

R E P E A T,
R E P E A T,
R E P E A T;

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

17.05.19 - 07.07.19

REPEAT, REPEAT, REPEAT;
REVISING THE PHENOMENON
OF PRINTING

1 7 . 0 5 . 1 9

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0 7 . 0 7 . 1 9

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.

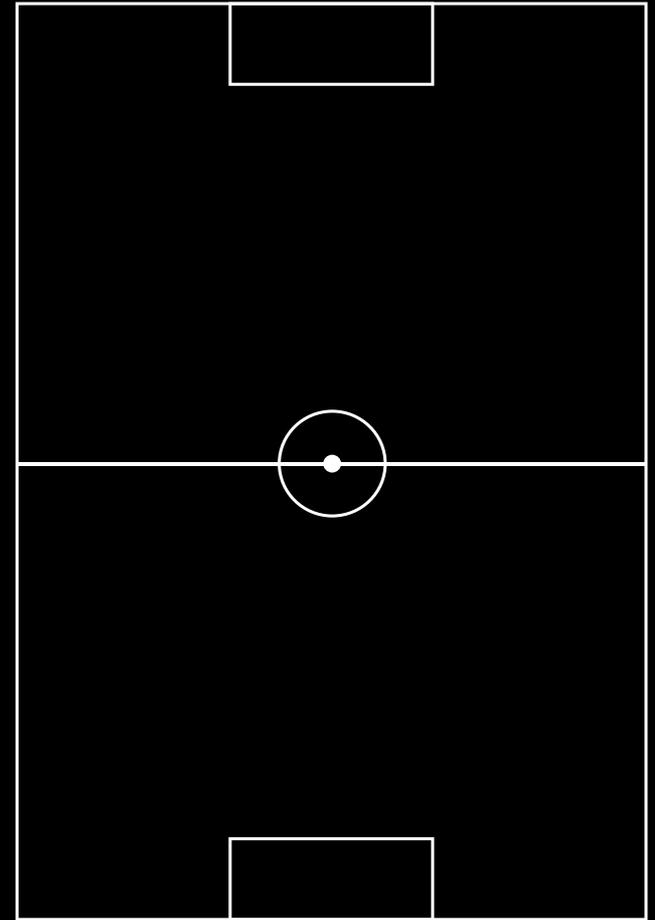
Although the elements of sound and speech are introduced through the inventions of telegraphy, telephone, radio and the bombardment of the digital and social media in the ‘electric or electronic age’, they can never supersede the consequences of the Gutenberg printing, which first conquered our sight 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.

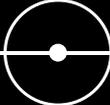




Johannes Gutenberg

Erasmus of Rotterdam

Martin Luther



Albrecht Dürer



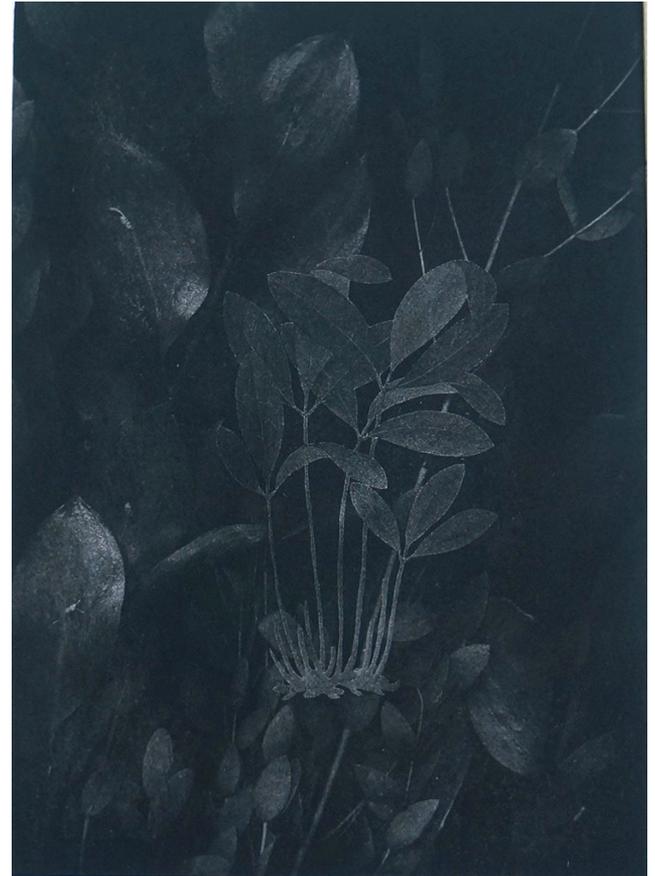


Fig.15

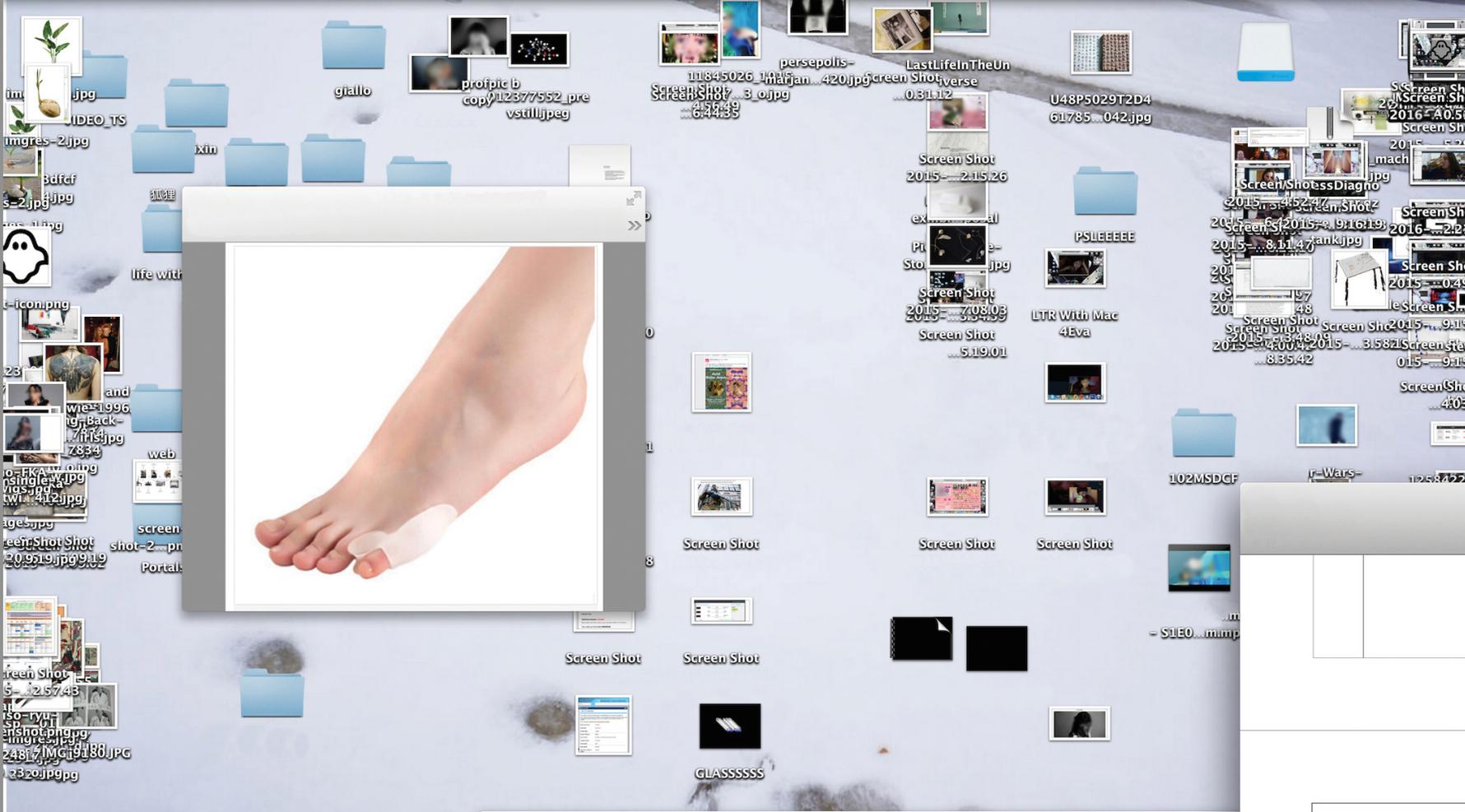


Fig.16

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

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Fig.17



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.

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.

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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

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.

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Weixin Quek Chong
(pp. 91–95)
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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.

