed as the 'new man';

equating to the 'spirit of the Renaissance'. The social forces which have shaped his life and work are civil loyalties, class structure, military technology, the peasant rebellion, Erasmian humanism, Lutheran Protestantism and other contemporary developments. In Eisenstein's view he was the most significant 'new element' both in the late fifteenth century and positioned as one of the noblemen and savants—a circle which included the most distinguished mathematicians and astronomers of the day;

- and despite the controversy between the emphasis or de-emphasis of religious imagery in the context of the Protestant

Reformation, his practice in the new arts of printing and engraving increased opportunities for image makers and assisted Giorgio Vasari (1511-1574) to launch art history down its present path.

What could be considered notable is Dürer's frequent visits to printers' workshops since his early boyhood. In these workshops scholars mingle with artisans through Eisenstein description:

The new mode of book production not only brought the work of philosophers to the attention of craftsmen and vice versa. It also brought bookworms and mechanics together in person as collaborators within the same workshops. In the figure of the scholar-printer, it produced a 'new

man' who was adept in handling machines and marketing products even while editing texts, founding learned societies, promoting artists and authors, advancing new forms of data collection and diverse branches of erudite disciplines. The sheer variety of activities, both intellectual and practical, sponsored by the more celebrated firms of the sixteenth century is breathtaking. Greek and Latin classics, law books, herbals, Bible translations, anatomy texts, arithmetic books, beautifully illustrated volumes of verse – all these, issued from one print shop, pointed to fertile encounters of diverse kinds.

Besides the above, typographical fixity and the preservative powers of prints did raise artists, composers, playwrights and poets to the 'new' rank of 'immortals.' Reflecting again (repeatedly) on the mysterious engineering of the 'new' knowledge and nationalism. Was it in any way by accident? Eisenstein denied. She suggested through a very slow gradual progress that the possibility of having one's words or work fixed forever created a new and widespread idea of selfhood. Such personalities who utilised the printing press as a PA system would be Pietro Aretino (1492-1556), the first mass-producer of confessional writing and pornography and Michel de Montaigne (1533-1592) and Francois Rabelais (1483-1553) who invented and developed a writing style which celebrates their uniqueness, quirks and prejudices. They were the symbol for self-assertion and celebration.



Fig.15



Fig.16

Weixin Quek Chong
and I did converse about
the consequence of social
media—how it affected
the behavioral traits
of society.

The information explosion/implosion—fast swiping, moving and flashing of images seemed to entice the millennials. This includes the majority of the population also known to be the ‘keyboard warriors’ who prefer caption-sized reading texts, who enjoy creating daily headlines of themselves

Next Page
Fig.17



Desktop area containing numerous files and folders. Visible labels include: 'giallo', 'persopolis-111845026', 'LastLifeInTheUniverse', 'U48P5029T2D4', 'Screen Shot 2015-2-15', 'PSLEEEEE', 'LTR With Mac 4Eva', 'GLASSSSSS', and '102MSDCF'. Many files are named 'Screen Shot' with dates and times.

or reading news of their virtual friends, and worse still, becoming instant priests, judges and scholars, clearly repeating histories from the sixteenth century. This instant total field is referred by Postman as the peek-a-boo world; an improbable world advocating technological progress, which serves to accommodate the requirements of 'new' technologies. Printing paved the way from a controlled and regulated reception of information to an uncontrolled information glut. We are living in the world of information without meaning. And we cannot seem to control it.

The classical technique and camaraderie together with the primary concern on the information glut of today set the premise for Weixin's diptych window-like piece, *touched-screens*. A beautiful combination is at work. The work would be a marriage of Weixin's early practice of measured technique of printing on various surfaces, while constantly conversing with companions with regard

to refining its methods; and the projected images of 'screens being touched,' a current spectacle practiced by the masses. The classic tiny inset of black and white etchings draws us near, in close proximity with the virtual world; perhaps attempting to allure and subject us to self-isolation. The practice of the classical technique and the emphasis on spiritual orality are obviously not popular today but we tend to align our interest to the latest digital medium and knowledge disseminated through the electric media. Is there any way that we could seek a middle path?

In finding a solution to this ambivalence, Postman found comfort in the 'Loving Resistance Fighter'. This coined term elaborates to solving not through passive and judgmental approach but a 'gentle' one—the wishful and encouraging constructive thought. To plant a certain degree of awareness is certainly a good start. Postman suggested a list of ways, which I selected seven

from the many here; for those who could resist the 'fixed' attribute of contemporary Technopoly are people:

- who know the difference between the sacred and the profane, and who do not wink at tradition for modernity's sake;
- who take the great narratives of religion seriously and who do not believe that science is the only system of thought capable of producing truth;
- who are, at least, suspicious of the idea of progress, and who do not confuse information with understanding;

- who admire technological ingenuity but do not think it represents the highest form of human achievement;
- who consider seriously the meaning of family loyalty and honour, and who, when they "reach out and touch someone," expect that same person to be in the same room;
- who refuse to accept efficiency as the pre-eminent goal of human relations;
- who pay no attention to a poll unless they know what questions were asked, and why.





If I could locate,
symbolically, the
‘resistance fighter’
in the context of
this exhibition,
it would be
Yeo Shih Yun’s
practice;

and its point of departure would be *Project 6581*, a collaborative effort with ‘men and machine’—a former classmate and his technician; and his technician’s traditional offset printer model, the Heidelberg Printmaster QM. The consensus of the collaboration was to break every traditional rule and it resulted in 500 spontaneous, unique and varied prints; which essentially resisted the fixed, standardised and uniformed. The precise and perfect repeatability of the printing machine was aesthetically expressed, negotiated and integrated by their constructive thoughts. There was, in fact, harmony between Shih Yun’s collaboration and the machine they utilised; which echoes Postman’s commentary on tool-using cultures that ‘the tools are not intruders. They are integrated into the culture in ways that do not pose significant contradictions to its world-view.’

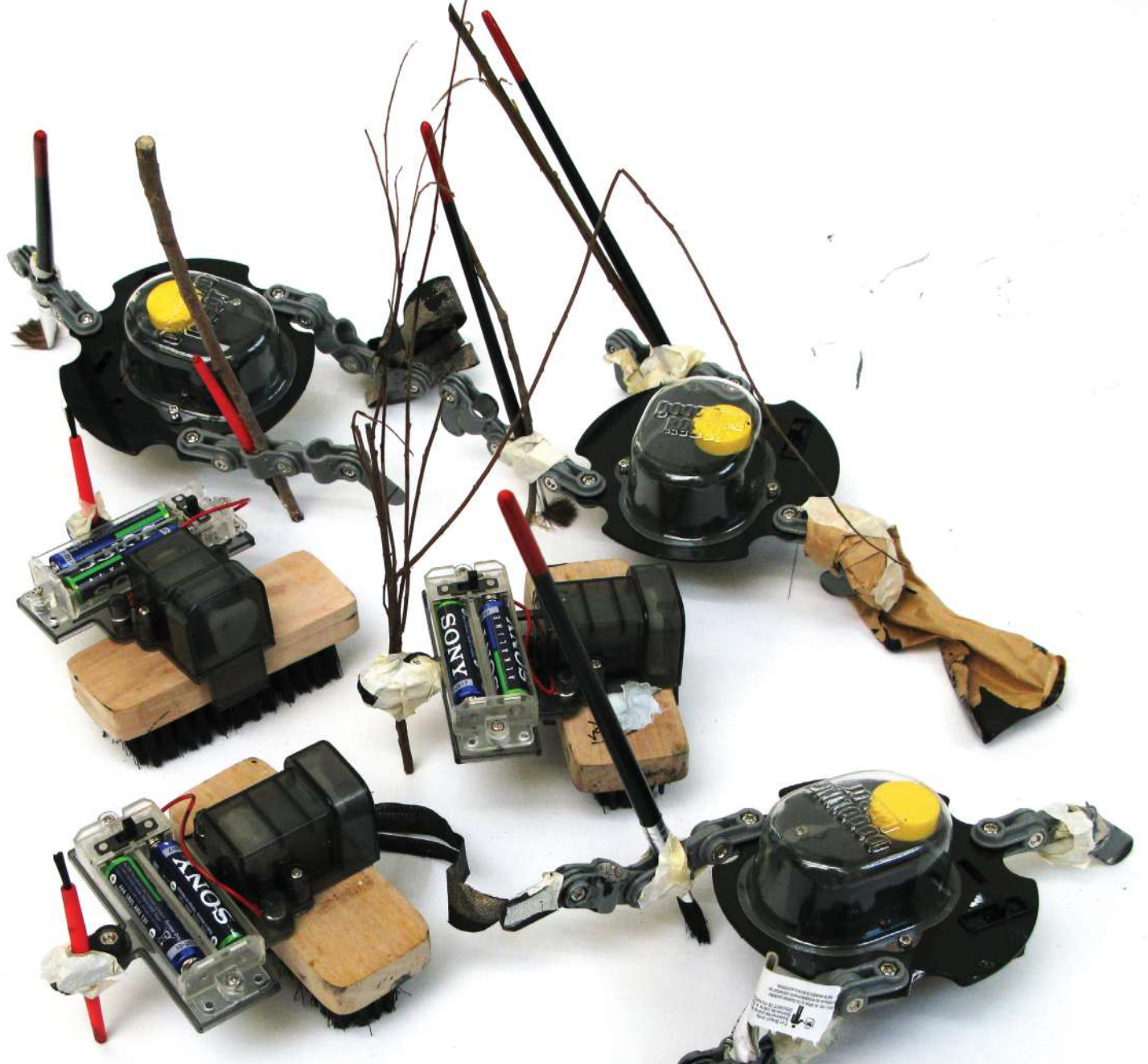
The resistance continues in *Impossibility of Repetition...* Shih Yun’s ‘surrender’ to authorial control continues... the mark

making with silkscreen and monotype printing and a team of robots towards visual randomness and haphazardness continues. All these with an added dimension of un-uniformity—that shadows do dance beyond the frames. This unwavering resistive spirit reminisces G. H. Bantock’s ‘new’ mode of presentation:

In a world of increasing socialization, standardization, and uniformity, the aim was to stress uniqueness, the purely personal experience; in one of ‘mechanical’ rationality, to assert other modes through which human beings can express themselves, to see life as a series of emotional intensities involving a logic different from that of the rational world and capturable only in disassociated images or stream of consciousness musings.

Next Pages
Fig.19-20





A gentle reminder. This is not an essay about the history of printmaking. It is meant to raise an awareness about what is beyond the frame of printmaking through the artists' symbolical visual cues. Of course, this essay is not meant to be exhaustive and conclusive. It is supposed to plant the seed of interest to pursue more on the pre-and post-Gutenberg era—to think about, from the mnemonic and formulas of the oral culture to the fixed and sight-dominance of the technological culture. With that, I conclude with a short passage by Ian Dallas also known as Abdalqadir as-Sufi (b. 1930), who authored *The Engines of The Broken World*. Be it celebration or grief, it is for us to think through:

The names of things. This means the naming of things. Naming is the link between the creature and creation. It is the differentiating faculty. It indicates threshold, lim-

its and indications. The name itself is the primal signal of language. By language the human social group are able to give both order and meaning to lived existence. Language, significantly, in this it is the opposite of species, begins in great complexity and runs down and dies by simplifications. It begins capable of sustaining long memorised folk records passed through generations, but it ends a grammar fragmented creole that can only point and name.

Thank you for your patience.

Sincerely,
Zaki Razak

T I M E

P R E S S E S

Inspired by the sign outside

Aldus Manutius' (1452-1515) printing shop

List of references (Essay images)

01-03 Nadia Oh

32 degrees Fahrenheit, 2018
Resin, washi tape, thread, Swarovski crystals & synthetic paint on fabric
80 cm X 20 cm X 3 Panels (details)

Fig.04 Nadia Oh

Beyond Time, 2017
Photography on cyanotype fabric, thread and natural dyes
100 x 210 cm (details)

Fig.05 Miguel Chew

Untitled, 2008
Laser cut on aluminium
Dimensions variable

Fig.06 Miguel Chew

You believe don't make you a better person, You behaviour does, 2018
Silkscreen on acrylic sheet
Dimensions variable

Fig.07 Shin-Young Park

Basic Theory Edition 2, 2010
3M sticker on metal
126 x 126 cm
Edition of 5

Fig.08 Shin-Young Park

Basic Theory Edition 3, 2010
3M sticker on metal
65 x 105 cm
Edition of 5

Fig.09 Shin-Young Park

Faith, Hope, Love #02, 2012
35.7 x 35.7 cm
Screen print on metal blade

Fig.10 Ulrich Lau

The End of Art Report, 2013
Installation with 3 multi-channel videos
4 min, 30 sec (stills)

Fig.11 Ulrich Lau

Mission Statement: Trichotomy Version 1.0, 2019
(ideas and floor plan of installation)

Fig.12 Mona Choo

9 to 5, 2008
Charcoal pencil, pastels and graphite on digitally printed canvas (details)

Fig.13 Mona Choo

Us, 2008
Charcoal pencil, pastels and graphite on digitally printed canvas, handstitched-copper wire and metallic sequins

Fig.14 Mona Choo

Notes and ideas for Multiply, 2019

Fig.15 Weixin Quek Chong

Exponential Taxonomies series, 2015
Etchings on cotton paper

Fig.16 Weixin Quek Chong

Exponential Taxonomies series, 2015
Etchings on cotton paper

Fig.17 Weixin Quek Chong

Percentages & Proportions, 2016-17
Screenshot series

Fig.18 Yeo Shih Yun

Project 6581, 2014
Offset print on paper
Dimensions variable

19-20 Yeo Shih Yun

Images of Shih Yun's robots

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S E L E C T E D A R T W O R K S

Fig.01



Fig.02

Above
Fig.03

Below
Fig.04

Opposite Page
Fig.05

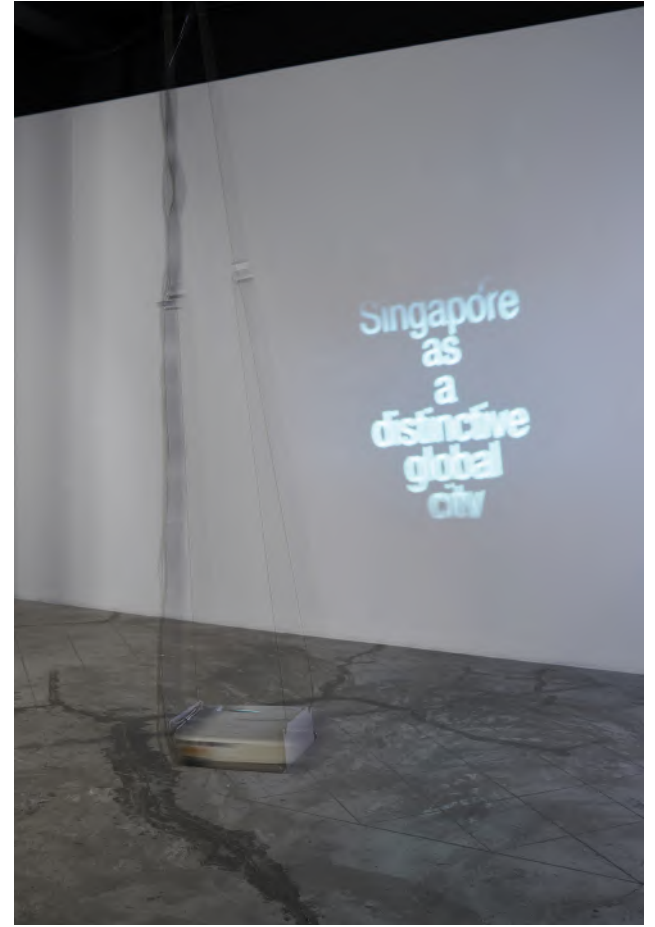
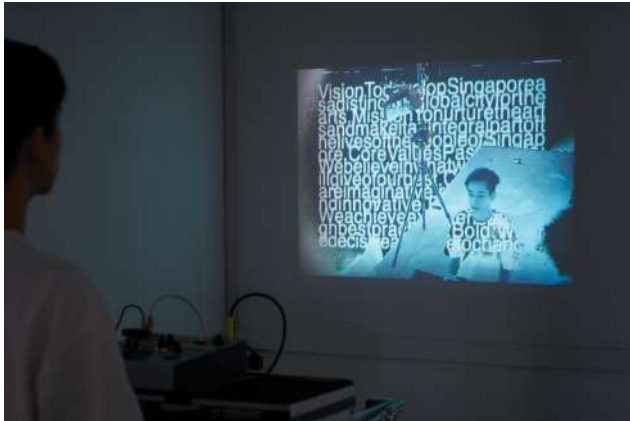


Fig.06-07

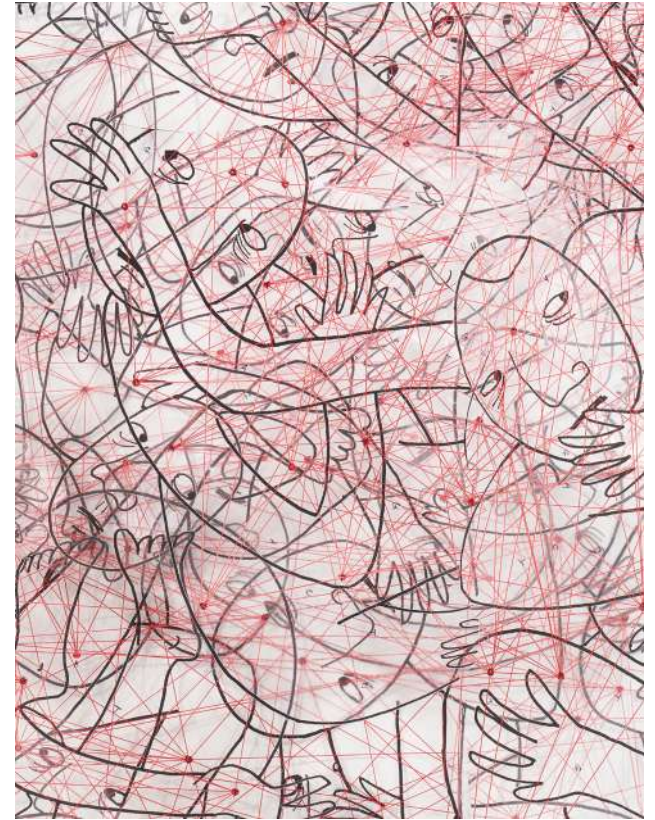


Fig.08

Fig.09



Fig.10-14
(Left to right)



List of references (Selected artwork images)

- Fig.01 Miguel Chew**
Beauty lie on the eye of the beholder 1.1, 2019
Silkscreen on laser cut acrylic
Dimensions variable
- Fig.02 Weixin Quek Chong**
touchedscreens, 2019
Framed etchings on cotton paper
60 x 20 cm x 2
- Fig.03 Ulrich Lau**
Mission Statement: Trichotomy Version 1.0 [Part 1: Insect Killer], 2019
Laser-cut text on aluminium, electrical discharge insect control system
Dimensions variable
- Fig.04 Ulrich Lau**
Mission Statement: Trichotomy Version 1.0 [Part 3: Closed-Circuit Mixer], 2019
Projector, video mixer, media player, CCTV camera
Dimensions variable
- Fig.05 Ulrich Lau**
Mission Statement: Trichotomy Version 1.0 [Part 2: Pendulum Projector], 2019
Projector, video with sound, media player, alternating sequential motor
Dimensions variable
- 06-07 Shin-Young Park**
Ephesians 5:22-33, 2018
Decal print on ceramics
Dimensions variable
Editions variable
- Fig.08 Mona Choo**
Multiply, 2019
PVC, thread, fishing wire
Dimensions variable
- Fig.09 Nadia Oh**
AFFINITY, 2019
Photographic print on fabric
76.2 x 76.2 cm x 4
- Fig.10 Yeo Shih Yun**
Impossibility of repetition series #1, 2019
Printmaking ink on glass and paper
50 x 50 cm
- Fig.11 Yeo Shih Yun**
Impossibility of repetition series #2, 2019
Printmaking ink on glass and paper
50 x 50 cm
- Fig.12 Yeo Shih Yun**
Impossibility of repetition series #3, 2019
Printmaking ink on glass and paper
50 x 50 cm
- Fig.13 Yeo Shih Yun**
Impossibility of repetition series #4, 2019
Printmaking ink on glass and paper
50 x 50 cm
- Fig.14 Yeo Shih Yun**
Impossibility of repetition series #5, 2019
Printmaking ink on glass and paper
50 x 50 cm

CURATOR & ARTISTS

Zaki RAZAK (b. 1979, Singapore) has developed a rich artistic practice that spans the fields of street art, graphic design, performance art, writing, curating, installation art and education. He graduated from LASALLE College of the Art with a Masters in Fine Arts and holds a Diploma in Visual Communication from Nanyang Academy of Fine Arts. In 2004, his work was exhibited at the SENI exhibition at Singapore Art Museum. Since then, he has participated in many local and overseas exhibitions. Zaki was also the associate artist (2012-2014) of The Substation's Associate Artist Research Programmes, and an artist-in residence (2006) at The Land Foundation in Chiang Mai, Thailand. In 2013, Zaki was a recipient of the Young Artist Award, Singapore. Currently Zaki is a lecturer in the School of Creative Industries at LASALLE College of the Arts.

Miguel CHEW (b. 1973, Singapore) holds a Master of Fine Arts and Bachelor of Fine Arts in Printmaking from the Royal Melbourne Institute of Technology. He embodies some traditional notions of craftsmanship refined by processes of reflection and engagement. Through this journey there emerge some surprising elements of creativity and innovativeness, demonstrated not just in the conceptual notion of his work but also its formal bearing. Every artist should not merely be conceptual or creative, but also understand how the making of an art object is itself a revolutionary form and practice. Miguel embraces this readily as part of his dedication and practice. He is a contemporary and practicing artist currently lecturing at the Nanyang Academy of Fine Arts. He has created large-scale works and been commissioned for public works.

BIOGRAPHIES

Weixin QUEK CHONG (b. 1988, Singapore) is a visual artist whose practice explores materiality, afterlives of images, and relationships between the digital, organic, and aesthetic. Effects and methods of translating images across materials are core to her practice. She received her Master in Fine Arts from the Royal College of Art in London and her Bachelor from LASALLE College of the Arts with a specialisation in printmaking. She works with qualities and aesthetics of this extremely versatile medium of print across different materials, drawing from a love of books and their forms of image and text that create an engaging visuality of knowledge. Awarded the Grand Prize of President's Young Talents 2018, she was also a recipient of the NAC Overseas Arts Scholarship (Postgraduate) (2012) and the Tan Ean Kiam Postgraduate Scholarship.

Mona CHOO (b. 1970, Singapore) is a multi-disciplinary artist whose work sits in the intersection between science and spirituality. Her current obsession is with consciousness, leading her to research into theories of quantum physics, sacred geometry, and higher dimensions. Her work is process-driven, hence her continual experimentation with new materials and combinations of techniques such as printmaking, sculpture, and photography. Mona holds a Master in Art & Science from Central St Martins College of Art and Design. She was awarded the International Print Artist-in-Residence at the Victoria & Albert Museum, UK, in 2009. She has exhibited widely in the UK, US, Singapore, Hong Kong, and Australia. She was recently a finalist for the 2018 Tom Bass Prize for Figurative Sculpture in Australia.

Urich LAU (b. 1975, Malaysia) is a visual artist, independent curator and art educator based in Singapore. Working in video art and photography, he has presented works in Singapore, Argentina, Australia, China, France, Germany, Greece, Hong Kong, Indonesia, Japan, Malaysia, New Zealand, Philippines, Thailand, South Korea, Serbia, Taiwan, Thailand, United Kingdom, USA, and Uzbekistan. Exhibitions include Singapore Biennale (2013), VII Tashkent International Biennale of Contemporary Art, the 7th Geumgang Nature Art Biennale and Pyeongchang Biennale (2017). He graduated with a Master of Fine Art from the Royal Melbourne Institute of Technology in 2004. He is a lecturer at LASALLE College of the Arts, founding member of the art collective INTER–MISSION, member of The Artists Village, Instinctive (INSTINC Art Space), and resident artist at Goodman Arts Centre, Singapore.

Nadia OH Such Peng (b. Singapore) is a visual artist based in Singapore. Oh received her Master of Art in Fine Art from Goldsmiths' College, University of London at LASALLE College of the Arts in 2014. Her artworks include lithography and aquatint printmaking, mixed media painting, sculptures, and photographic prints on fabric together with stitching. Oh's approach to artwork is poetic and intricate. She is inspired by fleeting moments of light and shadow in nature, as seen from the confines of the typical Singaporean HDB apartment block. She aims to explore the notion of earthly and empyreal treasures through her work and experiments with different media in her art practice. She has exhibited locally and internationally in Singapore, Korea, Malaysia, New Zealand, Indonesia, Taiwan, Japan and more.

Shin-young PARK (b. 1975, South Korea) is a Korean-born New Zealand visual artist. Park completed her Bachelor and Master in Fine Art at the Elam School of Fine Art at the University of Auckland, New Zealand. Park moved to Singapore in 2006 and has since showcased her print works through art galleries in Singapore and participated in overseas exchange shows, art fairs, workshops, international residency programmes, and charity auctions. Park has also won several awards and nominations. Through the years, she touched on various subject matters but her main passion and interest have been about the lives of underprivileged people in society. She is currently a member of the Print Council Aotearoa New Zealand and president of The Artists Village, Singapore.

YEO Shih Yun (b. 1976, Singapore) graduated from the National University of Singapore in 1998 with a Bachelor degree in Business Administration. She then joined LASALLE-SIA College of the Arts and completed a Diploma in Communication Design, prior to her pursuit of the Post Baccalaureate Programme in painting at the San Francisco Art Institute in 2002. Professionally, Yeo is known to reinterpret the act of ink painting with striking results. Her experimentations with the fusion of the traditional form and contemporary mediums have garnered considerable acclaim. Additionally, Yeo has held solo and group exhibitions in Singapore, Japan, Germany, and in the international scene. Yeo is also the Founder of the independent art space "INSTINC" in Singapore, where she currently lives and works.

ACKNOWLEDGEMENT

We would like to express our sincere appreciation to our guest curator Zaki Razak, and the seven artists, Miguel Chew, Weixin Quek Chong, Mona Choo, Urich Lau, Nadia Oh, Shin-Young Park, and Yeo Shih Yun.

Our thanks to the following organisations for their dedication and commitment: Titanium Wine & Spirits, INDC Pte Ltd, Studio W Photography, Digit Design, Visual Peak, OzPrint Services and many more.

A very special thank you to the Guest-of-Honour, Seng Yu Jin, Senior Curator, National Gallery Singapore for officiating the opening of the exhibition and taking time to write the foreword.

Daniel Teo	Tan Kai Seng	Nhung Nguyen
Goh Soo Khim	Tan Siew Ching	Priscilla Wee
Rachel Teo	Tan Suan Wee	Lee Khee San
Claire Teo	Teo Tzen Tat	Peter and Julie Collis
Dr Dana Magnus	Aaron Teo	Wilson Lee
Bill Liu	Tessa Sam	
Ng Siong Tee	Clara Chong	

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Repeat, Repeat, Repeat;
revising the phenomenon of printing
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Aaron Teo
Zaki Razak

CURATORIAL ESSAY

Zaki Razak

EXHIBITION TEAM

Aaron Teo
Tessa Sam
Clara Chong
Nhung Nguyen
Priscilla Wee

IMAGES COURTESY OF

Nadia Oh (pp. 24–32)
Miguel Chew (pp. 39–40)
Shin-young (pp. 52–57)
Urich Lau (pp. 64–69)
Mona Choo (pp. 78–82)
Weixin Quek Chong
(pp. 91–95)
Shih Yun Yeo (pp. 100–109)

ARTWORK

PHOTOGRAPHY

Studio W Photography



The Private Museum Ltd
51 Waterloo Street #02-06
Singapore 187969
O: (65) 6738 2872
E: mail@theprivatemuseum.org

[@theprivatemuseum](#)
www.theprivatemuseum.org

The Private Museum is a non-profit private museum in Singapore founded by Singaporean philanthropist, art collector and real estate developer, Daniel Teo, together with his daughter Rachel Teo in 2010.

Fuelled by passionate patronage for the arts, the museum aims to establish an alternative platform to bridge the gap between the private and the public. It supports the exchange of ideas across cultures, educational initiatives, artistic and curatorial collaborations with collectors and practitioners of the arts.

With a vision to promote art appreciation, the independent arts space engages local, regional and international audiences from all walks of life. The Private Museum is a registered Charity and Institution of a Public Character (IPC) since 2010 and 2015 respectively.

