

# AFTERIMAGE...

| A Group Exhibition



HILMI JOHANDI

JON CHAN

KHAIRULDDIN WAHAB

ALLAN BALISI

KENICHIRO FUKUMOTO

## FOREWORD

**Helina Chan**

Much has been debated about the role of images in the current digital age. While a pencil, paint-brush and a palette were once commonly favoured tools used to create images on a canvas or a surface of any kind, they might now be overshadowed by electronic devices such as computers or digital cameras. Coupled with the emergence of a global hyper-visual culture, where the rapid exchange of images and information takes place everyday, we are faced with a new reality - one where the meaning of images and the importance of memory has been diluted. Such circumstances sets forth a barrage of questions for many artists of today. Will painting, with its inextricable association with memory, remain relevant as a medium of image production?

In the context of this exhibition, the title "Afterimage..." can be read in different modes. Technically, it refers to an impression of a vivid image retained by the eye after the stimulus has ceased. Separately, the words 'after', and 'image', presents a technological and philosophical inquiry into the state of image-making in this digital age.

This exhibition features five emerging artists from Asia, whose artistic practice consists primarily of paintings. The new works by each artist offer diverging perspectives on memory and the afterimage. Hilmi Johandi's (b. 1987) series of oil paintings, titled "Great World City", reveals a glimpse of Singapore's past cultural and socio-political landscape, through juxtaposed montages of figures and objects gathered from different films, photographs and archival footages from the 50s and 60s. The resulting effect is reminiscent of theatrical film sets, where scenes transition from one to another.

Jon Chan (b. 1982) explores ideas relating to boundaries, desire, politics and the poetics of space in his acrylic and oil paintings. He obfuscates parts of his constructed images, shifting the viewer's attention to the key elements in his underlining narratives and allowing them to establish a slower reading of the paintings. Khairulddin Wahab's (b. 1990) oil paintings depicts selected scenes from personal travel photographs, prompting him to contemplate the act of self-recording as a way to preserve time and its philosophical

implications. He also questions the subconscious motives of today's society and its constant need to capture and accumulate photographs and images. In Kenichiro Fukumoto's (b. 1986) series of painted wooden sculptures and colourful acrylic and oil paintings, he reconstructs images of objects and figures from his childhood memories and ornamental plants from his travels throughout Japan and Southeast Asia. He challenges the notion of traditional painting, incorporating the use of digital software and photographs in his creative process. Drawing from a collection of found photographs and various movies of different genres, Allan Balisi (b. 1982)'s oil paintings display a sense of abandonment from their original source materials. He crops and filters certain elements out in order to achieve an effect that is vague and uncertain, leaving viewers with more room for interpretation.

"Afterimage..." offers an opportunity for these young painters/artists to re-examine the meaning of painting in this era dominated by technology and information. They also showcase the ability to adapt to new modes of

creative research and conceptualisation, breaking the conventions of traditional painting and acquiring new sensibilities in the process. We hope you will enjoy this exhibition.

## Painting After Consciousness

by Ian Woo

I was once asked if I considered myself an artist or a painter? I hesitated, realised it was a painter who asked me the question and answered 'painter'. Saying 'I am a painter' is like someone saying he or she is 'guilty'. It takes on a cultic role of someone who devotes him or herself to a particular age-old discipline, one that is often misunderstood. This is even more pronounced in the world of electronic devices, image and sound. Being a painter could also give the impression that it is a conservative discipline, like a sentimental easel painter or nostalgic cubist, attempting yet another form of abstraction. But these conflicting values are exactly the reason why painting is still important. Leon Batista Alberti once wrote that painting could be appreciated both by an intellect and someone who is uneducated. Paintings are composed pictures, memory as image, and memory as the body's will to signal 'a form of life'. 'A life' made up of time and space. The painter Paul Cezanne once made a painting of skulls in the early 20th century. The work progressed with difficulties between the change from morning, afternoon and evening light. It was a constant modulation of colour and hue, searching till he

was satisfied with the painting. What was Cezanne looking for that reality could not provide him with?

In the book 'On Painting' the earliest manifesto model for painting by Batista Alberti, painting was described as a way of looking carefully at objects, light and perspective. It was a template that provided generations of Renaissance artists to embark on diverse ways to develop beauty and narrative, using optical devices to capture an event. These included religious and mythical themes of the day. Alberti's text was a technical yet philosophical account of the ways we should look at the surfaces of objects and the depth of space. Within its descriptive analyses of colour, light and shadow, lies a rationale to the order of things within nature.

In a sense, a successful painting takes into consideration the order of scientific and mathematical grids in which the sensation of figure and ground in a painting acts as creative counterpoint to an existing axis; a visual law as formula for guidance or negation.

Afterimage...’ is an exhibition featuring five painters working within the language of representation. I was about to use the word ‘figuration’ but I think this word may be rather simplistic when talking about the painters in this show. In fact I often think about paintings as ‘events’ whether looking at an abstract painting or a portrait or scene. Perhaps to understand picture composition as a kind of ‘body’ may be more apt when thinking about painting. To take Alberti’s idea of ‘Historia’ as the analogy where the arrangement of things in a pictorial space can be seen as structural ‘members’ developing ‘bodies’, developing ‘objects’, developing ‘space’.

A key aspect of the imagery in the works of these five painters is their interest in perceiving beauty in the form of interruption and dislocation. The void in these paintings often shift and tussle like a confused lens, undecided whether to be in focus or not? To tell a story or not? Perhaps this kind of haptic glitch is a culmination of our current mnemonic fixation to the history cinema, photography and the internet. Which in turn has led to painters searching for ways to translate these

technologies within the painting’s void.

Allan Balisi paints in monochromatic layers, creating faint and soft compositions of people within a domestic setting. The people in Balisi’s paintings are portrayed in light hues, almost as if the faces and skin are disappearing, like the negative spaces in a picture. In fact, it seems like the points of focus are the walls, shadows, clothing and hair. Looking at them, I am reminded of the draughtsmanship of Dominique Ingres, where the softness of the skin and hard materiality of the clothing are depicted carefully to create differences between the make up of body, clothing, furniture, paper and walls. The fragmentary distance suggested by Balisi in his paintings create a tension that pushes his imageries towards the back of the head, inverting and flattening reality and depth of view, creating a lapse of memory which in turn, gives the viewer a picture that is about the ‘forgotten’ rather than the ‘remembered’.

In comparison to Balisi, Jon Chan’s painting’s are neither about the forgotten or remembered, rather, it is an ‘instant’ or a series

of 'instances', painted in the sober colour tone of media print or virtual news circulation. Chan's neurosis is a preoccupation with humans as uneasy inhabitants of their world. One such painting shows a cropped view of an important person's office. Another work is a scene of 'a night camp' in a heavily dense forest; the tent is makeshift and seems to have been taken down exposing a pair of worn shorts and some 'picnic' paraphernalia, suggesting signs of human activity. Scenes in Chan's paintings reflect 'reality' as fact; however, the painting is also a framing device that focuses on the painterly construction and atmospheric condition from the emotional viewpoint of a 'witness'.

The hue and colour is a repeated melancholia element in most of the pictures, emphasising the environment as metaphor for gloom. The paintings are constructed with close tonal changes giving them an even temperament, highlighting subtle outlines between the living and material world. Nothing is sensational or confident; everything is awkward in itself; posing, smiling, drooping, looking sideways, not looking, looking away, never directly at

Every one of Chan's personalities is consumed by their thoughts and situations.

In total contrast to Chan's narrations of the bleak and uneasy world are Kenichiro Fukumoto's cool, detached strange inversions of tropical landscapes and still life. The arrangement of subject matter in his paintings often suggests a kind of souvenir; a gathering of geographical delights. Things from carpets, plants, and fruit boxes are painted in pattern like weave. The constructions of each object in his paintings are often detailed, mostly without shadow, creating a silence within the painting. Silences that suggest that the presence of things in Fukumoto's world is a figment without gravity, like a kind of 'tropical mars'. The living looks and queries at the layout of things, some of which are gathered in disjointed collage, another image contains a puzzle of misaligned floor parquets, plants, pots, boxes, carpets and pots. At this point I am about make connections to the routine earthquakes of the country of Fukumoto, but I feel that it may be too naive to state that without including the psychology of a group of people that live a life that is always ready to accept the sudden loss

of one's home and the living. Perhaps in Fukumoto's work, the way to deal with life is to travel, see the tropics, paint a folk song and do a dance.

I am swept into a feeling of the old world of Malaya when I am looking at Hilmi Johandi's paintings. The composition of his interiors and people often 'move' and 'shift' between rooms in a haunting manner, 'ghostly' in the form of transparency and change, fading and reconnecting like sequences from a momentary lapse in memory. It is like a room with different compartments of scenes from different movies; old movies, appearing and disappearing in their fancy. A montage as if one was 'looking' at a couple of scenes from a Proustian novel. In the early 20th century, Virginia Woolf and Marcel Proust developed novels using fragmented narratives, pushing and pulling from different directions within a plot, suggesting internal and external bodily and spatial relations, contemplating the human in us, struggling to make sense of this world. In Johandi's paintings, there is an implied temporality in the disjointed horizons, ceilings and skies, conjuring ideas of double or

multiplied time. There is compactness in the development of contrasting narratives, some of which are oddly cut off next to an appearing narrative, rendering a tension and speed that is at odds to the sentimentality of his cinematic footages and archives. In some works, the figurines appear closely lined up like cut out boards (props) giving the feeling of a golden moment in time that has just been discovered in some forgotten storeroom and been given a new spark of life, recalled and quoted within the space of painting.

I am thinking about the invention of photography when looking at Khairulddin Wahab's paintings, photography as an observer to a 'wanderer', 'fictive explorer' or a character of the 'heroic'. After all, painting was created as ways to do what photography did. Capturing light and darkness so as to preserve a slice of life. But these paintings of photographs border towards the alchemical nuance evident in it's relation between substance and trace. There is a moiré in which the process of mark making and painting distills and becomes present. A concentrated presence of shadow and line, aiming and

focusing within an area of the canvas, distributing radiance around it, an illumination that invites us to be privy to questions concerning identity and time. This includes both our identity and that of the image. Is there a relation? Perhaps by spending time 'looking' one would 'receive it'. Wahab's paintings suggest the critical role of atmosphere as the instigator of truth or fiction.

The painters featured in this exhibition come from Asia. Two from a longer history of the old world, while the other three have a post archipelago history of fifty odd years. There is a grappling of photo artifacts as models for painting. The choices of such images of the 21st history are numbingly vast in terms of its rapid output and cyclic rehash. Painting here for these painters become an act of faith in search for a solution to recalibrate painting's eye, an eye that looks from within the picture plane, back at you. Painting not as object but once again as mirror, as planar to post consciousness.

*Born in Singapore in 1967, Ian Woo is an artist and musician Influenced by forms of modernism, perceptual abstraction and the sound structures of music improvisation. His paintings and drawings are characterised by a sense of gravitational and representational change. Woo's work is in the collection of major institutions such as ABN AMRO, Singapore Art Museum, The Istana Singapore, National Gallery Singapore, UBS, and the Mint Museum of Craft & Design, USA. His paintings are featured in the publication "Art of the New Cities: 21st Century Avant-Gardes", a publication by Phaidon 2013. As a musician, Woo has composed and played free improvisation music on the bass guitar with Stigmata, Path Integral, ID, Cuba and Angie Seah's A Thousand Horses. He has performed at Singapore's C.H.O.P.P.A Experimental Music Festival between 2008 to 2017.*



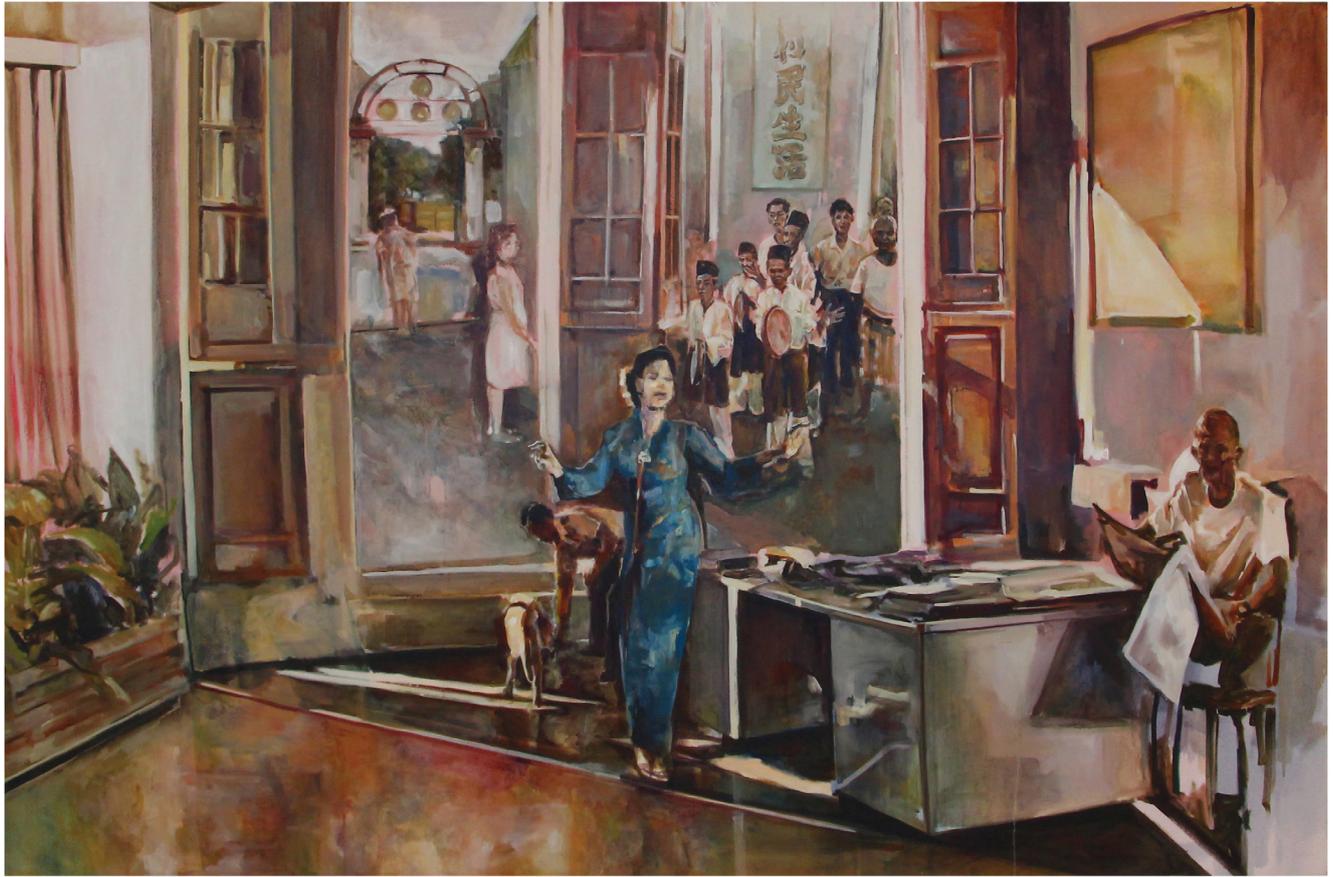


## Hilmi Johandi

(b. 1987, Singapore)

Hilmi Johandi (b. 1987, Singapore) graduated from Lasalle College of the Arts, Singapore, with a Bachelor of Arts (Honours) in Fine Arts in 2013. He uses cinematic language to develop methods of compressing temporal and physical spaces into non-linear narratives in his paintings. He composes and synthesises images from films, archival footages and photographs into fragmented montages that often hint at the social effects of rapid development, and the conflicts between traditional and modern ways of living. In the “Great World City” series, suburban normality is infiltrated by an almost unnoticeable surrealism and meta-physicality. Exploiting his media to its full potential, he constructs and negotiates his imagined spaces like puzzle pieces, layer upon layer, each added element further pushing the boundaries of perceived space and narrative. The documentary quality of these images impersonates a sensibility like *déjà vu*, making viewers feel like they’ve stepped into a world that’s both familiar and unreal. Hilmi has been involved in group exhibitions such as *Eagles Fly*, *Sheep Flock* at the Southeast Asia Platform with Art Stage Singapore (2015); *Primavera 4* with Dena Foundation in Galerie Frédéric Lacroix, Paris (2015); *Portraits in Verses* with Fred Torres Gallery in New York (2015); *Peculiar Textures* with Galerie Steph in Singapore (2015); and *Flux – City of Change* with Strarta Art Fair in Saatchi Gallery, London (2013).

**Great World City; 村民生活**  
2015  
130 x 189.7 cm  
Oil on Canvas



**Great World City; Bangsawan**

2015

135 x 160 cm

Oil on Canvas



**Great World City; Two Tigers in a Room**

2016 - 2017

71 x 88 cm

Oil on Linen



**Great World City; Procession**

2016

76 x 101.5 cm

Oil on Linen



**Great World City; New World**

2016

130 x 170 cm

Oil on Linen



## Hilmi Johandi (b. 1987, Singapore)

### Education

- 2013 LASALLE College of the Arts: Goldsmiths University of London, Bachelors of Arts, First Class Honours in Fine Arts
- 2009 LASALLE College of the Arts – Open University, Diploma in Fine Arts (Painting)

### Selected Solo Exhibitions

- 2014 *Framing Camellia: Fragmentation of Framzes*, A.A.F. Young Talent Programme, 2013/14 Winners' Solo Exhibition, ION Art, Singapore.  
*Dusk to Dawn | Fajar ke Senja*, Galerie Steph, OCBC Art Space, Singapore.

### Selected Group Exhibitions

- 2016 *Pictures of an Exhibition: Hearing Images – Seeing Sound*, Visual Arts Centre, Singapore.  
*A Figment of Film*, ADM Gallery, National Technological University, Singapore.  
Art Collections of Japanese and Singaporean Private Collectors, Lewin Terrace, Singapore.
- 2015 *Primavera 4*, Galerie Frédéric Lacroix, Paris, France.  
*Portrait In Verses*, Fred Torres Gallery, New York.  
*Peculiar Textures*, Galerie Steph, Singapore.
- 2014 *Departure*, iPreciation, Singapore.  
*Small Ideas*, Frass Gallery, Sabanci University, Istanbul, Turkey.  
*Neo Folk*, Ikkan Gallery, Singapore.

- 2013 Flux – City of Change, Strarta Art Fair, Saatchi Gallery, London, UK .  
*Spot Art*, ARTrium@MICA, Singapore.  
*Passports: Through the Red Dot Into Other Worlds*, Unit 11 Geylang Lorong 24A, Singapore.  
*Cross Encounter: A Collaboration of Seven Artists from Japan and Singapore*, Japan Creative Centre  
*Sublime Boudoir*, Old Vic Tunnel, London, UK.  
Interplay, Art Stage Singapore 2013, Singapore.

- 2011 The Affordable Art Fair 2011, Source 53 Contemporary Fine Art, Singapore

- 2010 Imprints, Red Dot Design Museum, Singapore.  
Traffic: On One's Conscience, Flexi Space, Lasalle College Of The Arts

- 2009 Art Buffet: Singapore Art Exhibition, Singapore Art Show 2009, Singapore Art Museum, Singapore.  
To Thread, Collaboration with Khiew Huey Chian, site-specific, LASALLE College Of The Arts 2009  
The LASALLE Show '09, Institute of Contemporary Arts Singapore.

- 2008 Snappy Close-Ups, Praxis Space, LASALLE College of The Arts, Singapore.

## **Awards & Grants**

- 2015      Dena Foundation Artist Residency Program  
Scholarship Grant – Promotion Gina Pane,  
at the Centre des Récollets, Paris  
Grant of NAC, National Arts Council of Singapore.
- 2014      Presentation & Participation Grant,  
National Arts Council
- 2013      ION Art Affordable Art Fair's  
Young Talent Programme 2013/14 Winner.



## **Jon Chan**

(b. 1982, Singapore)

Jon Chan (b. 1982, Singapore) graduated with a Bachelor of Arts (First Class Honours) in 2007, and a Masters of Fine Arts from LASALLE College of the Arts, Singapore, in 2008. Chan is the winner of the 2003 and 2007 Winston Oh Travel Award. He was also the winner of the Japanese Chamber of Commerce and Industry Arts award in 2007. In 2016, he presented a series of works in “Paraphernalia”, a solo exhibition at Grey Projects, Singapore. He has also participated in group exhibitions including “Visual Rage” (Institute of Contemporary Arts, Singapore, 2007) and “Departure 2” (iPreciation Gallery, Singapore, 2016). In his body of work for this exhibition, there is a dichotomy between mediated images and how they either intrude or merge with everyday vicissitudes. He is interested in focusing on narratives without the presence of figures. By doing so, he hopes to highlight the unseen structures and borders that govern space both physically and metaphorically.

**LKY's Office**

2016

34 x 42 cm

Acrylic and Oil on Linen

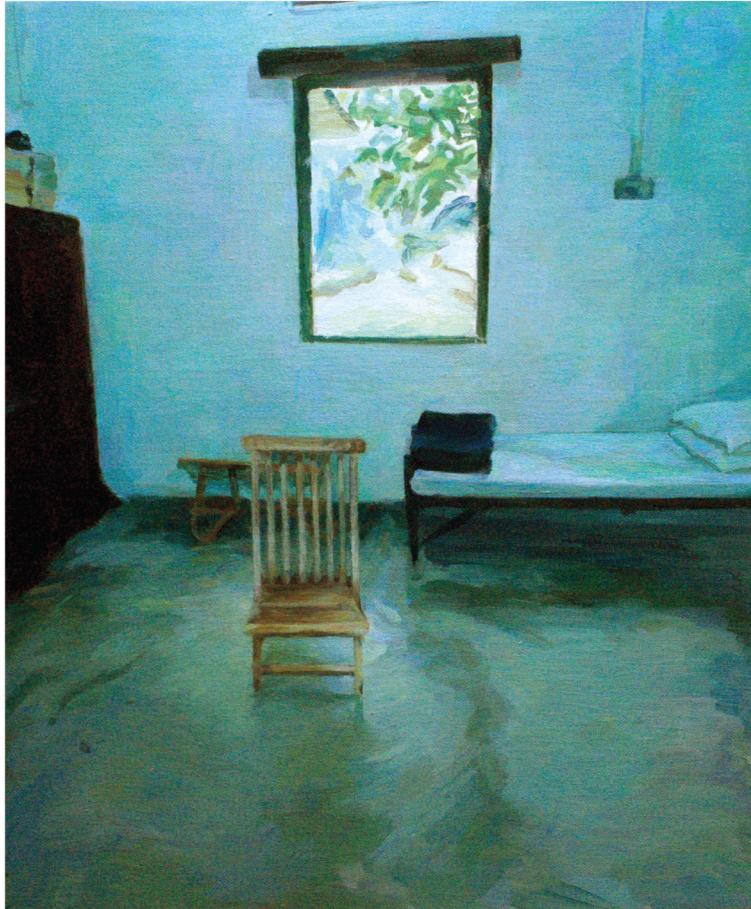


**CTP's Room**

2016

43 x 35 cm

Acrylic and Oil on Linen



**Undercurrent** (Set of 2)

2016

22 x 33 cm (Each)

Oil on Canvas



**No Space for Romance**  
2016  
49 x 71 cm  
Acrylic and Oil on Canvas



**Rubber Plantation**

2017

28 x 33 cm

Acrylic and Oil on Canvas



**Lock / Threshold**

2017

65 x 49 cm ()

Acrylic and Oil on Canvas



**Anodyne** (Set of 3)  
2016  
57 x 45 cm  
Oil on Canvas



## Jon Chan (b. 1982, Singapore)

### Education

2008	Masters of Fine Arts, LASALLE College of the Arts
2007	Bachelor of Arts (First Class Honors), LASALLE College of the Arts
2003	Diploma in Fine Art (Painting), LASALLE College of the Art

### Employment

2015	Present Part time Lecturer, Faculty of Fine Arts, LASALLE SIA College of the Arts
2007-2011	Part time Lecturer, Faculty of Fine Arts, LASALLE SIA College of the Arts

### Selected Solo Exhibitions

2016	Paraphernalia, Grey Projects, Singapore
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### Selected Group Exhibitions

2014	<i>Modern Love</i> , LASALLE College of the Arts, Singapore
2013	<i>Finding Humor</i> , Merely Ice Cream, Sunshine Plaza, Singapore
2009	<i>An Assault Against Affection</i> , tickleart, CityLink Mall, Singapore
2008	<i>Viza, Viza, Vizualize</i> , LASALLE College of the Arts, Singapore
2007	LASALLE Degree Show 07, LASALLE College of the Arts <i>Black is not the Darkest Colour</i> , La Libreria, Singapore <i>The Stone Soup Story</i> , tickleart, CityLink Mall, Singapore <i>Visual Rage</i> , ICAS, Singapore <i>Feast</i> , Institute of Contemporary Arts Singapore
2006	<i>Miniature</i> , LASALLE-SIA Project Space, Singapore
2003	<i>Bilateral Bonds</i> , Taksu Gallery, Singapore, KL <i>Honey Mercury</i> , LASALLE-SIA Gallery, Singapore <i>Travelogue</i> , Winston Oh Travel Award, Earl Lu Gallery II, Singapore
2002	<i>Tourist</i> , Earl Lu Gallery II, Singapore <i>Interplay</i> , Art Stage Singapore 2013, Singapore

## **Awards**

- 2007 Recipient of the Japanese Chamber of Commerce  
and Industry Arts Award  
Winston Oh Travel Award
- 2003 Winston Oh Travel Award



## **Khairulddin Wahab**

(b. 1990, Singapore)

Khairulddin Wahab (b. 1990, Singapore) graduated from Lasalle College of the Arts with a Bachelor's degree (Honours) in Fine Arts in 2014. His artistic practice is informed by his interest in the politics of representation and the philosophy of photography. His interest in the photographic image stems from its significance as a site for memory, history and the emergence of a hyper visual culture in the digital age. His paintings inquire on the authenticity of representation and the construction of its meaning. He has participated in many group exhibitions, including "Art of ASEAN: Our Exhibition" (Bank Negara Malaysia Museum and Art Gallery, 2015), "Grass is Greener on the Other Side" (Winston Oh Research Award, Project Space, Singapore, 2014) and the Arte Laguna Prize Exhibition (Romanian Institute, Venice, Italy, 2013).

**Fjord**

2016

97 x 145 cm

Oil on Canvas



**Unknown Monument**

2016

140 x 140 cm

Oil on Canvas



**Ceremony**  
2016  
112 x 125 cm  
Oil on Canvas



**Phenomenon**  
2017  
96 x 131 cm  
Oil on Canvas



**Man Amongst Tyres**

2016

96 x 130 cm

Oil on Canvas



## Khairulddin Wahab (b. 1987, Singapore)

### Education

- 2014 Bachelor of Fine Arts (Hons), First Class Honours,  
LASALLE College of the Arts,  
Singapore - Goldsmiths University of London, UK
- 2010 Diploma in Fine Arts, LASALLE College of the Arts,  
Singapore

### Selected Group Exhibitions

- 2015 *Art of ASEAN: Our Exhibition*, Bank Negara Malaysia  
Museum and Art Gallery, Malaysia  
*Perhentian*, FUR Studio, Duduk-duduk  
Aspirational space, Indonesia
- 2014 *Grass is Greener on the Other Side*, Winston Oh  
Research Award, Project Space, Singapore  
*From the Ground Up*, ICAS Gallery, Singapore
- 2013 *Arte Laguna Prize*, Romanian Institute, Venice, Italy  
Grand Opening, Culture Square, Singapore  
*Worlds Apart Art Fair*, Millenia Walk, Singapore  
*Dustbunnies*, Societe Generale Gallery at Alliance  
Francaise de Singapour, Singapore
- 2012 *Pameran Poskad*, Viridian Art House, Singapore

- 2010 *Raw Art Singapore*, Sculpture Square, Singapore  
*Art Triangle*, Balai Seni Lukis Negara,  
National Art Gallery, Malaysia  
The LASALLE Show 2010, ICA Singapore Gallery,  
LASALLE College of the Arts, Singapore

### Awards & Grants

- 2014 Winston Oh Travel Research Award Grant





## **Kenichiro Fukumoto**

(b. 1986, Hiroshima, Japan)

Kenichiro Fukumoto (b. 1986, Hiroshima, Japan) studied at Lasalle College of the Arts, Singapore, as an exchange student in 2013. In 2014, he graduated with a Masters of Fine Arts (Painting) from Tokyo National University of the Arts. He was also awarded the Tokyo Wonder Wall Prize and Art Award Tokyo Marunouchi in 2014. He has exhibited in solo and group exhibitions, including the “TWS Emerging – Open Call Exhibition” (Tokyo Metropolitan Government Building, 2014) and “Cross Encounters” (Japan Creative Center – Japan Embassy, Singapore, 2013). His works frequently explore self-created forms and images among the various shapes found in the realms of fine arts, industrial art, folk crafts and decorative art. Since 2013, he has been influenced by tropical plants and other elements of nature he encounters while travelling around Asia.

**The Breeze**

2016

112 x 145.5 cm

Oil and Acrylic on Canvas



**The Still Life with Snow Mountain**

2017

91 x 72.7 cm

Oil on Canvas



**The Still Life on the Beach**

2016

80.3 x 116.7 cm

Oil and Acrylic on Canvas



**The Boy**

2016

41.8(h) x 9.5(w) x 8.5(d) cm

Oil and Acrylic on Wood



**The Flower Bud**

2016

40.2(h) x 5.8(w) x 5.7(d) cm

Oil and Acrylic on Wood



**The Cat**

2016

25(h) x 7(w) x 7.2(d) cm

Oil and Acrylic on Wood



**The Cactus**

2017

36.8(h) x 13(w) 8.4(d) cm

Oil, Acrylic and Silver Leaf on Wood



**The Small Red Flower**

2016

72.2 x 53 cm

Oil on Canvas



**The Flower**

2016

72.7 x 60.6 cm

Oil on Canvas



**Swing in the Wind**

2016

65.2 x 53 cm

Oil on Canvas



## Kenichiro Fukumoto (b. 1986, Hiroshima, Japan)

### Education

- 2014 M.A Fine Art, Tokyo University of Arts, Japan
- 2013 LASALLE College of the Arts, Fine Arts, Singapore (on exchange)
- 2003 Bachelor of Arts, Tokyo University of Arts, Major in Oil Painting

### Selected Solo Exhibitions

- 2016 *List Sotheby's - List Group × Haishakkei featuring Kenichiro Fukumoto*, Japan
- 2015 *Tokyo Wonder Site 2015*, Japan
- 2014 *Tokyo Wonder Wall 2014*, Tokyo Metropolitan Government Building, Japan  
*Dear Friends*, JIKKA, Tokyo, Japan
- 2013 KIZUKI + LIM × Kenichiro Fukumoto, Singapore
- 2009 *Kenichiro Fukumoto - Beyond the view*, Gallery Face to Face, Tokyo, Japan

### Selected Group Exhibitions

- 2014 ART AWARD TOKYO MARUNOUCHI 2014, Tokyo, Japan
- 2013 *Cross Encounters: A Collaboration of Artists from Singapore and Japan*, JCC, Singapore

- 2012 *Pameran Poskad 2012*, Singapore
- 2011 Mitsubishi Corporation Art Gate Program 14th, Tokyo, Japan
- 2010 *GEISAI TAIWAN#2*, Taipei, Taiwan  
*HidariZingaro × BRUTUS*, Hidari Zingaro Tokyo, Japan  
Contemporary art exhibition by art school students – Produced by X, Kaikai Kiki Gallery, Hidari Zingaro, Tokyo  
*INAI INAI GO*, Sagamihara resident gallery, Kanagawa, Japan
- 2009 *art\_icle Award Exhibition 2009*, TOKYO GALLERY+BTAP, Beijing, China  
KEUMSAN GALLERY, Korea DESIGN FESTA GALLERY, Tokyo Japan
- 2008 *Via Art 2008*, Tokyo, Japan  
TORIDE art and charity, Tokyo, Japan  
ART&PHOTO BOOK EXHIBITION, Tokyo, Japan  
THE KUME PRIZE 2008, Tokyo, Japan  
GEISAI MUSEUM #2, Tokyo, Japan  
*KARAKURI project [kodomododomomo]*, Tokyo, Japan  
*Synesthetic Bridges: Finding Asia* (USA Hillel Gallery)  
Search-Young Artist Group Exhibition, Tokyo, Japan
- 2007 *Via Art 2007*, Tokyo, Japan
- 2006 *GEISAI#10*, Tokyo, Japan

## Awards

- |      |  |
|------|--|
| 2014 | ART AWARD TOKYO MARUNOUCHI 2014,<br>Imamura Yusaku Prize, Japan  |
| 2013 | TURNER AWARD 2013  |
| 2012 | Mitubishi Corporation Art Gate Program Scholarship,<br>Tokyo, Japan<br>Nomura Incorporated Foundation, Tokyo, Japan  |
| 2011 | Mitsubishi Corporation Art Gate Program 14th,<br>Tokyo, Japan  |
| 2010 | Scholarship Exhibition, Tokyo University of the Arts,<br>Japan   |
| 2009 | 2nd art_icle Award 2009  |
| 2008 | KUME KEIICHIROU Scholarship,<br>Tokyo University of the Arts, Japan<br>GEIDAI ART PLAZA AWARD 2008,<br>Tokyo University of the Arts<br>Via Art 2008, I.D.E.A International Co.<br>Recommendation Prize |
| 2007 | Via Art 2007, Tokyo, Japan   |

## Public Collections:

Yamanashi Gakui University



## **Allan Balisi**

(b. 1982, Philippines)

**Allan Balisi** (b. 1982, Philippines) holds a Bachelor of Fine Arts (Major in Advertising) from the Far Eastern University, Manila, Philippines (2005). Balisi has consistently worked with found imagery, either screen captured from old films or photographs scrounged from thrift shops around Manila, he likens the search for such images as a form of psychogeographic hunting / diving into this amniotic pool of pictures. His solo and group exhibitions include “Five Paintings” (Blanc Gallery, Manila, 2013), “We are Awake Elsewhere” (Richard Koh Fine Art, Singapore, 2012) and “End Result” (Light & Space Contemporary, Manila). He has also previously been short-listed for the Ateneo Art Awards in 2009 and 2013.

**Man Entering The Room ii**

2017

30.5 x 40.5 cm

Oil on Gessoed Canvas



**Man Entering The Room I**

2017

30.5 x 40.5 cm

Oil on Gessoed Canvas



**The Past Lies Upon Us like a Dead Hand**

2015

91.5 x 122 cm

Oil on Gessoed Canvas



## Allan Balisi (b. 1982, Philippines)

### Education

2005 Bachelor of Fine Arts Major in Advertising,  
Far Eastern University, Manila, Philippines

### Selected Solo Exhibitions

2016 People I Don't Know & Places I've Never Been,  
Blanc Gallery, Philippines  
Room full of Elephants, West Gallery, Philippines

2015 In Between Open Fields, Blanc Gallery, Philippines

2014 Possible Landing, Blanc Gallery, Philippines  
Beggars Fortress, Silverlens, Makati City, Philippines

2013 Five Paintings, Blanc Gallery, Philippines  
Mirages, Silverlens, Makati City, Philippines

2012 We Are Awake Elsewhere,  
Richard Koh Fine Art, Singapore  
Satellites, Art Informal, Mandaluyong City, Philippines

2011 In the Year of Who Knows When, Blanc Gallery,  
Mandaluyong City, Philippines

2010 If You Fall, You Fall Alone, Blanc Gallery,  
Mandaluyong City, Philippines

2009 We Need No Fire to Warm Us, Blanc Gallery,  
Mandaluyong City, Philippines

2008 Spacing Out, Blanc Gallery, Mandaluyong City,  
Philippines  
When We Dead Wake, 1/OFF Gallery, Fort Global City,  
Taguig, Philippines

2007 Neighborhood, Blanc Gallery, Makati City, Philippines

### Duo Exhibitions

2017 Allan Balisi & Dina Gadia, Clear Edition & Gallery,  
Tokyo, Japan  
Clear Edition & Gallery, Allan Balisi & Dina Gadia,  
ArtStage Singapore

2015 There's A Story Here Somewhere,  
It Got Lost Along the Way, w/ Victor Balanon,  
Silverlens, Makati City, Philippines

2013 Hollow Spaces, w/ Jacob Lindo, West Gallery,  
Quezon City, Philippines

2012 Just Leave the Itch Alone, w/ Dina Gadia, Pablo,  
Fort Global City, Taguig, Philippines

## Group Exhibitions

- 2017 Melted City IV, curated by Louie Cordero and Jordin Isip, Blanc Gallery, Quezon City, Philippines
- 2016 Short Span: Works on Paper, Post Gallery, Quezon City, Philippines
- 2015 Dry Rub, Post Gallery, Quezon City, Philippines  
Melted City II, curated by Louie Cordero and Jordin Isip, Blanc Gallery, Quezon City, Philippines
- 2014 Bookends, curated by Mariano Ching, Blanc Gallery, Quezon City, Philippines  
The Shadow Factory, curated by Gary-Ross Pastrana, Silverlens, Gillman Barracks, Singapore
- 2013 Still, organized by Mariano Ching, Blanc Gallery, Quezon City, Philippines  
Surface Area, organized by Mariano Ching, Finale Art File (Upstairs Gallery), Philippines
- 2012 End Result, Light & Space Contemporary, Quezon City, Philippines
- 2011 It Doesn't Snow in Manila, Art Informal, Philippines  
Hats On, Bottoms Off, Blanc Gallery, Philippines  
Flatfield, West Gallery, Quezon City, Philippines
- 2010 12 x 9, West Gallery, Quezon City, Philippines  
His and Hers, Blanc Gallery, Philippines  
Modern Life is Rubbish, West Gallery, Philippines

- 2009 Saturday Fun Machine, organized by Mariano Ching, Finale Art File (Video Room), Philippines  
Welcome to the Jungle, Art Informal, Philippines
- 2008 Amor Solo, Amores Muchos, Hiraya Gallery, Manila, This Time Tomorrow, Blanc Gallery, Philippines
- 2007 Post Cards, Utterly Art, Singapore  
Boxed, Cultural Center of the Philippines
- 2006 Through the Palette's Eye, Vargas Museum, University of The Philippines  
Beyond Borders, The Substation, Singapore

## Awards & Grants

- 2015 Dena Foundation Artist Residency Program  
Scholarship Grant – Promotion Gina Pane, at the Centre des Récollets, Paris  
Grant of NAC, National Arts Council of Singapore
- 2014 Presentation & Participation Grant, National Arts Council, 2014.
- 2013 ION Art Affordable Art Fair's Young Talent Programme 2013/14 Winner

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