



present

## **New Sensibilities in Sculpture and Painting**

**Atsushi Koyama, Zulkifle ("Zul") Mahmud , Taisuke Mohri, Haruki Ogawa**



Haruki Ogawa, Accumulation of Rhythms II, silk screen/oil/alkyd on cotton, 133.1x145.5cm, 2013-2014

**2014 May 31 (SAT) - July 27 (SUN)**  
**Yeo Workshop, Singapore**

***New Sensibilities in Sculpture and Painting*** puts together four artists who use empirical experimentation, challenging today's digital and static images in their work thus pushing the boundaries of what we understand as painting and sculpture. The artists hail from Singapore and Japan. The collaboration between Singapore and Japan provides particular synergies in its creation due to the platform for growth for artists in Singapore with its new and strong commitment to building platforms and institutions in the arts, and the cutting edge techniques used by artists in Japan. The artists are interested in the exchange with each other's work and indirectly with the other's culture. This group exhibition brings the artists together for the first time.

#### **EXHIBITION DETAILS**

**Exhibition Title: New Sensibilities in Sculpture and Painting**

**Participating Artist: Atsushi Koyama, Zulkifle ("Zul") Mahmud , Taisuke Mohri, Haruki Ogawa**

**Organized by: Yeo Workshop**

**In collaboration with: Frantic Gallery and ENTOMORODIA curatorial net/work**

**Dates: 2014 May 31 (SAT) – July 27 (SUN)**

**Press and Preview: 30 May 2014, 5 – 9pm**

**Artist Talk & Forum Moderated by Darryl Wee, Head of Visual Arts, Asia, Blouin Artinfo: 31 May 2014, 4 – 5.30pm**

**Open: Tues – Sunday, 12- 7pm**

**Address: Gillman Barracks 1 Lock Road Singapore 108 932**

**URL: [www.yeoworkshop.com](http://www.yeoworkshop.com), [www.frantic.jp](http://www.frantic.jp)**

**Enquiries: Yeo Workshop [info@yeoworkshop.com](mailto:info@yeoworkshop.com)**

**Frantic Gallery [info@frantic.jp](mailto:info@frantic.jp)**

*Haruki Ogawa* creates colourful and strong canvases that appear 3-dimensional. On display at the gallery will be the object forms that Ogawa experiments with in order to emulate these forms in 2-dimensional flat painting. The results are colour forms that combat with the canvas itself, twisting and turning themselves into works with strong optical effects in order to create the perception of objects in motion or in 3-dimensional form.



Haruki Ogawa, *Correlation III*, oil, alkyd on cotton and hemp canvas, 248x272.4cm, 2014



Haruki Ogawa, Object # 7, wood, 10x10x10cm, 2013



Haruki Ogawa, Object # 4, mixed media, 9.6x9.6x10cm, 2011



Haruki Ogawa, *Accumulation of Rhythms II*, silk screen/oil/alkyd on cotton, 133.1x145.5cm, 2013-2014



Haruki Ogawa, Object # 8, mixed media, 9.7x9.7x9.7cm, 2013

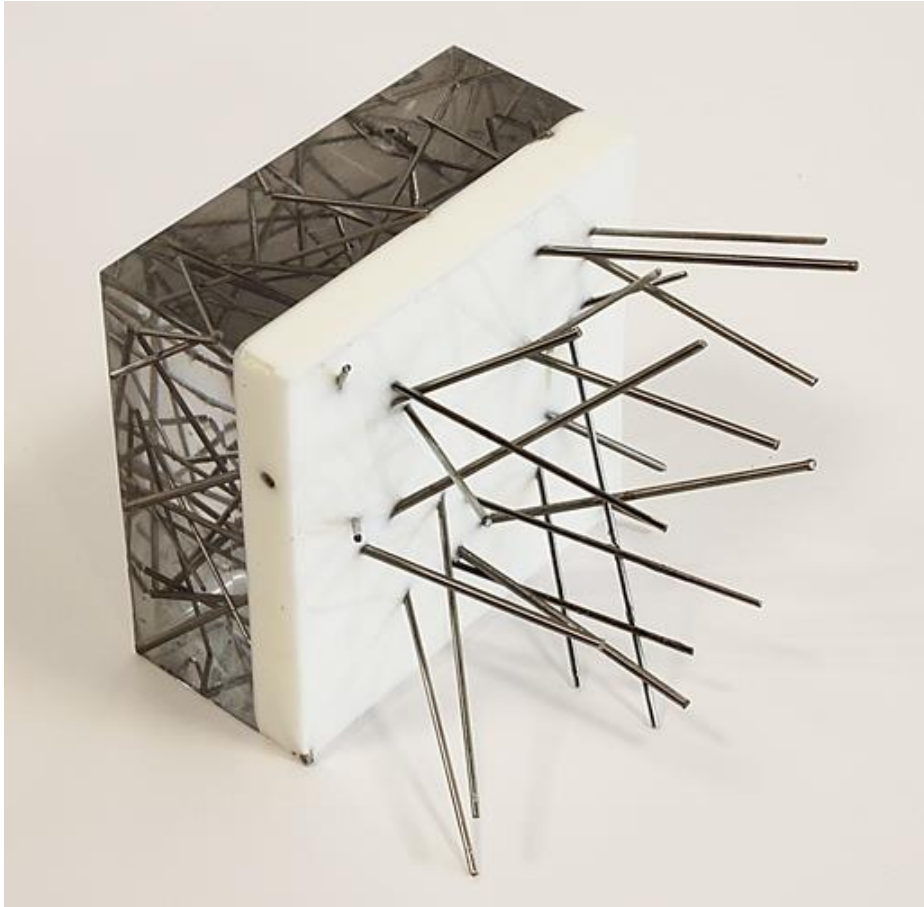


Haruki Ogawa, Object # 8, mixed media, 9.7x9.7x9.7cm, 2013





Haruki Ogawa, Correlation IV, ink, oil, alkyd on hemp, cotton-hemp canvas, 171x190cm, 2014



Haruki Ogawa, Object # 5, mixed media, 9.5x9.5x9.9cm, 2011



Haruki Ogawa, Object #1, mixed media, 11x11x11cm, 2011



Haruki Ogawa, Object # 3, mixed media, 9.1x9.1x9.1cm, 2011

**Zulkifle ("Zul") Mahmud** (b. 1975, Singaporean, Yeo Workshop represented artist) will create a labyrinth of scientific mechanical apparatus as a site-specific installation that when activated by computer programming produces an orchestra of sounds. When the computer programme is activated, certain objects strike deconstructed musical strings and sound nodes which then produce an industrial hum. This project and its input from the exhibition is the start or a sketch of a larger project which will be produced for Art Stage Singapore 2015. Mahmud will continue his development of this series in a residency in Japan, and at the Aliwaal Center later this year.



NO SUBSTANCE (first phase) #1, glass, wood, metal, plastic, light bulbs, solenoids, midi player, 46x48x154cm, 1014



NO SUBSTANCE (first phase), glass, wood, metal, plastic, light bulbs, solenoids, midi player, size variable, 2014



NO SUBSTANCE (first phase) #2, glass, wood, metal,  
plastic, light bulbs, solenoids, midi player, 36cm x 42cm x 133cm, 2014



NO SUBSTANCE (first phase) #3, glass, wood, metal,  
plastic, light bulbs, solenoids, midi player, 38cm x 48cm x 155cm, 2014



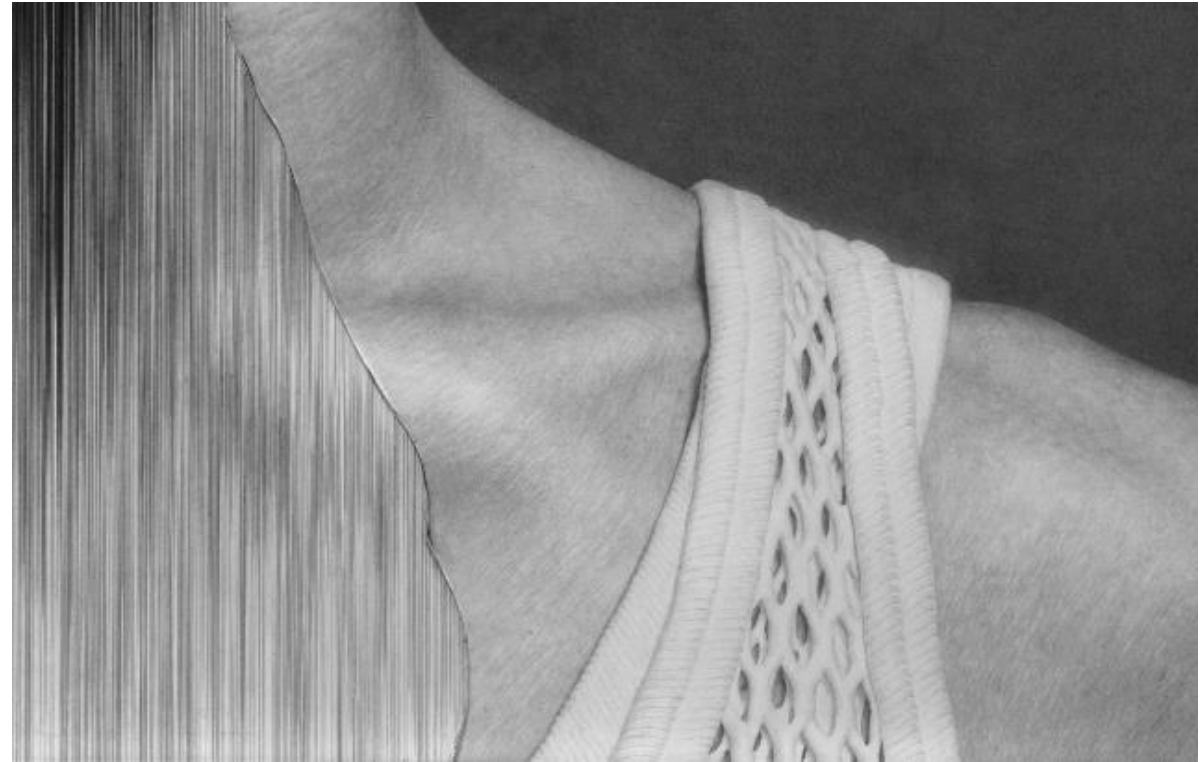
NO SUBSTANCE (first phase) #4, glass, wood, metal, plastic, light bulbs, solenoids, midi player, 40x42x140cm, 2014



**Taisuke Mohri** creates realistic and meticulous pencil drawings of statues and human portraits that in the slowness of the pencil drawing technique translate into a cold detachment of the figures. On the surface, Mohri then draws cracks that are mimicked by the glass framing that is also cracked outside of it. The cracked glass and the concept is mimicked in pencil represent a moving commentary of human life and all its loneliness and fragility.



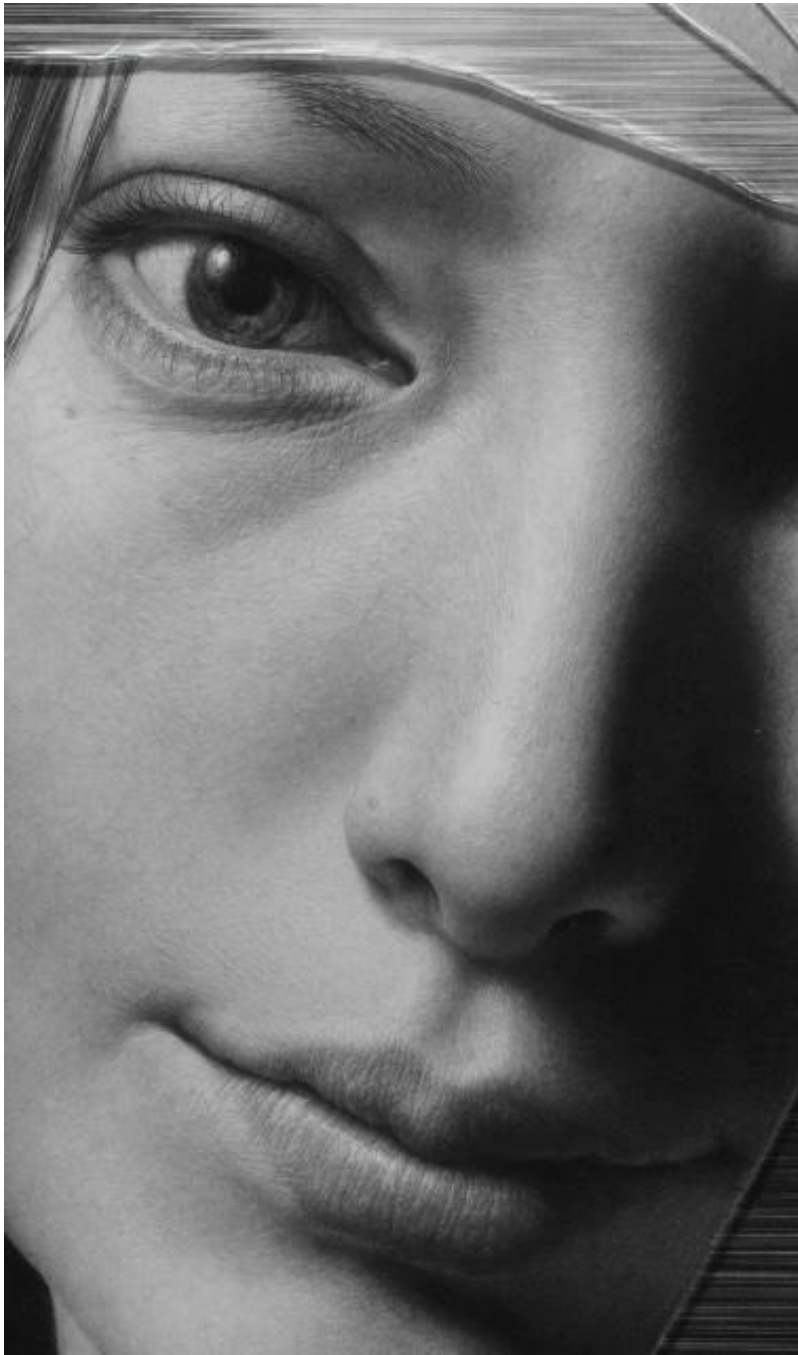
Taisuke Mohri, The Cracked Portrait # 3, pencil on paper, glass, 70.3×62.8cm, 2014



Taisuke Mohri, The Cracked Portrait # 3, pencil on paper, glass, 70.3×62.8cm 2014 (details)

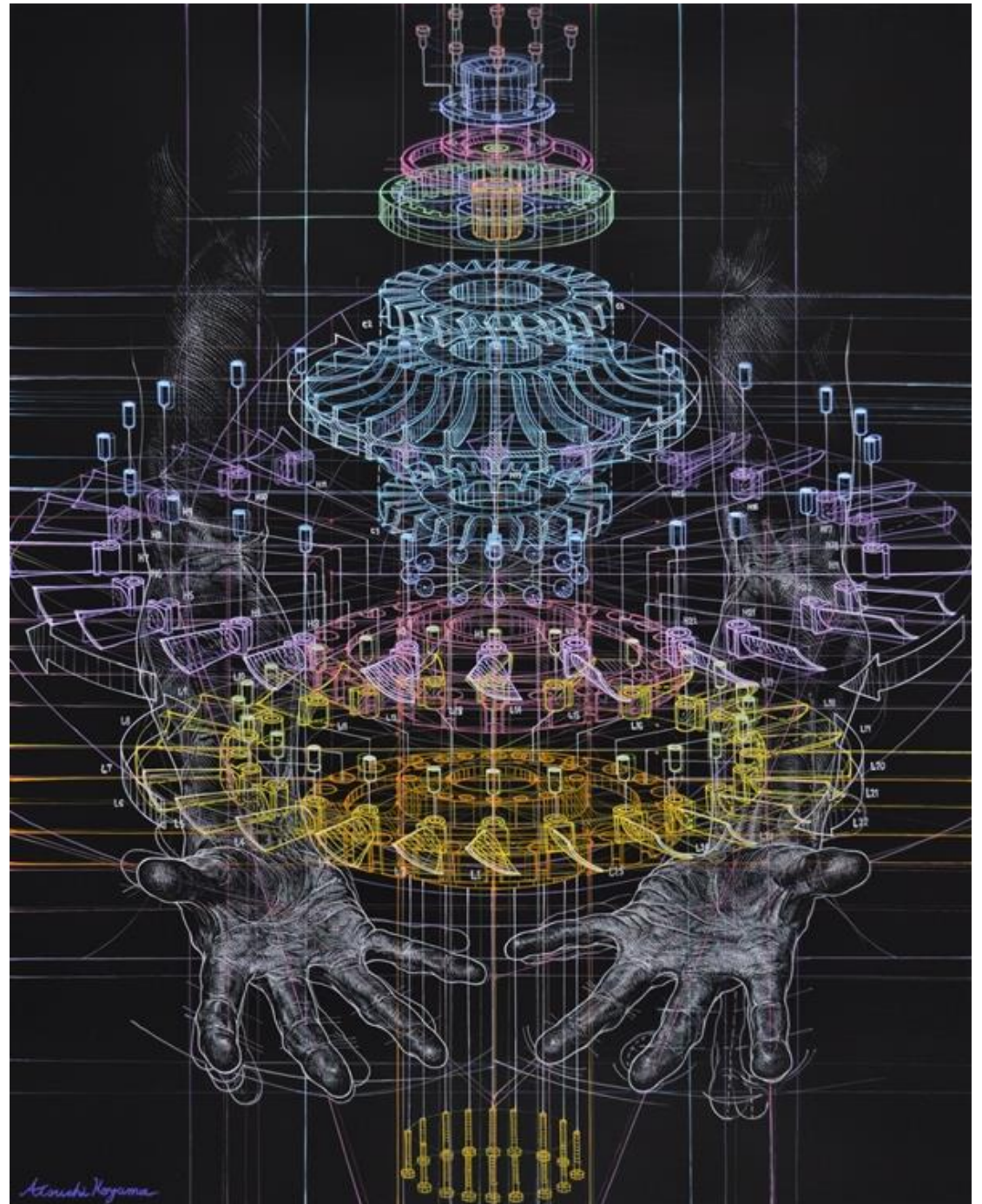


Taisuke Mohri, The Cracked Portrait # 4, pencil on paper, glass, 95.2×69.4cm, 2014

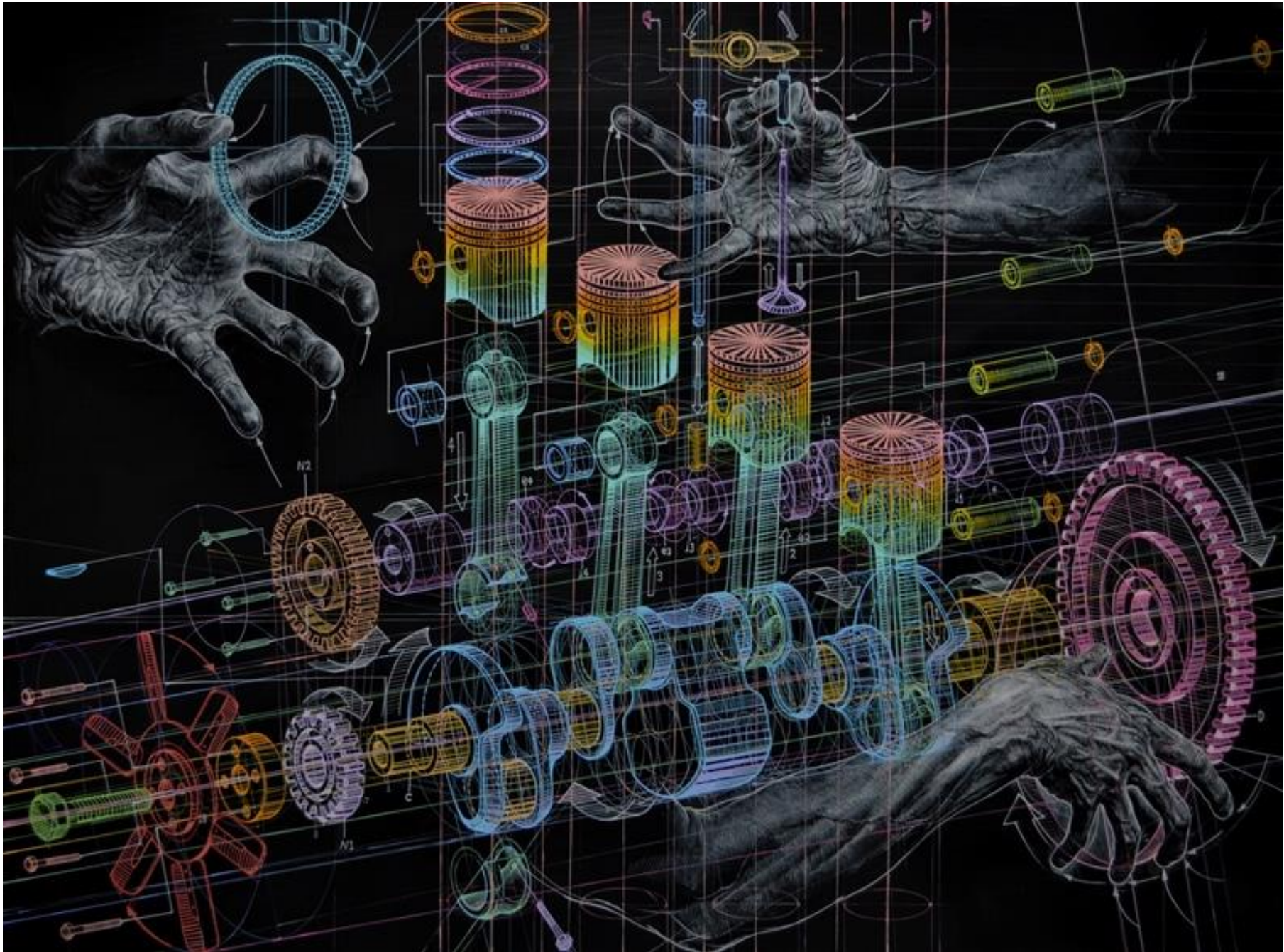


Taisuke Mohri, The Cracked Portrait # 4, pencil on paper, glass, 95.2×69.4cm, 2014 (details)

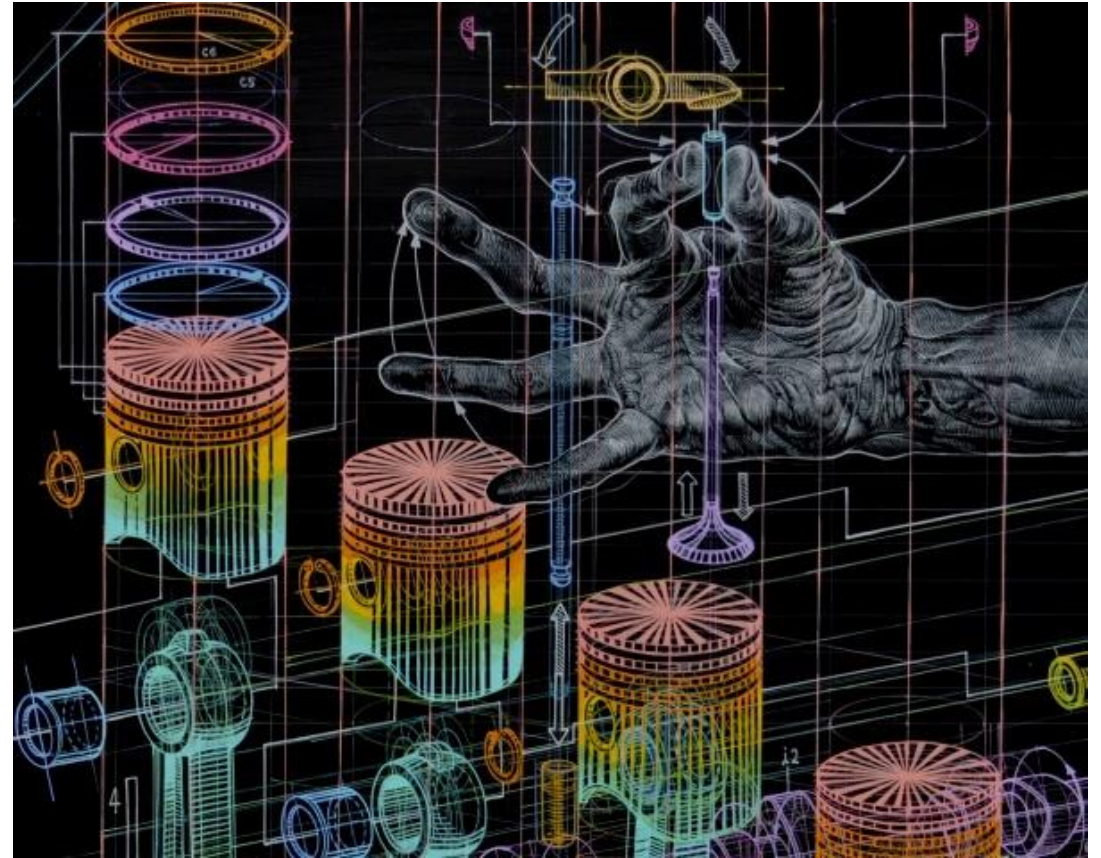
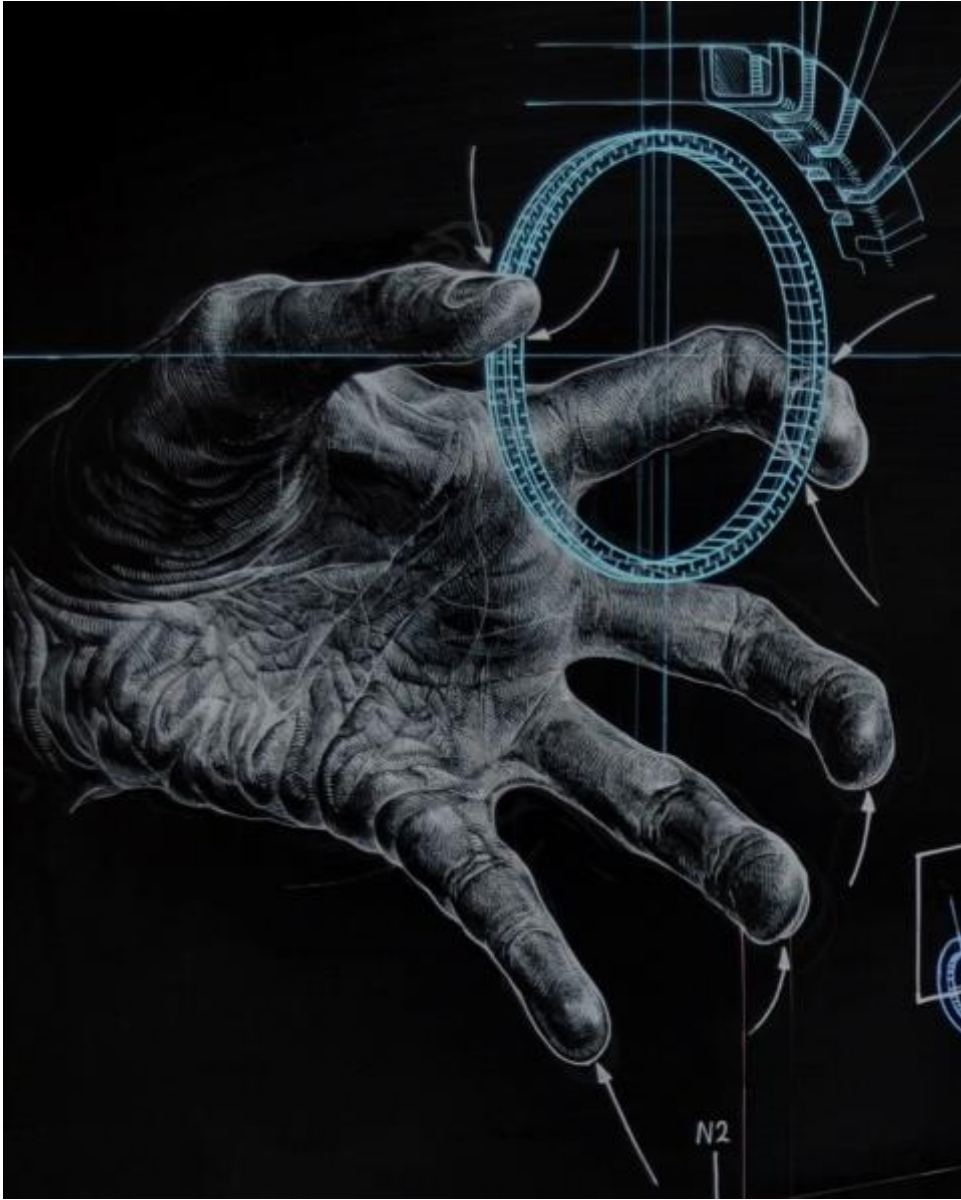
**Atsushi Koyama** is a young artist who directly explores the relationship between human beings and science in his works both in the subject of the paintings as well as in the method and technique used. The paintings merge the metaphysical sketches of machinery with parts of the human body, but the thin lines, grided axes and planes of the calculations executed by the artist mimic those of a computer programme. On display beside the paintings, will be two video works that are part of an ongoing METAMACHINE project. Koyama's studio practice is also in itself a reflection of his work as it is equipped with devices to help produce the images, mimicking in life the relationship between robot and man and their equal right to beauty.



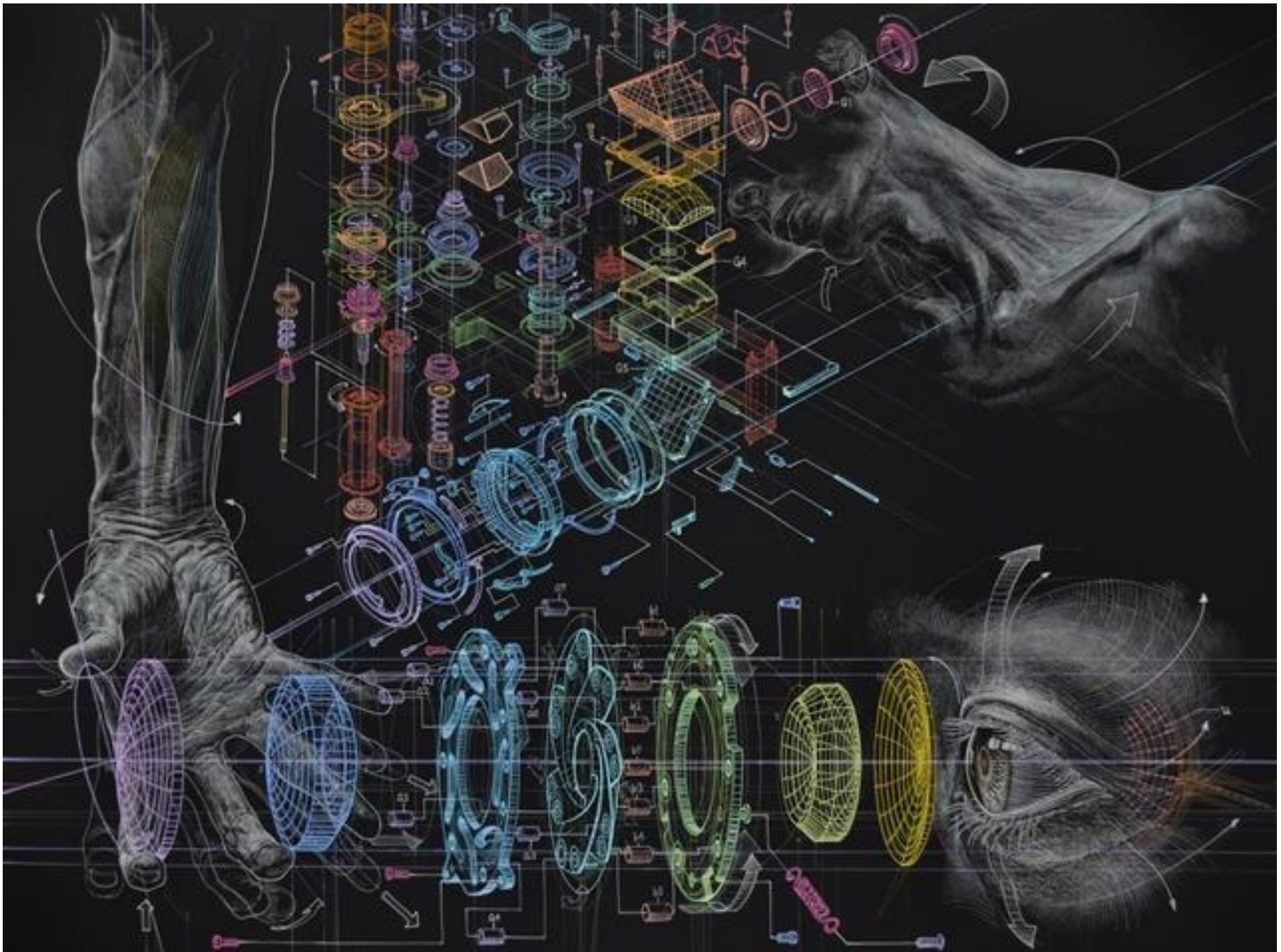
Atsushi Koyama, Undefined 8, oil on canvas, 91x73cm, 2014



Atsushi Koyama, Undefined 06, oil on canvas, 130x97cm, 2013

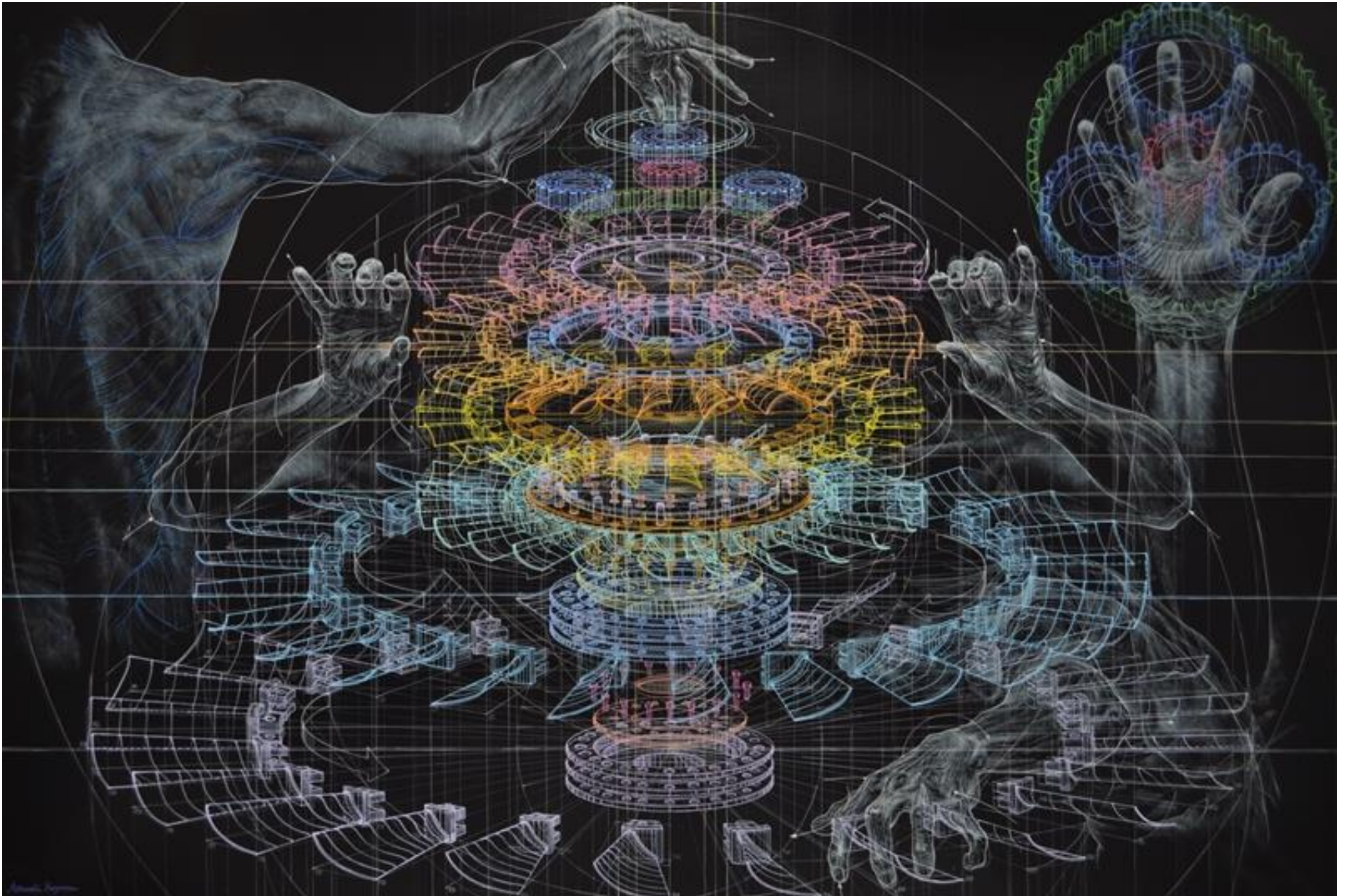


Atsushi Koyama, Undefined 06, oil on canvas, 130 x 97cm, 2013(details)

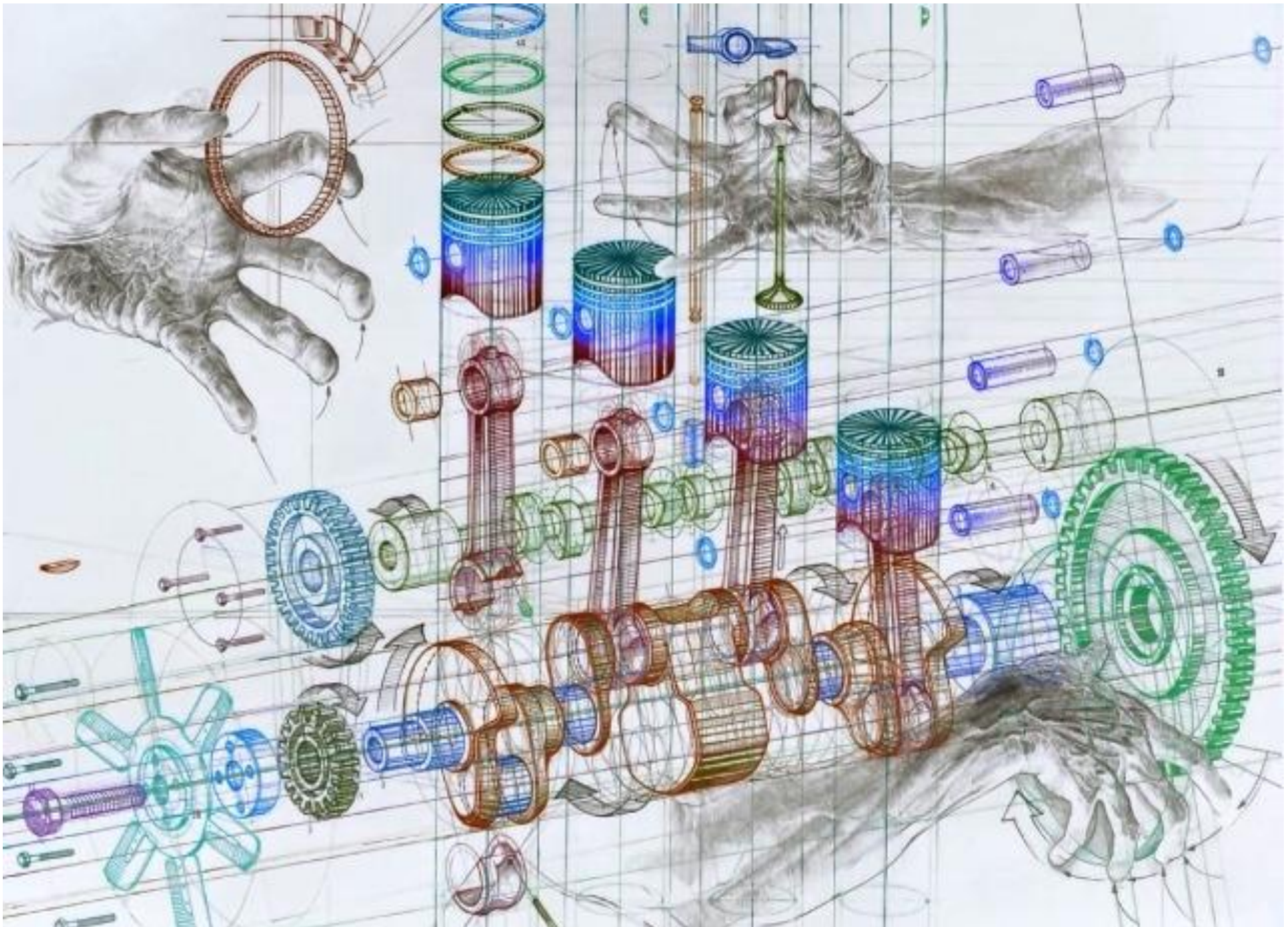


Atsushi Koyama, Undefined 7, oil on canvas, 97x130.3cm, 2014

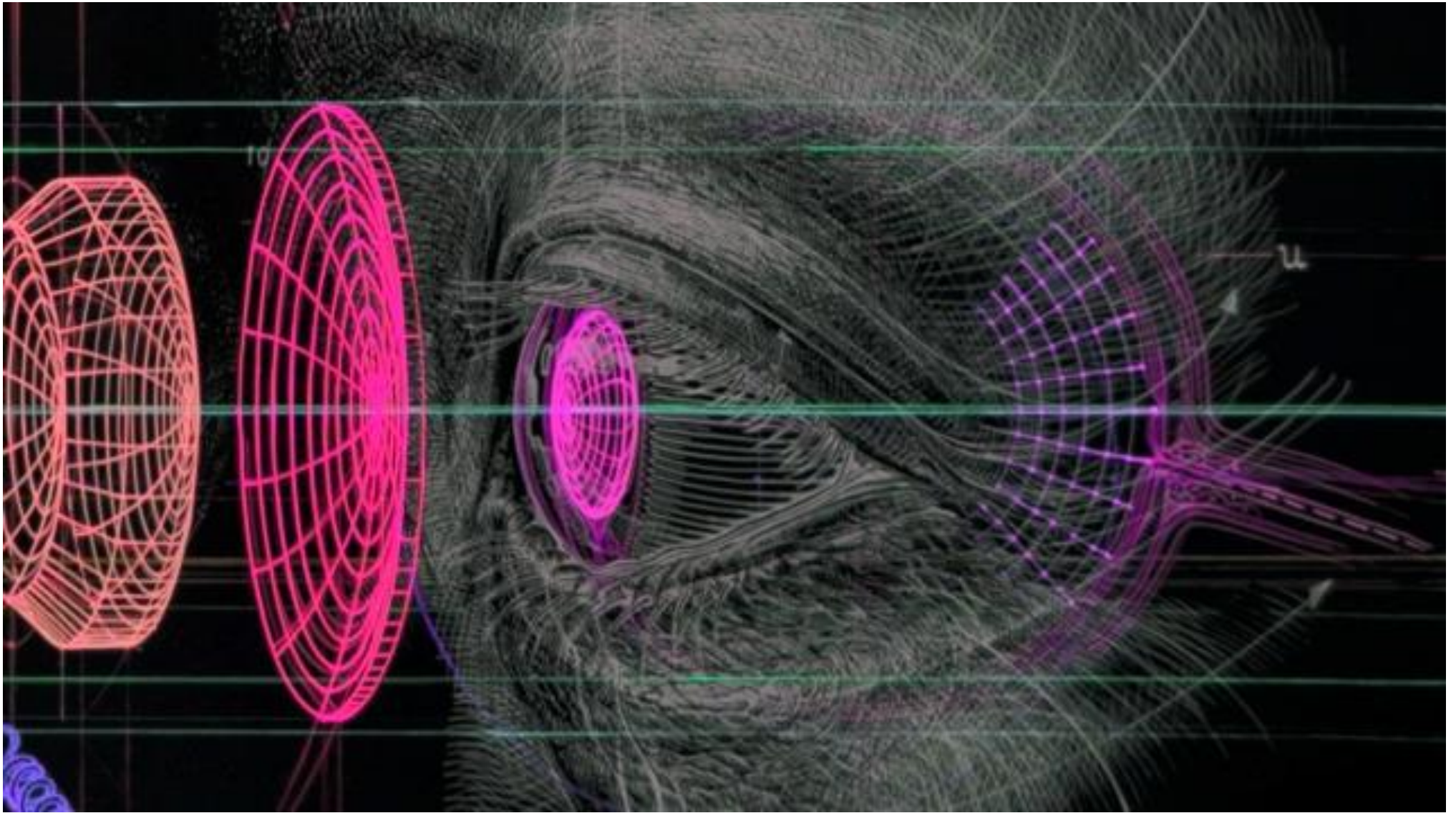




Atsushi Koyama, Undefined 9, oil on canvas, 130x194cm, 2014



Video still from Atsushi Koyama and Aepiel, Undefined 06, single channel video, 11'4", 2014



Video still from Atsushi Koyama and Pachyderme, Undefined 07, single channel video, 12'16", 2014

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