

CHIHIRO KABATA

YUURI KABATA

プロジェクト

81

AYA MURAKAMI

KAORU MURAKAMI

C O U N T E R
P E R C E P T I O N

×

C O N N E C T I O N
P A R A L L E L

KHAIBULLAH RAHIM

ADE PUTRA SAFAR BIN FUAD

59

PROJECT

JUSTIN LEE CK

YEO SHIH YUN

PROJECT6581: PARALLEL PERCEPTION & COUNTER CONNECTION
7TH FEBRUARY 2014 – 28TH FEBRUARY 2014
JAPAN CREATIVE CENTRE

Exhibition Organiser

INSTINC (www.instinc.com)

INSTINC¹⁰

INSTINC SOHO
12 Eu Tong Sen Street #04-163
soho2@central Singapore 059819

INSTINC STUDIOS
No. 21 Bukit Batok Crescent #08-83
Wcega Tower Singapore 658065

Collaborating Partner

Youkobo Art Space (www.yokobo.co.jp)



[youkoboARTSPACE](http://www.yokobo.co.jp)

Venue Sponsor

Japan Creative Centre

Curator

Kelley Cheng

Artists

Chihiro Kabata
Yuuri Kabata
Khairullah Rahim
Justin Lee CK
Aya Murakami
Kaoru Murakami
Ade Putra Safar Bin Fuad
Yeo Shih Yun

Designer

The Press Room (www.thepressroom.com.sg)

Printed in February 2014

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FOREWORD

Once again, I wholeheartedly welcome

the talented artists to
JCC and wish them great
success in Project6581.

We look forward to
future collaborations and
continuous networking
between Japan
and Singapore.

DIRECTOR OF
JAPAN CREATIVE CENTRE
DEPUTY CHIEF OF MISSION
AND MINISTER-COUNSELLOR
TOSHIHIDE ANDO

I am delighted to invite

eight promising artists both
from Japan and Singapore
with their exhibited works
to the Japan Creative
Centre (JCC) as part
of Project6581.

In accordance with JCC's
theme "Innovation and
Tradition", this exhibition
*Parallel Perception &
Counter Connection* serves
to further enhance cultural
awareness of Japanese and
Singaporeans by displaying
the creative works of these
eight budding artists with
diverse backgrounds.

I sincerely hope that this
exhibition will encourage
more Japanese and
Singaporeans to have a
deeper perception of and
interest in art and culture.

Since its opening in 2009,
JCC has been committed
to introducing Japanese
culture to Singaporeans
and fostering
cultural
interactions
between the
two countries.
JCC will
continue to
collaborate with
educational
and cultural
institutions
in Singapore
to support
exchanges and
assist young
artists, with a
focus in five
priority areas: art, anime
or manga, architecture,
design, and fashion.

I would like to express my
appreciation to INSTINC
and Youkobo Art Space
for organising this
wonderful exhibition.



PREFACE

BY INSTINC

I am thrilled that the opening of this exhibition is finally here! This is the first time INSTINC has collaborated with another micro-residency in this manner since INSTINC launched its Artist-in-Residence programme in 2009. This collaboration with Youkobo Art Space also kick-starts INSTINC's 10th anniversary celebration (yes, we are 10!), reinforcing our key mission of encouraging collaboration, cultural exchange, and the sharing of ideas in contemporary art with local as well as international artists.

I see art as a powerful catalyst

that can be used to express and transport ideas beyond borders. I believe that art illuminates the present moment and challenges us to think in new ways.



The idea of this collaboration with Youkobo was conceived in the winter of 2011 during my residency there in Tokyo. For two years, we worked hard

to plan all of this: eight artists, four residencies, in two cities (Singapore and Tokyo), and four exhibitions, all of which leads up to this final exhibition here at Japan Creative Centre.

I believe this is how a residency should be,

this kind of exchange where new ideas and free interactions flourish and deep friendships form. I strongly hope that friendships will blossom across borders and last a lifetime.

Thank you to each and every one for your support: Japan Creative Centre for believing in this project and generously providing us with this beautiful exhibition venue and much more; the directors of Youkobo Art Space and their artists for flying here from Japan and making this project a reality; and Kelley Cheng, creative director of The Press Room, for curating this exhibition and her direction in producing this gorgeous catalogue.

I hope you will enjoy this exhibition! Stay tuned for other INSTINC events this year!

YEO SHIH YUN
DIRECTOR,
INSTINC,
SINGAPORE

INSTINC

An artist-centred organisation, INSTINC was founded by artist Yeo Shih Yun, in the spirit of networking and collaboration. The INSTINC Artist-in-Residence programme strives to provide artists with undisturbed, quality time and an inspiring environment for artistic creation. As the programme focuses on process and experimentation, artists are encouraged to come without a preconceived agenda. At INSTINC, we believe that the art-making process is the highest priority.





During my residency at Youkobo,

I explored the unusual means of making art using toy robots. These little “machines” inform the creative process by replacing the personal touch or signature stroke with a mechanical means. The result is a collaboration between the toy robots and me. I also collaborated with my former graphic design classmate from LASALLE College of the Arts (1999–2001), Kunihiro Masuko, and his technician Yoshimi Yomogida, who has more than 30 years of experience in offset printing.



Kunihiro Masuko recently took over his father’s print shop and has a printing machine that can print up to A3 size and 1 colour and that is good for short print-runs. The process of offset printing is often very precise and perfect. Yet in this collaboration with Mr. Yomogida, we broke almost every rule in the tradition.

First, the oil-based ink is mixed directly in the roller. Then, the “ghost” image, which results from insufficient ink, is printed onto the works. Each print is turned and printed up to three times, giving it a layered effect. The results of the 500 prints are very spontaneous, and their colours slightly varied, so no two prints are totally identical.

The process of creating the final wall installation started with collecting the marks from the toy robots using sumi ink on a roll of paper. Digital photographs of the most interesting marks were taken, then



layered to form new compositions using the image editing software Adobe Photoshop. A film and plate of the final 30cm-by-30cm composition were cast and printed using the traditional offset printer model, Heidelberg Printmaster QM. 40 prints were chosen out of the total of 500 prints in this installation in Youkobo Art Space.

The decision to create a square composition

is inspired by the concept of tiling, using one single pattern to create a large visual. As an abstract painter, I have chosen to form the pattern after my paintings, which are asymmetrical and random. Each installation is site-specific.

Special thanks to Kunihiro Masuko, Yoshimi Yomogida, and Terminal Sate-light, in Arakawa-ku, Tokyo.

Marks, 2013, 27 by 23 cm, photo transfer and hand-painting on wood





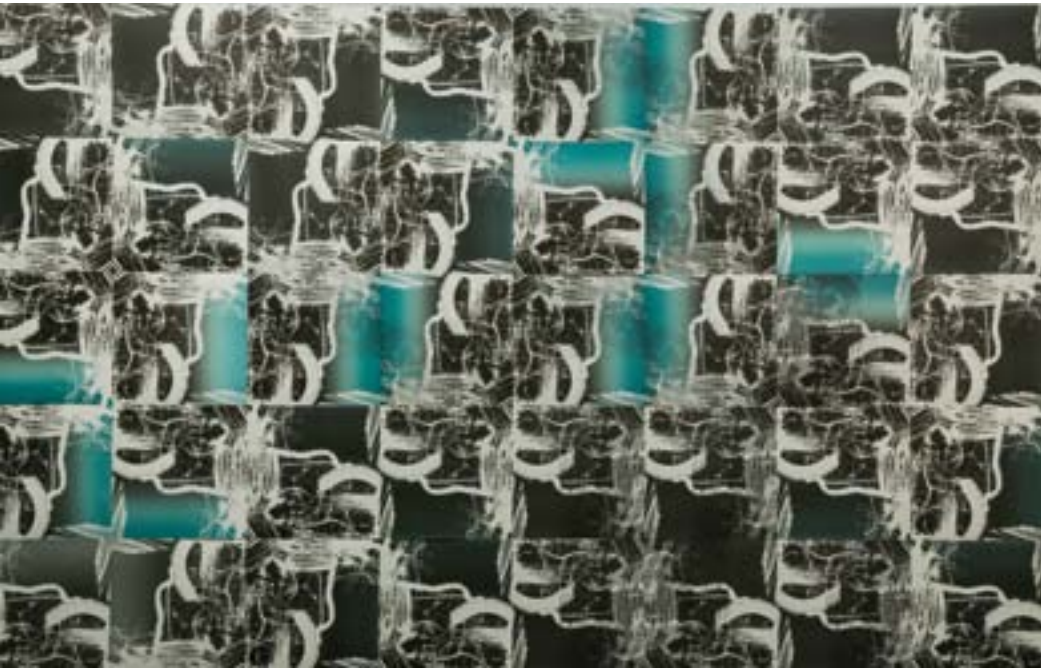
TOP
The set-up in
Youkobo Studio

CENTRE
The process:
aluminum plate,
test print,
photographs
and film

BOTTOM
Installation view
of exhibition
in Youkobo

BELOW
BlackblackBlack,
2013, 42 by
31 cm, offset
print on paper





ABOVE
*Chance Robot
 Painting*, 2013,
 site-specific
 installation,
 150 by 240 cm,
 offset print
 on paper



BELOW
Surprise, 2013,
 42 by 31 cm,
 offset print
 on paper





BOTTOM, LEFT
Documenting
the workings of
the robots

BOTTOM, RIGHT
Close-up of
robot painting



ABOVE
Studio 1@
Yukobo Art
Space, 2013,
27 by 69 cm,
photo transfer
and hand-
painting
on wood



YEO SHIH YUN

Born in 1976, Singapore.
sy@shihyunyeo.com
www.shihyunyeo.com

Education

- 2002 Post Baccalaureate Program in Painting, San Francisco Art Institute, San Francisco, California
- 2001 Diploma in Communications Design (Distinction), Lasalle-SIA College of the Arts, Singapore
- 1998 Bachelor of Business Administration (Merit), National University of Singapore

Selected Solo Exhibitions

- 2013 *Learning from Trees*, Art Forum, Singapore
- 2011 *Traces of Nature*, Community Wall, Esplanade, Singapore
43200 Minutes in Munich, LW44, Munich, Germany
- 2010 *408 hours in Itoshima*, Studio Kura Gallery, Fukuoka, Japan
- 2003 *Log:one03*, Block43 Studio Gallery, Singapore
Works on Paper (NEWFINDS 2003), Art Forum, Singapore

Selected Group Exhibitions

- 2013 *Robotic Love* (Yeo Shih Yun and Justin Lee), Youkobo Art Space, Tokyo, Japan
- 2012 *Semi Automatic*, Lesley Heller Workspace, New York City, USA
Rhythm Section, Institute of Contemporary Arts (ICA) Galleries 1 & 2, Singapore
Lyrical Abstraction, Singapore Art Museum, Singapore
Itoshima Art Farm, Fukuoka, Japan
Global Village 2012, Projekt 072, Alkmaar, The Netherlands
Sovereign Asian Art Prize Finalists Exhibition, Marina Bay Sands, Singapore
墨 ("Ink"), Jendela Visual Arts Space, Esplanade, Singapore
- 2011 *New Readings*, Jendela Visual Arts Space, Esplanade, Singapore
- 2010 *Singapore Internationale 10th Anniversary*, The Arts House, Singapore
- 1999 *18th UOB Painting of the Year Exhibition*, UOB Plaza, Singapore

Awards

- 2012 Sovereign Asian Art Prize People's Choice Award
- 2011 Sovereign Asian Art Prize Singapore Top 20 Finalists
- 2007 26th UOB Singapore Painting of the Year Competition, Certificate of Distinction (Abstract category)
26th UOB Singapore Painting of the Year Competition, Highly Commended entry (Abstract category)
- 1999 18th UOB Singapore Painting of the Year Competition, Highly Commended entry (Abstract category)

Auction

- 2012 Sovereign Asian Art Prize—Singapore 2012, Marina Bay Sands, Christie's Asia

Artist Residencies

- 2013 Youkobo Art Space, Tokyo, Japan (Artist)
- 2012 Youkobo Art Space, Tokyo, Japan (Researcher)
- 2011 LW44, Munich, Germany
- 2010 Studio Kura, Fukuoka, Japan
- 2009 Stifelsen Kulturhuset USF, Bergen, Norway
- 2008 Bains:Connective, Brussels, Belgium
Lindart, Lendava, Slovenia
- 2005 PVA MediaLab UK & The Substation Singapore

Commisioned Works

- Singapore Art Museum
The Westin Singapore Hotel at Marina Bay
The Four Seasons Hotel, Hangzhou at Westlake, China

TOP
Mr. Yoshimi Yomogida printing in Terminal Sate-light, in Arakawa-ku, Tokyo.

CENTRE
Chinese ink used with the robots

BOTTOM
Tools in the studio





JUSTIN LEE CK

During the one-month residency in Tokyo, Japan, with Youkobo Art Space, my aim was to reside in a different art environment and to extend my art practice with different cultures and lifestyles. This residency also helped me to connect with overseas art practitioners and the local neighbourhood community.

My works talk about how nature is being influenced and structured by Man.



The result is a series of works that use materials and images on prints and plywood to depict the theme of man-made nature.

I hope that my work will create awareness for people to re-examine our environment and the beauty of natural greenery.

Round Me, 2013,
25 by 30 cm,
ink transfer
on wood



In conclusion, my art residency in Youkobo provided a good platform for me as a Singaporean artist

At the end of the residency, we got to showcase our new art making and ideas and presented them to the local art community within the studio space and in the main gallery hall. I presented a work of performance art for the opening show and followed with an informal artist talk in the gallery.

to learn and develop my art practice through art and cultural exchange. I also got to experience different art practices in other environments like a school, private museum, non-profit gallery, and artist studio.





ABOVE
*Love Me—
 Black Cloud,*
 2013, 30 by
 40 cm, ink
 transfer
 on paper



TOP
Love Me, 2013,
 30 by 40 cm,
 ink transfer
 on paper

BOTTOM
 View of
 Youkobo studio





BELOW, LEFT
My Shoes 02,
2013, objects

BELOW, CENTRE
ai(love),
installation

BELOW, RIGHT
*I was once
a tree*, 30 by
30 cm ink
transfer and
collage on paper



ABOVE
*Robotic Love—
My Shoes 02*,
2013, objects





ABOVE
Opening
performance
at Youkobo
Art Space



LEFT
Robotic Tree,
2013, found
objects

BOTTOM
Photograph
taken at
Youkobo
Art Space



JUSTIN LEE CK

Born in 1963, Singapore.
justinhair@hotmail.com
www.justinleeck.com

Awards, Nominations & Grants

- 2007 Mont Blanc Young Artist World Patronage Project 2007, Hamburg, German
- 2006 Nominee for President's Design Award: Singapore Design of the Year
NAFA 68th Founder's Day Commendation Award 2006, Singapore
- 2005 Singapore Motorola Style Awards 2005, Visual Arts Award, Winner
Philip Morris Singapore Art Awards, Highly Recommended Award
NAFA Scholarship (BA Degree Studies), Singapore
- 2003 UOB Painting of the Year, Highly Recommended Award, Singapore

Education

- 2005-2006 BFA in Painting, University of Huddersfield, UK, with Nanyang Academy of Fine Arts, Singapore
- 2000-2002 Internships with Singapore Tyler Print Institute, Singapore, and Tyler Graphic Limited, Mount Kisco, New York
- 1996-1999 Diploma in Fine Arts in Painting, RMIT University Australia, with Lasalle-SIA College of the Arts

- 1998 Urban Art Competition, Letter of Commendation (Parco), Singapore
- 1998 - 1999 Georgette Chen Arts Scholarship (Diploma Studies) Singapore

Selected Exhibitions

- Aug 2013 *Made in Singapore*, NAFA 75th Anniversary show, Nanyang Academy of Fine Art, Singapore
- July 2013 2 artists residency art show *Robotic Love*, Youkobo Art Space, Tokyo, Japan
CausewayEXchange 2013 group show, Penang, Malaysia
- Nov 2012 *Ten Years of Art and Craft*, 8th Solo Exhibition, Art Seasons Gallery, Singapore
- Oct 2012 Singapore International Foundation's (SIF) *Diverse City*, Singapore Art Museum-8Q, Singapore
- July 2012 7th Solo Exhibition photography and installations, Esplanade Tunnel, Singapore
- May 2012 "The Art of Imagination", *Art Garden*, Children's Season 2012, Singapore Art Museum, Singapore



LEFT & BELOW
Photographs
taken during
the residency



The flight was really long as we

took a Taipei stopover flight to Tokyo. Upon arriving at Tokyo, we took a train from the airport to Shinjuku, then to Kichijōji. Kichijōji was the first non-city like area that I have been to in Tokyo and that's where we spent most of the time buying art materials and daily necessities in Tokyo. It was about twenty minutes by bicycle from the residency space we were staying at. Youkobo Art Space was the first residency I have ever participated in. The experience there was really magnificent. We were showered with T.L.C. ("Tender Loving Care") from the Muratas during our stay at Youkobo Art Space. We were invited to studio openings, VIP opening nights, and loads of art tours around the city. We travelled and explored Tokyo by car and train, witnessing breathtaking views and sceneries around the city.

The cityscape of Singapore comprises many different infrastructures and



conveniences, similar to the city of Tokyo. Tokyo is known to be one of the world's leading financial centres. Many in the populace have associated the city with noise, crowds, speed, and even clutter.



Investigating this interest towards order within clutter in a cosmopolitan city, there are two elements that are evidently inseparable

in my body of works: structure and mass.

Influenced by my Obsessive-Compulsive Personality Disorder (OCPD)

personality, I tend towards obsessive tidiness and order. My daily struggles with this disorder are characterised by sudden urges to arrange clutter and mess.

Unfortunately, since I am not able to instil order to my surroundings, I have decided to embrace the disorder through my artistic practice. I hope to relate this issue to society, by portraying experiences



that have impacted my daily life and surroundings.

During this residency, I managed to execute three different works: a collage work, a video documentation, and an installation work using found materials.

The Monument, 2013, found timber (left), Void, 2013, single-channel video (right)





ABOVE
JR Line, 2013,
 21 by 14.8 cm,
 collage on paper



BELOW
 Photograph
 taken during
 the residency





TOP
Void, 2013,
 single-channel
 video

BOTTOM
Void, 2013,
 single-channel
 video



BELOW
 Photograph
 taken during
 the residency





LEFT & BELOW
Photographs
taken during
the residency

ADE PUTRA SAFAR BIN FUAD

Born in 1988, Singapore.
aдеputrasafar@gmail.com
www.aдеputrasafar.carbonmade.com

Education

- 2012– BFA (2nd Class Honours),
2013 LASALLE College of the Arts,
Singapore, with Goldsmiths,
University of London
- 2006– Diploma in Fine Arts,
2009 LASALLE College of the Arts,
Singapore

Selected Group Exhibitions

- 2013 *Found*, MoCA@Loewen
(Museum of Contemporary
Arts), Singapore
Hospice is..., LASALLE College
of the Arts, Singapore
*City Dwellers: Urbanites of
Tokyo*, Youkobo Art Space,
Tokyo, Japan
Mosque, National Library
Board, Singapore
Colours of Our Generation,
George Town Arts Festival,
Penang, Malaysia
Cross Encounters, Japanese
Creative Centre, Singapore
Bank Art Fair,
Island Shangri-la Hotel,
Hong Kong
*Audi A3 Sportsback Youth
Design Collaboration*,
Audi Fashion Festival,
Singapore
*Artist for an Affordable
Art store*, Culture Square,
Singapore

- 2012 *Pulse*, Maya Gallery,
Singapore
MinimART 3.0,
The Substation, Singapore
Pameran Poskad, Viridian
Arts House, Singapore
- 2011 *The Arts Market*, Fill your
Walls Gallery, Singapore
- 2009 *Depict, Metamorphosis*,
Campus Green, LASALLE
College of the Arts,
Singapore
Sheyys For Peace, Campus
Green, LASALLE College
of the Arts, Singapore
- 2008 *Snappy Close-Ups*, Praxis
Space, LASALLE College
of the Arts, Singapore
- 2007 *Ripcord*, Project Space,
LASALLE College of the Arts
Departure Hall, Main Stage,
LASALLE College of the Arts
Vitamins A,B,C, Project
Space, LASALLE College
of the Arts

Artist Residencies

- 2013 Youkobo Art Space,
Tokyo, Japan

BELOW
Photographs
taken during
the residency



Outdoor intimate hangouts that are frequented discreetly

during the day or only at night by the gay community have remained largely unknown to the mainstream public in many parts of the world. In *Queers in Space: Communities, Public places, and Sites of Resistance*, Gordon Brent Ingram explained that gay men sometimes choose to make contact in outdoor sites as part of a complex response to and appropriation of the patriarchal dynamics of the gaze and spectacle. This kinkiness afforded by an open space often involves more multifaceted stimuli,

such as light, panoramas, and nature, that are not so available in indoor privatised space. Sexual activities in these venues, when there is nowhere else to go, is often limited and of a short duration.



KHAIRULLAH RAHIM

Jogging in the Park, 2013, 40 by 40 cm, acrylic on canvas

Driven by my interest towards the dialogue concerning queer marginalisation experience,

I illustrate engaging and sometimes challenging stories. During the course of this residency in Tokyo, Japan, I explored various cruising spots, such as the Shinjuku train station, infamous Kaikan men's sauna, and obscure Wadabori Park. Factual events and personal experiences were fundamental in this body of artworks. Through this, the private sphere and the social realm have been intermingled, blurring reality and storytelling to create a discourse.





ABOVE
Eye-Witness,
 2013, found
 objects
 installation,
 tree trunk,
 gravel and
 dirt from a
 cruising park



LEFT
*Hiking in the
 Park*, 2013,
 40 by 40 cm,
 acrylic on
 canvas

BELOW
*Strolling in
 the Park*, 2013,
 40 by 40 cm,
 acrylic on
 canvas





BELOW
I Love You,
2013, 40 by
40 cm, acrylic
on canvas



ABOVE
I Miss You,
2013, 40 by
40 cm, acrylic
on canvas

RIGHT
Wadabori Park,
2013, size
variable,
mixed media on
assorted papers





LEFT
WORDUP BAR,
Shinjuku, Japan



ABOVE
KAIKAN Men
Sauna, Shinjuku,
Japan

RIGHT
Photographs
taken during
the residency

KHAIRULLAH RAHIM

Born in 1987, Singapore.
 khairullahrahim@gmail.com
<http://paradiseestate.carbonmade.com/>

Education

- 2013 BFA (First Class Honours) in Painting, LASALLE College of the Arts, Singapore, with Goldsmiths, University of London
- 2009 Diploma in Fine Arts in Painting, LASALLE College of the Arts, Singapore

Selected Group Exhibitions

- 2013 *Islands*, Pocket Projects, INSTINC, Singapore
Found, Museum of Contemporary Arts, Singapore
City Dwellers: Urbanites of Tokyo, Youkobo Art Space, Tokyo, Japan
No Approval, Grey Projects, Singapore
Cross Encounters: A Collaboration of Artists From Japan and Singapore, Japan Creative Centre, Embassy of Japan, Singapore
Asia Contemporary Art Show, JW Marriott Hotel, Hong Kong
Have You Eaten?, Institute of Contemporary Arts, Singapore

- 2012 *Emerging Strokes— A Collective of Eleven Singapore Artists*, Millenia Walk, Singapore
Five Stars Arising, One East Asia Arts Space, Singapore
 FEATURED ARTISTS @ *Feast of the East*, Boulder, USA

- 2011 *The 50x50 Painting Show 2011: Squares Invasion*, INSTINC, Singapore
Now You See It, Now You Don't, Volvo Art Loft, Singapore
France + Singapore New Generation Artists, SG Private Banking Gallery, Alliance Francaise de Singapour, Singapore
Red Light, Post Museum, Singapore

- 2010 *Art Expo Malaysia 2010*, MATRADE Exhibition and Convention Centre, Kuala Lumpur, Malaysia
Seeing Is Believing, Asian Civilizations Museum, Singapore
Obscure Desire, SUNJIN Galleries, Singapore
Singapore, Our Heritage, Fill Your Walls Gallery, Singapore

- 2009 *France + Singapore New Generation Artists*, SG Private Banking Gallery, Alliance Francaise de Singapour, Singapore
Red Light, Post Museum, Singapore

Awards & Achievements

- 2012 Future Leader Scholarship (Full), LASALLE College of the Arts, Singapore
- 2011 Special Recognition Award, Light Space Time Gallery Painting Competition, USA
 People's Choice Award, Cliftons Art Prize, Singapore
- 2009 1st Prize Winner, SLA Painting Competition, Singapore Land Authority
 Finalist, France + Singapore New Generation Artist, Alliance Francaise de Singapour



LEFT
 Washi paper-making studio

BELOW
 Washi papermaker



Artist Residencies

- 2013 Youkobo Art Space, Tokyo, Japan

Corporate Collections

- "Remember 1849?", Collection of Singapore Land Authority (SLA)

CURATORIAL STATEMENT

PARALLEL PERCEPTION &
COUNTER CONNECTION

Two pairs of Singaporean artists and two pairs of Japanese artists switch cities and explore art in a culturally displaced frame of mind, as they try to find a parallel in the space and time of where they came from and where they are situated. The attempt to



negotiate the differences of geography and ways of life or thinking in the two different countries has given rise to the various series of artworks by the respective artists that reveals their perceptions of an unfamiliar place and their individual

searches for a connection in a foreign land, against the grain of their own cultural and visual inclinations. The results, as presented in their artworks, are either a reconciliation or a resolution of the issues explored and exposed.

An OCD (Obsessive Compulsive Disorder) guy in search of order in the chaos of Tokyo city, while another attempts to unveil the “open” playgrounds of gay cruising in a conservative society that tries to hide homosexuality; two Japanese sisters, one trying to connect the past and present and draw a parallel through geography, and the other trying to see the connections in the small and big things of the universe and draw meanings from them; a pop-artist inspired by nature, and an abstract expressionist playing with a one-colour print machine; another two sisters led by their subconscious to create labyrinth webs of lines— this is the motley crew of eight completely different artists who travelled in parallel to search for a personal connection with a foreign city, an adventure exploring the unknown both physically and artistically.

Often, their artworks show a counter reaction to the perception of things, or nothings, that they had painted in their minds.

This is a free-flowing exhibition with no preconceived ideas,

an eccentric exhibition with split personalities,

a spiritual exhibition that believes in parallel connections in all things in the universe, even when perceived as counterpoints. This is an exhibition that believes an elusive connection is sometimes established by thinking and walking in an opposite direction, and the results can be very different, even when two persons share a parallel perception. This is an exhibition about processes and not outcomes. This is an exhibition that invites you to open up your mind’s eyes to see beyond these paintings and immerse yourself in the limitless landscapes and possibilities of the abstract and the transcendental.

**KELLEY CHENG
CURATOR**

Kelley Cheng

A leading designer in Singapore, Kelley Cheng is an architectural graduate turned Jill-of-all-trades— as the Editor-in-Chief of Singapore Architect magazine, she also runs her own publishing & design consultancy The Press Room, designing everything from books, brands, graphics, to spaces, and even stage and film sets. From F&B businesses to an art gallery, her “creations” are diverse and unpredictable. An active educator, she serves as adjunct professor in Visual Communications at the Nanyang Technological University and Glasgow School of Art, Singapore; she is also a frequent name on international design judging panels, such as for Red Dot Awards, Nagoya-Do!, Creative Circle Award, James Dyson Award, etc. As a creative director, her portfolio includes the Youth Olympics Games 2010, iLight Marina Bay 2010 light art festival, Art Stage 2014, Singapore Pavilion at the World Expo Yeosu 2012, and The National Art Gallery Singapore. She curated many independent art shows for young artists when she was running Night & Day Gallery, but this is her first time curating eight artists in a group show.



ACKNOWLEDGEMENTS

We would like to thank the following who contributed to the initiation, development, and realisation of Project6581: Japan Creative Centre, The Japan Foundation in Singapore, National Arts Council, The Japan Foundation in Kuala Lumpur, and the Agency for Cultural Affairs of the Japanese Government.

We would like to thank

Kelley Cheng who oversaw the programme. We are also indebted to the many artists and individuals who have made such vital contributions as supporters and whose names are listed in this catalogue.

Youkobo Art Space and INSTINC share their research and knowledge through an international strategic advocacy, advisory, and consultancy service. Both organisations are general members of Res Artis (Worldwide Network of Artist Residencies).



With the support of



PREFACE

BY YOUKOB0 ART SPACE

Within the context of the arts, the specifics of identity and difference have been the focus of many artists, curators, critics, and historians. Recent years have witnessed the

emergence of a global art produced by an international band of cultural nomads who travel widely to create and exhibit their work. This artistic exchange intends to respond to where artists position themselves

and their work between the poles of global and local.

Project6581 involves art professionals from Japan and Singapore

and aims to create a unique opportunity for artists from different parts of the world to actively exchange their views and ideas about current issues of cultural identity and globalisation. This collaboration takes the form of two residencies, Youkobo Art Space (Tokyo, Japan) and INSTINC (Singapore) and the exhibitions taking place in the respective countries, and culminates in a final group exhibition at Japan Creative Centre, Singapore, in February 2014.

Following *Robotic Love*, an exhibition by Singaporean artists Yeo Shih Yun and Justin Lee CK at Youkobo Art Space in July 2013, INSTINC was host to Japanese artists Aya Murakami and Kaoru Murakami who presented *Mosaic Triangle* in August 2013. In the third stage of the project, Ade Putra Safar Bin Fuad and Khairullah Rahim explored themes of identity in relation to their native home Singapore during a residence at Youkobo in September 2013, which culminated in *City Dwellers: Urbanites of Tokyo*.

With the realisation of these exhibitions, there was a strong sense that the project's goals of forging new networks between Japan and Singapore, sharing fresh artistic stimuli, and sowing seeds that will grow into future collaborations are coming to fruition. With the success of the exhibitions to date, there were strong expectations of the penultimate exhibition *Zone Eclipse* in January 2014 by Tokyo-based artists Chihiro Kabata and Yuuri Kabata at INSTINC and for the final group exhibition involving all the participating artists in February 2014.

The basis of exchange stems from

the one-to-one relationships formed between individuals. Finally, we would like to make special note of the fact that this exchange between the two countries and eight artists is tied to the trust that has formed with Yeo Shih Yun, the director of INSTINC, since our first encounter.

HIROKO MURATA
DIRECTOR,
YOUKOB0 ART SPACE,
TOKYO, JAPAN

Youkobo Art Space

Youkobo Art Space manages an Artist-in-Residence (AIR) programme and a non-profit gallery for domestic and foreign artists. It is also committed to supporting other AIR programmes, international exchanges, and community activities through art, and to nurturing young art workers. As a studio ("kobo") for you (also "play" in Japanese), Youkobo Art Space aims to give many people opportunities for art and cultural experiences by supporting the autonomous activities of artists.

What does the world look like through the eyes of a fish?

Fishes spend their lives seeing distorted scenes. Similarly, scenes that we see may have appearances different than meets our eyes. When I lie down in the mountains where light cannot reach, I slip into a sensation as if I were being absorbed into the night. That feeling is similar to when I gaze at a painting, and feel swallowed by the storm of brushstrokes. During such moments, I realise that I have been released from all physical sensation.

Once at a museum, my eyes caught a primary-coloured resin model of human pulmonary blood vessels. Different from the version often found in illustrated encyclopedias, that intricate model resembled



a plant or coral. I imagined the tree-like forms with countless branches concealed deep inside my chest, and realised that at “this precise moment”, I am respiring in the same way that trees do in forests.

On one occasion, I looked down at a city nightscape from a descending plane.

As the shining, orange-coloured cityscape grew closer, I saw an aggregate of lights created from the many curved lines crawling on the earth’s surface that ceaselessly flowed. On the highway, the streetlights and streaming car lights also seemed endless. If I could see the blood vessels inside my body, I imagine that it might look similar to that scene.

The images that we see in this world shift.

On the plane, my eyes followed the flowing rivers, roadways, and railways. Then I took a train on one of the railways I saw from the plane. In the distance, I saw people walking in the sunlight filtered through the foliage. I then headed toward the museum, where I found the model of the pulmonary blood vessels. Following a map in the museum guidebook, I was drawn to a painting printed in a corner. When I went outside and looked to the sky, I felt like I was falling. It occurred to me that all those scenes might endlessly overlap to create a broader world of appearances that have a different connection than meets the eye.

Smoke, after the fireworks, 2013, 131 by 91 cm, acrylic on canvas





ABOVE
*Opposite shore,
 vanished bridge,*
 2013, 92 by
 76 cm, acrylic
 on canvas



BELOW
*sky sky horizon
 earth, 2013,*
 90 by 60 cm,
 acrylic on
 canvas





ABOVE
calme gaze,
2012, 27.3 by
27.3 cm, acrylic
on canvas



TOP
Signs #1, 2013,
MacRitchie
Reservoir,
photographic
documentation
of research

BOTTOM
Signs #2, 2013,
MacRitchie
Reservoir,
photographic
documentation
of research





ABOVE
*Lung, Singapore
 Botanical
 Garden, 2013,
 38 by 29.3 cm,
 paper cutout
 (map) on paper*



BELOW
*Lung, Choshi
 City, 2012,
 59 by 47 cm,
 paper cutout
 (map) on paper*



AYA MURAKAMI

Born in Paris, France.
Lives and works in Tokyo, Japan.
www.ayamurakami.net

Education

2002– MFA in Oil Painting,
2004 Tokyo University of the Arts

1998– BFA in Oil Painting,
2002 Tokyo University of the Arts

Selected Solo Exhibitions

2012 *fragments of landscape*,
HARMAS GALLERY,
Tokyo, Japan
Momentary Landscapes,
Gallery M, Aichi, Japan
Folded Landscape, Youkobo
Art Space, Tokyo, Japan

2010 *Fragmentary Landscape*,
Youkobo Art Space,
Tokyo, Japan

2009 *Vast Lightness, Route to
My Mountains*, LOOP HOLE,
Tokyo, Japan

2007 *Melting Landscape*,
LOOP HOLE, Tokyo, Japan

2005 *When a tiger smoked...*,
Futaba Gallery, Tokyo, Japan

Selected Group Exhibitions

2013 *Mosaic Triangle*, INSTINC,
Singapore

2012 *Yadokari TOKYO presents
Art Exhibition vol.05
"KASUMI apartment"*,
Gloria Building, Tokyo, Japan
Unknown Life (Unknown
Series No.3)—Body, AYUMI
Gallery, Tokyo, Japan
Unknown Surface (Unknown
Series No.2), Ayumi Gallery,
Tokyo, Japan

2011 *ART in TIME & STYLE
MIDTOWN Vol.10 Landscape*,
TIME & STYLE MIDTOWN,
Tokyo, Japan

2010 *Toki-no-Yuenchi*, Nagoya/
Boston Museum of Fine Arts,
Aichi, Japan

2008 *CHOCOLATS DES FUCHU*,
LOOP HOLE, Tokyo, Japan

Artist Residencies

2013 INSTINC, Singapore



LEFT
Birds, 2013,
Jurong Bird Park,
photographic
documentation
of research

BELOW
Planes, 2013,
Jurong Bird Park,
photographic
documentation
of research



I am concerned with identity

and how its structures are affected by the hidden history and imagination, or times and geographical position. My works are inspired by found objects. I research, expand, and understand the history of these objects, and then I use these ideas in my work. To me, knowing the story behind these objects is like passing a time tunnel that connects me to a past I haven't lived. That's why the words "I am here, and also I am there" are an obsession to me for making artworks. My work is presented using multiple approaches, through the mediums of collage, object, installation, and sound art.

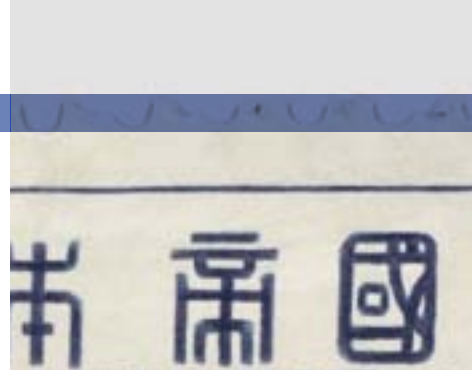
During this residency, I tried to understand the Japanese occupation of Singapore. I explored occupation heritages in Singapore, searching for traces of my home country Japan as well as the UK, where I used to live in.

I found some interesting things during this stay, including a book of essays by a scientist written in Japanese and sold only in



Singapore, not in Japan. It has two important themes: the history of the National Museum of Singapore and the friendship between Japanese scientists, English scientists, and Singaporeans. I wondered why the book disappeared from Japan even though it has no radical content. Moreover, it was written

in Japanese yet now sells only in Singapore. I thought that the story of the scientist might similarly happen to me. This was a starting point of my research.



KAORU MURAKAMI



The actual research and production during the residency

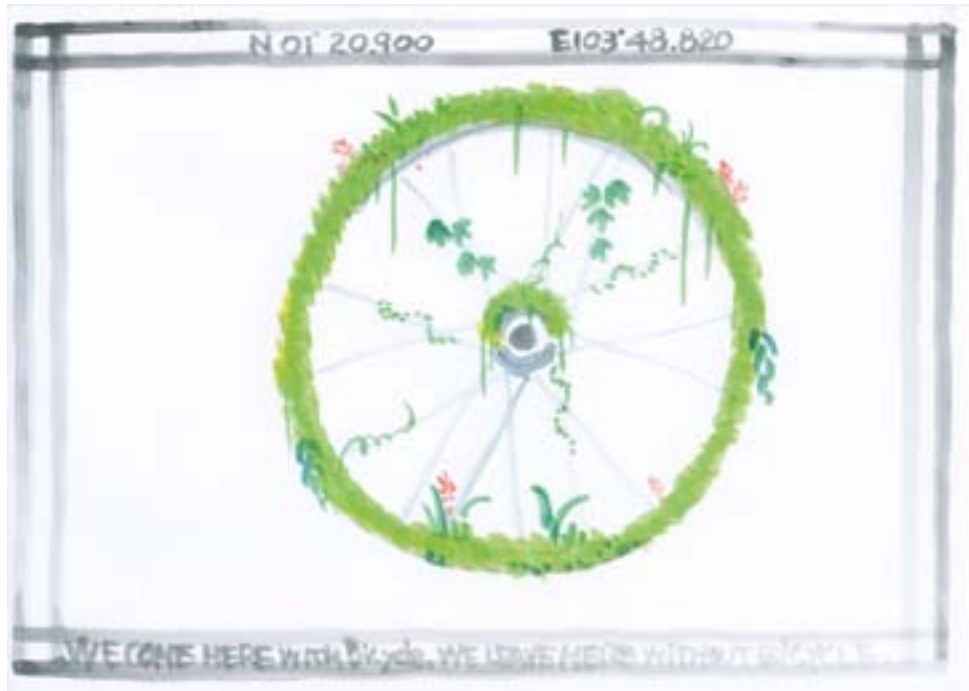
was based on the idea to find a connection between the countries: Japan, the UK, and Singapore. I wanted to make a triangular and circulative relation that would connect my individual

experience and the hidden history of my country. I made mock-ups of the works during the stay and I completed the works after I came back to Japan.



examination-2:
A postage
stamp created
under residency
2013, water
colour on paper





ABOVE
 experiment—3,
 2013, water
 colour on paper



TOP
 A postage
 stamp issued
 under Japanese
 occupation,
 2013, digital
 photo print

BOTTOM
 examination-1:
 A postage
 stamp created
 under residency,
 2013, digital
 photo print





ABOVE
Installation
view of *Mosaic
Triangle*, 2013,
INSTINC



LEFT
Installation
view of *Mosaic
Triangle*, 2013,
INSTINC

BELOW
Bulb Cities,
Installation
view of *Mosaic
Triangle*, 2013,
INSTINC





ABOVE & RIGHT
Artist's research
materials

KAORU MURAKAMI

Born in Tokyo, Japan.
 info@kaorumurakami.info
 www.kaorumurakami.info

Education

2005– BFA (Hons), Central
 2008 Saint Martins College
 of Art and Design

2000– BA in Printmaking,
 2004 Tama Art University

Selected Exhibitions

2012 *Easy Travel*, Youkobo
 Art Space, Tokyo, Japan

2011 *Skin and Map II*, Shinjuku
 Ganka Garou, Tokyo, Japan

2010 *TAMA VIVANT II Poikedo-
 Jyanai*, Tama Art University,
 Tokyo, Japan
*The last picture postcard
 towards the post*,
 LOOP HOLE, Tokyo, Japan

2009 *Codependency, Invisible cities*,
 GalleryQ, Tokyo, Japan

2008 *The 8th Gunma Biennale
 for Young Artists*,
 The Museum of Modern Art,
 Gunma, Japan

Artists Residencies

2013 INSTINC, Singapore



LEFT
 Installation
 view from
Mosaic Triangle,
 2013, INSTINC

BELOW,
 LEFT & RIGHT
 Artist's research
 materials



When something cannot be seen—

that is when the imagination is stimulated the most.

Not showing something—that is one way of creating an impression of an existence that is stronger than when it can be seen.



When trying to create an artwork through the negative act of not showing, you need to create a suitable “doorway” by which the viewer’s imagination can be stimulated. I choose painting to be that doorway.

I think the most suitable paintings for that task are abstract paintings, because they demand a lot of the viewer’s imagination.

When you try to create such a painting, you have to be careful, because as soon as you depict a recognisable “subject” in the painting, you start to restrict the viewer’s imagination.

I make many tens of thousands of lines in the paintings, and yet I never actually depict anything.

You could say that the lines I make are horizons, borders between the visible and the invisible. As such they are absolute, and cannot be crossed by me or the viewer.

For example, you might unwittingly restrict it in terms of scale or time. What I am trying to achieve instead is a painting that will serve as a catalyst for an imaginary leap to a place that transcends scale, a place that cannot normally be imagined.



In my paintings I don’t depict particular subjects and thus avoid introducing this kind of restriction.

Dark Ocean, Setouchi Inland Sea, 2013, 90 by 70 cm, ball pointed pen, inkjet paper, acrylic mount, photo by Hideto Nagatsuka, courtesy of Art Front Gallery

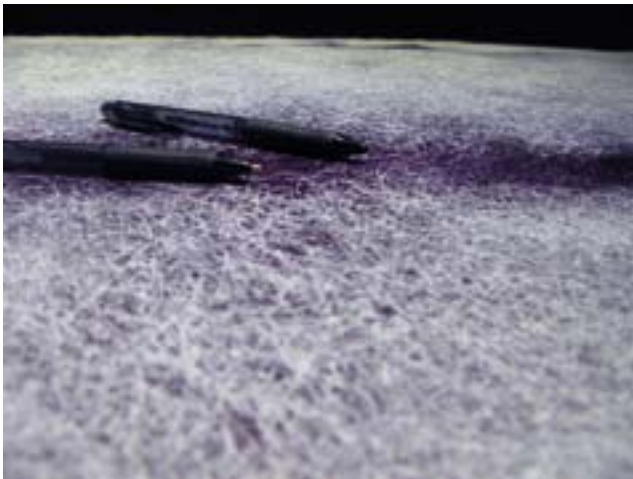


ABOVE
Dark Ocean,
Arctic Ocean,
 2013, 90 by
 93.7 cm, ball
 pointed pen,
 inkjet paper,
 acrylic mount,
 photo by Hideto
 Nagatsuka,
 courtesy of Art
 Front Gallery



BELOW
Dark Ocean,
Yellow Sea,
 2013, 90 by
 93.7 cm, ball
 pointed pen,
 inkjet paper,
 acrylic mount,
 photo by Hideto
 Nagatsuka,
 courtesy of Art
 Front Gallery





ABOVE
Artist's process

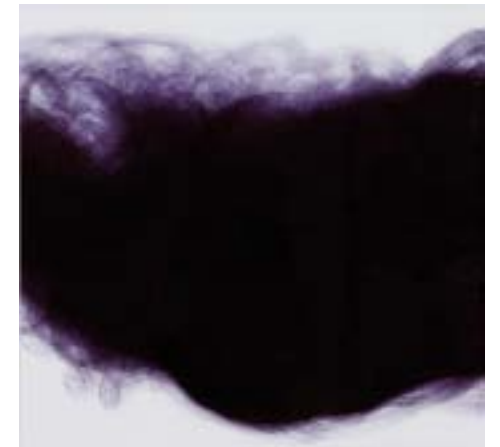


BELOW
Dark Ocean,
Black Sea, 2013,
90 by 70 cm,
ball pointed
pen, inkjet
paper, acrylic
mount, photo
by Hideto
Nagatsuka,
courtesy of Art
Front Gallery



LEFT
Words in Our Mind, 2014, 61 by 61 cm, ball pointed pen on inkjet paper

BELOW
Dark Ocean, Dead Sea, 2013, 90 by 93.7 cm, ball pointed pen, inkjet paper, acrylic mount, photo by Hideto Nagatsuka, courtesy of Art Front Gallery



CHIHIRO KABATA

Born in 1978, Japan.
<http://chihiro.kabata.info>

Education

2004 MFA, Musashino
Art University

Selected Solo Exhibitions

2013 *Folding Shadows*,
Art Front Gallery,
Tokyo, Japan

Adrift in the Dark,
Kashya Hildebrand,
Zurich, Switzerland

2012 *World Crosses Over the
Mirror*, Art Front Gallery,
Tokyo, Japan

Time dilation, hpgrp
Window Gallery Marunouchi,
Tokyo, Japan

2011 *Closed with Eyes Opened*,
Art Front Gallery,
Tokyo, Japan

Fear, Flight and Fleeting,
ICAS, Singapore

*Stratosphere vol.1 Tracing
the "Self"*, Gallery aM,
Tokyo, Japan

2010 *Event horizon—Innerscape*,
Youkobo Art Space,
Tokyo, Japan

Selected Group Exhibitions

2013 *P.O.V. Alternative
Perspectives in Asian
Contemporary Photography*,
Galerie Steph, Singapore

2012 *Encounter: The Royal
Academy in Asia*,
ICAS, Singapore

VOCA2012, The Ueno
Royal Museum, Tokyo, Japan
*Azamino Contemporary vol.2
Viewpoints: Drawing and
Painting*, Yokohama Civic
Art Gallery Azamino,
Kanagawa, Japan

2011 *MOT Annual 2011:
Nearest Faraway*,
Museum of Contemporary
Art Tokyo, Tokyo, Japan



LEFT & BELOW
Artist's process



RIGHT
Photograph
taken during
the residency



YUURI KABATA

In my all of paintings, I assign each one with fixed rules, and they are painted following those rules. When painting is tied to these laws, the surface of the painting is solitary, and the act of production itself creates the work. Yet the effects exist before the cause from the spectator's viewpoint. It seems that a paradoxical paradigm separates the work from the meaning that the artist gives it in no small way. However, when the artist understands such a structure, a secondary meaning is given to the separation of meaning. I think such an artwork's structure is beautiful.

In the same way that there are limitless possibilities

for complication in the repetition of simple expressions, the world that we know has acquired



complexity in its repetitive formative processes. This formative principle of the world full of complicated threads of repetition must also inevitably be found in me. This principle is the basis of my work, and the very denial of this

has become a basis for further production.

It is certain that there exist patterns

within the repetitions of the world that will never fully be understood. They cannot be grasped using automatic methods precisely because of lacks in the limited world. If the working nature of people is no more than a chaotic game, then it is certain that people who are artists will also never be able to grasp these patterns either. If, by some accident, artists were able to grasp them, they would serve as a denial of simulated reality and a testimony to existence itself.



paradoxical paradigm no.6,
2014, 20 by
30 cm, oil
on canvas





ABOVE
entanglement
 no. 7, 8, 9, 10,
 2009, 53 by
 180 cm, oil
 on canvas



LEFT
paradoxical
paradigm no. 5,
 2011, 160 by
 100 cm, oil
 on canvas

BELOW
paradoxical
paradigm no. 3,
 2010, 160 by
 100 cm, oil
 on canvas





ABOVE
Photographs
taken during
the residency



BELOW
*Possibility of
Exchange no.0,*
2009, 87 by
62 cm, oil
on canvas





ABOVE
paradigm no.7,
2014, 21 by
30 cm, Japanese
ink on Japanese
paper



BELOW
*paradoxical
paradigm no.4*,
2011, 160 by
100 cm, oil
on canvas

YUURI KABATA

Born in 1982, Japan.
<http://yuuri.kabata.info>

Selected Solo Exhibitions

- 2013 *Acquisition of Phenomenon*, Meipam, Kagawa, Japan
Deconstruct the Reciprocity, produced by Mitsui Art, Gallery to PLUS, Tokyo, Japan
- 2011 *Defrosted Moment*, Youkobo Art Space, Tokyo, Japan
- 2010 *Parallel Universe*, Shinjuku Ophthalmologist Gallery, Tokyo, Japan
- 2009 *Origin Pattern*, Youkobo Art Space, Tokyo, Japan
Possibility of Exchange, Gallery Grand Café, Tokyo, Japan
- 2007 *Empty Repetition*, Art Trace Gallery, Tokyo, Japan

Selected Group Exhibitions

- 2014 Opening Exhibition of Space 2*3
- 2012 *Unknown Landscape*, G-WING'S gallery, Kanazawa, Japan
Observer of Celestial Sphere, Gallery Valuleur, Nagoya, Japan
- 2011 *Outside the Garden*, Art Front Gallery, Tokyo, Japan
- 2010 *The 6th Exhibition of the 21c International Arts & Culture Exchange Association*, Gallery IANG, Seoul, Korea
The 5th Exhibition of the 21c International Arts & Culture Exchange Association, Pyeongtaek Museum, Pyeongtaek, Korea
3331 Independents, 3331 Arts Chiyoda, Tokyo, Japan
3rd art_icle Award, Sato Museum, Tokyo, Japan
- 2009 *DYNAMITE 0000*, kitano studio, Tokyo, Japan
NEW ABSTRACT PAINTING, Nroom artspace, Tokyo, Japan
The Zibo International Exhibition, Zibo Art Museum, China
ART & PHOTO BOOK EXHIBITION 2009, Shinjuku Ophthalmologist Gallery, Tokyo, Japan
Market Trace 2009, Art Trace Gallery, Tokyo, Japan
- 2008 *Market Trace 2008*, Art Trace Gallery, Tokyo, Japan
- 2007 *Art Trace Gallery × Youkobo*, Youkobo Art Space, Tokyo, Japan



Artist Residencies

- 2014 INSTINC, Singapore
- 2011 Nakanojo, Gunma
- 2009 Beijing Studio Center, China

Award

- 2010 3rd art_icle Award

Public Collection

Zibo Art Museum, China

LEFT
simuracla no.3,
2014, 34 by
34 cm, oil
on canvas

BELOW
Artist's process



CHIHIRO KABATA

YUURI KABATA

プロジェクト

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AYA MURAKAMI

KAORU MURAKAMI

C O U N T E R
P E R C E P T I O N

×

C O N N E C T I O N
P A R A L L E L

KHAIBULLAH RAHIM

ADE PUTRA SAFAR BIN FUAD

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PROJECT

JUSTIN LEE CK

YEO SHIH YUN