

This catalogue is published for the exhibition  
**LIGHT-SPACE**  
**#103 Document: Interference**  
A collaboration between Warren Khong and Urich Lau  
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Hong Huazheng Photography

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# LIGHT-SPACE

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A photograph of two men standing in profile, facing each other as if in conversation. The man on the left has dark, wavy hair and is wearing glasses and a light blue and white vertically striped button-down shirt with the sleeves rolled up. The man on the right has dark hair and is wearing glasses and a white t-shirt with a faint, stylized graphic on the front. The background is a plain, light-colored wall.

## Playing with Light and Space

A Conversation with Warren Khong and Ulrich Lau

Seng Yu Jin

YJ: So, Ulrich and Warren, thank you for accepting this interview and this discussion about your exhibition 'Light Space'. So first of all, I'd like to understand, starting from Warren first, about how did the idea for this collaboration come about between yourself and Ulrich? And maybe later Ulrich could add in.

W: It's interesting because this exhibition and its realisation has been more than 10 years in the making. It started when we were friends and as friends we'd say, "let's do a show together". It never quite materialised all the way until now about a decade later when I think the both of us are a bit more mature in our practice. In fact, both of our practices have shifted, changed and evolved a lot over the past 10 years. We were thinking of spaces that we could approach and Objectifs was one of them, mainly because I was looking for a space outside of the realm of being a painter and Objectifs is a photographic-centred location. It was something that I was keen to explore because my practice has shifted into looking at materiality through light, through reflection. And I thought that there was



a lot of that happening in the idea of the photograph, which is drawing with light. It was meant to be a two-person show. It was meant to be Urich's work and my work but, as I've mentioned to you before, through all our various discussions, bouncing ideas back and forth, what started off as a two-person show became a collaboration. It was not intended to be but somehow through the exchange of ideas, there was kind of, for lack of a better term, a fusion, and I started thinking of this as materiality and I was no longer looking at just the light and reflection but what is the materiality of Urich's practice and how could I respond to his practice.

YJ: Maybe now's a good time for Urich to come in to really add on about what got you kind of excited about...to collaborate with Warren for this exhibition.

U: I have been working with other artists for quite some time but mostly we collaborate with media art and digital art because of my own practice. I work with mostly with video, so when

Warren and I were talking for quite a long time and somehow I think, only these few years, recent years that conceptually we're able to engage with one another and because of this, it's quite a unique way of collaboration because he primarily is a painter and he works in installation and I work in mainly in video, either analogue or digital, and I find that we can create something new together and it's not a two-person separate work. I was hoping to create something on the same platform so this is a good way to present this.

YJ: So I gather that both of you have this 10 years. You've been thinking about how you were going to collaborate and now this, both of you feel that this is the time for you to work together conceptually and in terms of your practice, you've both reached a point of intersection whereby you feel that the both of you can come together to collaborate and work on this exhibition. I'm wondering in what aspects of your practice do you find affinities with because on one hand, as you've said, Warren works mostly in installation and also painting, and Urich, in relation to video and installations and media. Perhaps we'll start with Warren to talk about what aspects of Urich's practice for this exhibition that you could find certain intersections or a kind of dialogue or points of connections with.

W: For me, it would be Urich's ideas on disruption. I felt that although he works with a lot of video as his primary medium, it seems to me that he actively attempts to disrupt it. And I think in that disruption, there's a strong sense of questioning, not buying into the everyday nuances of what is video but to question 'how can I break video down so that whereas it's still recognisable as video, I can kind of deconstruct it' and I could be reading Urich wrong here but that's how I was looking at his work. It's not just through the visuals but even through his textural syntax and how he plays around with language and narration, and even in his photographic still pieces. That was something that I could really connect with in a sense that when I look at painting, I ask "What is a painting"

and how can I try to push painting as much as possible to try to break it down. So with that I think conceptually, it was kind of like a bridge between Urich's practice and mine.

And secondly, it goes back to materiality. With Urich, I ask what is the materiality of a video and if the video art - as Urich is doing - is broken down to facets of its materiality through the Gestalt theory, where the sum of its parts are not as great as the whole... And if I can attempt to do that with painting, why can't I also try to, in a way to appropriate that into Urich's practice as well.

YJ: I find that the whole idea of disruption as a conceptual device is really very compelling because it has strong affinities with video works by Urich and a lot of that disruption of the images do come in. I was wondering from Urich's side, in what ways do you think your practice will find affinities with Warren's practice for this exhibition.

U: Yeah it's true. One aspect of my video work deals with the absence of readable images, especially with whether it's accidental or deliberate, creating glitches or interference. I find that it's quite interesting to somehow conceptually look at images made of videos works on videos because at present... In context with what we see now every day, there's so many videos being produced all the time by anyone and is shared on any platform so it has come to the point of an oversaturation of reproduced images or distribution of images. That is a problem and is also a reality in today's life. I see Warren's work not as a painting or installation but as an absence of images, which I find is very interesting and conceptually is almost on the same platform as what I'm doing for this part in my video work.

YJ: We'll come back more to the point about this absence of images and disruption later. I'd like to now come back to the exhibition itself, 'Light-Space'. Back to this idea of space itself and interplay with light. If you look at for example, the space at Objectifs, which



is basically in a chapel, and it's quite like a white cube space. I'm also interested in thinking about this white cube space and how the white cube space lends itself to certain ideologies on ways of seeing and ways of experiencing art and we talked about some of these assumptions that viewers have when they come in. That when the public comes in, they have certain assumptions of a gallery space and in some sense your exhibition attempts to invert that kind of relationship or to challenge those kinds of assumptions by turning it on its head. I would like to explore some ideas about the white cube space because in some sense it connotes the idea of timelessness, the white walls are quite decontextualizing and it also implies ideas of the universal. It embodies the modern. So I'm wondering in terms of the collaboration and the works that you'll be making, what ways are you also trying to engage with this almost hegemonic dominance of the white cube space and somehow making that hegemonic visible in a sense? Maybe Warren could start first?

W: This question is quite interesting because in my previous works including my solo presentation and the group show after that earlier this year, I've been looking into the idea of the white cube space and for me, not just spatially per se but the idea of

whiteness in the white cube space and how white is this amazing colour which has so many connotations and can be read in so many ways. But then we bring it down to it as a space simply because white is, one could argue, the absence of colour, of tone. We could also use white because at the end of the day as a gallery system, finances are always in play and it makes financial sense to use a colour and paint which is extremely functional.

I think for me looking at this white cube space, it's a bit different here because Objectifs as a space was not designed that way. It was the incarnation and reincarnation of so many other spaces that had come before. It used to be another arts space, back in the day it was a chapel, a church, a school, it was so many things and it had windows and all. It has the rafters and it has its support beams and prior to Objectifs coming in, somewhere along the way it felt like, "Hey, we're going to ignore all the windows. We're going to board the whole place up. We're going to paint it white and yet, we're going to do it by only going up to the walls but not up to the ceiling, not up to the rafters." So we've still got the exposure of the ceiling and to me that's interesting, because by what do you call this a white cube space, it appears to be half of a white cube space as though the ceiling is conveniently being ignored. As long as you see the four walls around you and its white, and even those walls aren't perfectly done right, there're so many marks, the joints are visible. You can still see the outlines of the windows where they used to be, that's been covered up. So we're looking at this space. Yes it's white but it's an imperfect whiteness. It's a half measure and I think our idea of interfering with the space is to actually try to ignore that it is a white cube space by building a silver space in the middle of this sort of semi white cube.

In the choice of this silver, in its final incarnation prior to becoming Objectifs, the outside was painted silver and I thought it was funny to bring the silver back in to reference was done on the exterior. At the same time, again doing it in a similar half measure by leaving the above exposed so that you can see

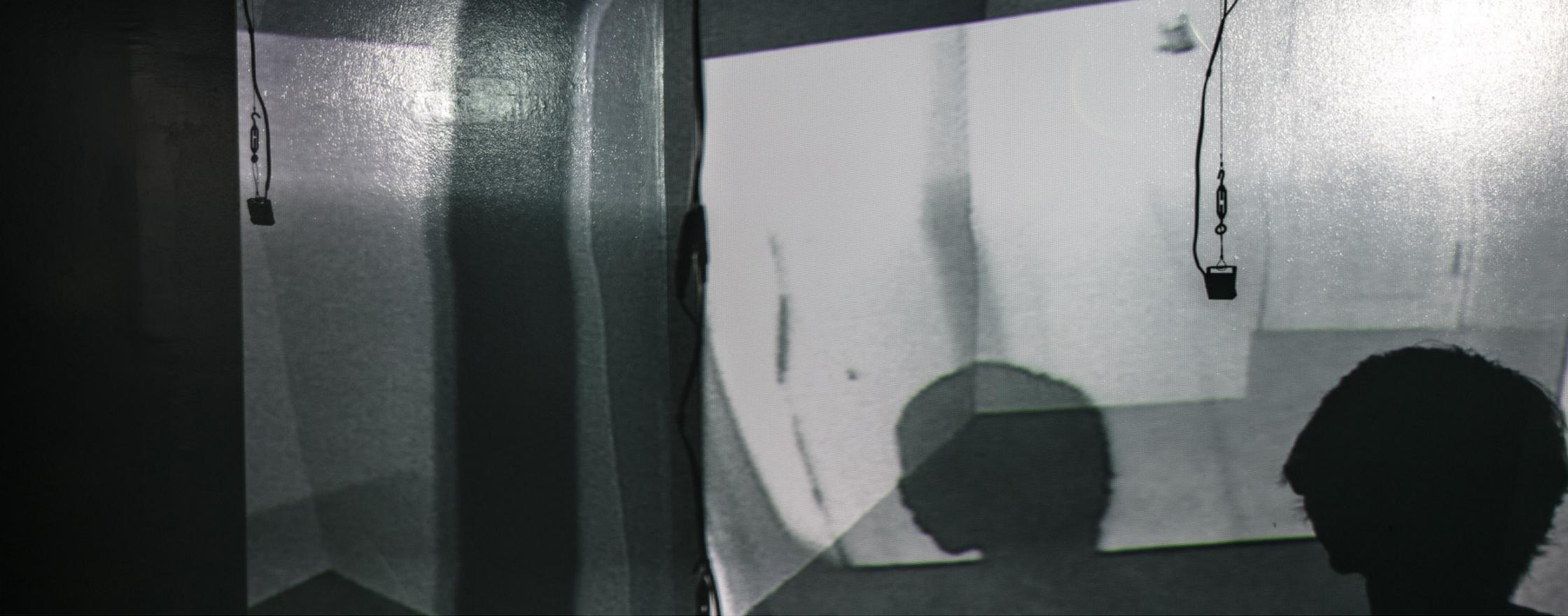


that same roof, all the crossbeams and all that. And I think of something incredibly clichéd in all those romantic comedy films, "Oh, you could be overseas and I'm here but we look up and we see the same moon. We're under the same moon." It's incredibly tacky but I think a bit of that is happening here. The space could change, the walls, your surroundings could change but when you look up, you're still under the same roof, the same structure. And it's not being ignored but what we are purposefully ignoring is the white cube space or the half white cube space by saying "Hey, I'm going to block the whole cube space up." Again in the idea of the White Cube space we normally think of space in its spaciousness, especially in larger galleries who use the White Cube format. And even as you enter a small gallery, when it's a white cube, it feels a bit more spacious and so we are saying "I'm going to deny you this sense of spaciousness that the audience is already used to because I think the space in Objectifs is a space which many audiences have entered through its doors before and have expected or do expect a certain sense of that space and so by reducing it, by creating a space within a space, a space that



uses colour to bring the former exterior facade of the space into the interior, by denying any existence of a white cube space I think it's what we're trying to do here. And again by using silver, it's not the best colour for receiving projected images through a projector. I think again there's this sense of disruption that we're talking about.





YJ: Actually, what Warren talked about has sparked my... what exactly is the content of this exhibition. In some sense, is the space itself becoming the content that has become the subject of the space itself? You mentioned “space within a space,” “disruptions of the space”, and “space itself becomes” and this is when we bring in Urich and what he wants to bring into this project. What is interesting to me is what do we consider as the core content? Is it the artworks? Is it the space itself? Is it the audience becoming part of the content in this case because when they enter this space, all of their assumptions are being challenged because space is being denied to them? And how about the artist? Is the artist also part of the content? I’m interested to hear from Urich. What are your thoughts about this and how your will works engage with some of the ideas of the space itself.

U: To answer your question about content and space, and also in response to Warren’s idea, I think let’s break it down as I think of this whole space problem, or this issue in three parts. Firstly there is the external, which is the context of the building, which was a chapel and it was another arts space and it has a lot of function and connotation as the building itself. The next thing is the internal, which has been reconstructed as a white cube or something similar to represent the white cube, to be neutral and to accommodate all kinds of artwork. And thirdly is the audience and I’m quite affected by, a saying I think it was maybe by Albert Hitchcock. He said “actors are like cattle.” As a director, you can move them wherever you want whichever you want.” I’m paraphrasing here but he said that “actors are like cattle.” It’s quite insulting but at the same time, it also has some truth in it. I don’t see the audience as cattle, but we can influence them because



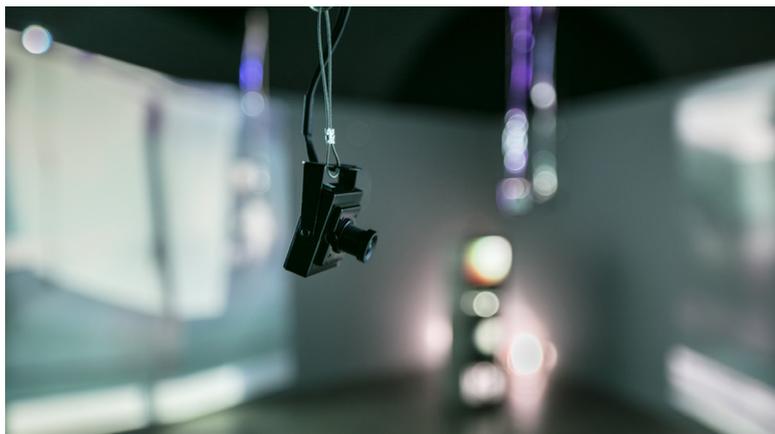
in the Objectifs space, it is actually quite big and when people walk in they go around to see the work. They're quite free to roam around so Warren and I were thinking of how could we engage the audience by simply restricting their movements, not giving them the usual freedom to move around, by really directing them on how to go in and look at the work and come out. And content wise, the images from the video are actually interferences - static interference and some segmented images of themselves. So it's live captured. The cameras will be around and will directly feed into the projectors and they will be projected on the wall, on the silver panel. So what the audience sees is actually themselves in fragments.

YJ: So in some sense, the audience is now part of the work because they've now become the subject, become the image that is being projected by this live feed. And that is interesting because the white cube space or in this case, a semi-white cube space as Warren has said, gives the idea of freedom as the audience is able to roam around the space without any or very little kinds of obstacles. It's just the audience and the artwork but now you're kind of shifting and like what Urich said, is kind of influencing the audience, shifting their behaviour and also, this idea about surveillance is almost there and I want to talk about that... we sort of assume that we're given the freedom to just roam the space. Actually that's not necessary. The surveillance camera is always up there, especially spaces, let's say museums and so on. I'm just wondering about that and coming back to Urich, maybe you can talk a bit about this. Why this kind of interest to use live feeds? You know, to kind of to capture the audience? Is it something you want to talk about in terms of surveillance? In terms of how they're always being looked at just at the same time as when they are looking at something, an exhibition space or a white cube space.

U: The idea of surveillance has always been part of my work and I think it's more evident in my video performances and video

installations, where I literally use live feed cameras and use them as a content for mixing, for doing live shows and installation. I would also like to go back to when I first mentioned about the oversaturation of images online or recorded by anyone, and it being shared almost every day in the whole world, and it's archived and shared on cyberspace as well. So I find that there's this overwhelming amount of this content, this data that is always present somewhere and we can easily watch any video on our phone. I think in a way it's almost going back to question "Why do we produce images," and "Why do we either photograph or video record events in our life." And maybe produce them into works or have them floating around in cyberspace, having them around just in case you want to watch them again. So there's this abundance of this data all around. I find also the way to challenge the way we look at privacy and some people may not be comfortable to see themselves as part of the work. Some may liken it to Instagram or stuff like that. So in turn it will go back into a data or content in cyberspace, this producing and distributing and sharing of content or video data... I don't have the answer for it but I find it's quite an interesting behaviour that we have now in today's context, that we are always producing something.

W: Today the both of us were at Objectifs and we met up with the co-founder Emmeline Yong. The idea of surveillance in terms of



practicality arose because it was realised that based on our setup, there would not be a space for the gallery seater to be present and here we're looking at the gallery seater as the on-site surveillance to protect the artworks. The gallery seater is pretty much a live surveillance camera. So it became an issue and Ulrich came up with the idea, "Hey let's have an actual surveillance camera to act as a security camera for the site for the artwork" and the gallery seater would be hidden away somewhere and be able to view the space in which he/she is supposed to protect through a video feed, much like a sentry on duty. That led to "Let's make this part of the entire work as well." And we thought of showing this surveillance to the audience as they enter as well as having a surveillance camera to survey the gallery seater as he/she watches the space and that will be shown back into the space too. So the idea of multiple surveillance on who's watching who, who watches the watchman came up as part of the work.

YJ: I think that's very interesting on who's watching who and who's being watched at the same time in a way that's invisible and sometimes visible because we do see sometimes cameras and all that. Now coming back to the other part of this exhibition title, which is light. This is something Warren can address, thinking about how do you plan to bring the element of light into this exhibition. I know that light is also an important part of your practice.

W: I think this is one of those examples of the work evolving and changing as you discuss and think more about it over time. The original idea was to have reflective glowing panels in the space but as the discussions continued and as the work became more finalised, I realised that it would not do to forcibly put in light because a lot of light will already be provided by Ulrich's projections. It's almost as though any extra light becomes an irritation to Ulrich's work. It would not disrupt, it could almost annihilate. And we didn't want that so I'm now looking at light in terms of light drawing, through the disrupted images that Ulrich is

allowing to happen through his projections. That light would now be amplified because the walls will be reflective. And we were talking about what happens when you shine light into the camera and you project that which comes out and that's probably going to be one of the components as well.

So I think at one portion we do have light drawing through the audience's intervention, since the moment they step in they become part of the work. But I think for me when you talk about light in this work, what's most interesting is "What happens when nobody enters the show" and that kind of feels like that question, "if the tree falls in the forest and there's no one around to hear it, has the tree truly fallen". Because we could argue that if it was a physical object that's being hung on the walls of a museum, the work is there. But our work is dependent on the audience walking in and interacting with light and its recording. If they don't enter, there might be light but it's just a projection, nothing is happening and I can link that back to my practice whereby in my light reflections, when the lights are off in the gallery, the painting ceases. The work is no longer an artwork, it becomes an object all over again. So I think that's how we're looking at light here.

YJ: Coming back to Urich. Because the light is going to be emanating from your video projections, and there's no natural light coming in as I understand. So in a sense that's interesting because if we look at the gallery space, there's always a tension between the inside and the outside. And in some sense a white cube space kind of negates or it stops the outside from coming in and the inside of the gallery from going out. But there is a conduit that comes in which is actually the audience right? So the audience from the outside comes into the gallery and becomes part of the work and the live feed image from them is projected and disrupted and then they leave the space again. As such, what are your thoughts about how the audience, when they come into the space and you've talked about trying to influence them. What do



you want to achieve in terms of influencing the audience as they become part of the work? What do you expect to see?

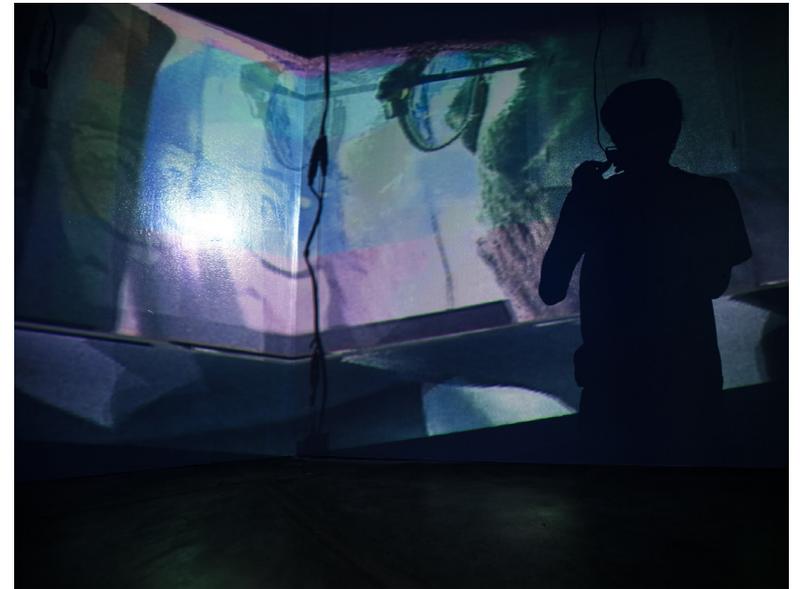
U: I think in a word light is the content. So if it's safe to say light is the only common factor that gels the audience as part of the content only when they go in and also the containment of the space like I said. And I see light not as a tool, but it is an active element in this work and also corresponds as to how we erase content, erase images, erase the normal way of perceiving work, perceiving artwork. It is also interesting for me to note as a science geek when I read about... I think recently scientists have confirmed that light is not only a light wave but it is also a particle. So as a particle, it means it is matter, it has either solid or something that is either solid, liquid or gas. So it's a particle. It is interesting to note that light as a material, not as a tool to light up a work. So then I think in a sense it all become more sensible to have light as a key part of our material.



YJ: Now the interplay between light and space becomes so much clearer and how space and light themselves become part of the subject matter itself that you want to interrogate through this exhibition. I'm also wondering in some sense about thinking again with this idea of sound and I talked briefly about it the last time. I was wondering if sound is going to be an element. I know that Warren in your works it's generally very quiet. Sound is absent right? But Urich, working with media, besides working with image, sound is an important part of your practice so I'm just wondering in terms of sound, how is this going to be an important aspect that both of you will be looking at. Perhaps Urich in this case could talk about it.

U: Yes, sound is a problem. I think even in my own work I always try to be a sound guy or a pseudo musician but it's always a struggle and I find... I think you can't avoid it in moving images and how a person perceives an image or video, there's always an aspect of another time-based medium, which is sound. So I think I use sound work as I use video work. It is something that is drawn from the audience or drawn from the surroundings, having minimal manipulation or editing to reproduce the sound aspect. In this installation I will still employ sound, using microphones or feedback to the projector or to the monitor. And if audience makes a sound, it will be transmitted back to the projector or the monitor. I think it's also a companion to video because I'm not just focusing on sound but I will use sound as a complementary element to the video work.

YJ: I know Warren sound is not something you usually look at but in this collaboration with Urich, I sense that you are trying to work with certain things, like the absence of images and in this case absence of sound that Urich incorporates a lot into his practice. So I was wondering what are your thoughts about sound in this case.





W: Normally I wouldn't employ sound. But again this is a collaboration. One thing I like about sound art is that because I identify myself as a painter, every time I look at a work of any medium, I always ask myself 'can this not be a painting'; or 'can I not read this as a painting' and for me, one thing incredible about sound, especially the way Urich utilises sound is that I find the way he does it is extremely textural. I think that his application of sound however spontaneous or however crafted is very layered. And as a painter I can understand that. I think in this particular presentation I see sound as a very painterly gesture of the layers. The audience walks in, they see the tunnel, they see themselves as a disrupted image, they see the light, the colour and the projections but then they have all these sounds, which happens one on top of the other. So when I think of sound here, I look at it as the making of a painting in that textural application or quality.

YJ: And of course right at the start we talked about the concept of disruption. And in some sense when people enter the space it's going to be disorienting with the images, the tunnel and

the sound coming in. So I'm wondering, this whole concept of disorienting the audience coming into the space, subverting their expectation of what an exhibition is supposed to be, what a space, an exhibition space is to be, coming back to the question I asked Urich earlier. Maybe the both of you can touch on it again. And this is just a kind of projection of a possibility, you know. What would you as an artist expect the viewer or the audience to experience? What would be... is it disorienting? Or is it something that you can do to get a sense of "Hey you know," a kind of understanding of the neutrality of a white cube space or a semi-white cube space, that it's all an illusion. What is it that you want or you think the audience will go away with? Maybe Urich can start?

U: Yeah one of our brainstorming ideas was how to make the audience become irritated. Because I think we have... we're working as artists, for a long time, not that long but long enough and looking at art shows for so long I think somehow it's too careful. It's too much emphasis on how to welcome audience. Somehow I don't think that's very important. What's important is what effect an artwork gives to the audience. So with the kind of work we're doing, it could be challenging just to challenge an audience on how much they can take in. Whether in terms of how much they can be bombarded with unpleasant images and sounds, having to know that they're being captured on video and with all the glare and light from the walls, we want to see how much they can take in, and also through the space as well. We'll try to make it claustrophobic. So we want to see how immersive the experience for the audience can be if the work is almost surrounding them and how will they react to the work.

YJ: Warren, how about you?

W: We talked about the white cube space and right now using it and the audience's expectation of it as this teaser, you go there you see the façade of Objectifs and subconsciously you might think you're going to walk into a white cube space, to see what's

presented as objects or as photographs on the wall. Then you open the door and you go, “Oh hold on, where’s the space that I was expecting” and I think at this point is for us the idea, that moment of disjuncture. There, the audience has an immediate choice to make. “Do I embrace or be curious about this,” or “Do I become dismissive”. For me that moment of entering is the most interesting aspect because it allows the question of “How do I now approach this work?” after going to a gallery with a pre-conceived expectation, because you know the space but now instead you have to re-immense yourself in the space, you have to re-look the site.

YJ: Coming to the whole negotiation process and Warren talked about it earlier, about negotiating with Objectifs and one issue that came up was really about surveillance itself in terms of the gallery seater. So in the whole process of negotiation with Objectifs, was this a kind of negotiation process that was difficult? Because on one hand completely changing the use of the space, was it a kind of difficult negotiation or what did you find interesting that emerged from that negotiation besides the gallery seater example that Warren mentioned? Maybe Warren if you have something to talk about that whole negotiation process?

W: The negotiation process with Objectifs was really smooth. As Ulrich said, the both of us have practiced for a while, which also means that we’ve negotiated with many different spaces. Every space provides its own unique challenges. With Objectifs it was easy. We went in and said “Hey we want to do this” and they replied, “Okay, how are you going to do it?” or “Can you do it? Okay fine.” Today we met up with them again and told them for the first time that we want to remove even more useable space and they were okay with that. That kind of support is great because it allows us to explore. Even with the gallery sitter, that allowed us to push our work a bit more because of the necessity and requirement of the space. It’s something that sometimes as artists we don’t think about too much. And that institutional



structure of the gallery could become part of the work. I think that having the work change because of the need for the seater is something that’s quite interesting. In most spaces, the seater is there and is sometimes treated as the invisible visible but now this necessity is highlighted. So these things allowed our work to shift quite a bit and when we think about the space, it brings to mind not just the physical space but the needs and requirements of a space, which to me is part of the space. It is a materiality of the space itself and even if it’s for nothing more than practicality, nonetheless we cannot deny that, we cannot be irresponsible in how we approach a space.

YJ: I think it’s really great that spaces like Objectifs are able to provide artists with that kind of support, which sometimes museums have difficulties because museums have even more kinds of restrictions to the use of their spaces which as rightly said by Warren, that it’s part of the character and the materiality of the space itself, which in many ways both of you are really making it visible through this work. So before I end this interview, both of



you might have something that you want to discuss that we have not talked about so far in this interview. From Ulrich's side, do you have something?

U: Maybe before I go into this, I'll add on to your previous question about the negotiation with the arts space. I find that surprisingly it was very healthy. It was that kind of negotiation. I can't believe I said this word. Most of the time from my experiences especially in Singapore, the first thing would be about safety. Normally what art spaces or institutions would be worried about are safety, cost, I mean the expenses, the cost, and issues of censorship and maybe negative comments or negative responses from the audience. These are the few things I always hear from either big or small institutions, which is not healthy because it doesn't add on to the production of the work. And it also never challenges how we look at contemporary art, it's not pushing its limit. So there's a lot of instances that art shows, whether on a big or small budget, it's quite safe. It's almost very manicured in a sense that it will not disrupt how the audience reacts to the work or they how they engage with the work. For me, I think that's a problem because you just go in and go out, there's no issue and that's it. So the work is not effective in a way. And I think somehow this time with Objectifs, it is almost like an active engagement with the institution. It's not just Warren and I doing all the work, conceptualising the whole thing like the need to have a gallery seater, fine. We will add another layer of the work, which is surveillance of the gallery seater and also surveillance of the gallery visitors, which is a very interesting part of the work. So it's somehow it adds on, it reinforces the idea of surveillance.

And to your final question about what else to add on. I think we don't know yet because it's really a new work and I haven't tried it out. I haven't really experimented but I know that the video effects can be done, the sound effects can be done, the projection can be done but we haven't really done it on a life-sized scale. So we're still waiting on the installation date and for all of the equipment



to be ready, we'll do it then and we'll know whether we have any problems or not.

YJ: How about Warren?

W: I think I will end this again with the idea of materiality. We've talked about the space, light, and the absence or presence of content. We've talked about the gallery and the institution. Here I'd like to mention about the materiality of us artists, not so much as to the art-making but the negotiations between Urich and myself. Although we've been friends for a long time but working together, it's different and I think this period has allowed us to be quite sensitive to how the both of us work and a lot of it leads to the negotiations between us which allowed our work to become a collaboration instead of a two-person show. This presentation is possible because we recognise and understand how the other functions. I'm a bit more rigid and structured, and so is Urich but we express it in very different ways. So at times in skirting around each other, at times in confronting each other has allowed this work to happen. You could put me with another video artist and the work will be very different. So that makes it fun, not for the audience but for Urich and myself, understanding that as artists we can feed off and learn from each other for our practice.

YJ: I think that's really the importance of collaboration, truly collaborative works. It's not just each artist doing his or her own work and then to try and put a so-called collaborative work together. Making an artwork or project together can result in creative tensions, which can be a productive endeavour. Sometimes when things are aligned that's also how works are being made, so with this we look forward to the exhibition and the result of your collaborative experiment!





## BIOGRAPHY

**Warren KHONG** situates his practice primarily in the field of painting. Previously dealing with the aesthetics of beauty in the artificiality of its creation, he now contemplates concepts of painting and its relation to surface and materiality – from selected metal surfaces to light, colour and reflection, he also explores spaces as well as the intangible or immaterial, proposing for material as Idea. Notions of/on beauty are never far from his mind however and they still hover. Khong graduated with a Master of Arts, Fine Arts from the LASALLE College of the Arts, Singapore in partnership with Goldsmith's College, University of London, U.K. His recent exhibitions include a solo exhibition, *Whitewash* (2016) at the Institute of Contemporary Arts Singapore, LASALLE College of the Arts, Singapore, *Turn Loose The Mermaids* (2016) at iPreciation Gallery, Singapore, *Dear Painter* (2015) at Sundaram Tagore Gallery, Singapore and *Vernacula\_* (2015) at the Nanyang Academy of Fine Arts, Singapore.

**Urich LAU** is a visual artist, independent curator and art educator based in Singapore (born 1975). Working in video art, photography and printmaking, he has presented works in Singapore and various countries including Australia, China, France, Germany, Hong Kong, Indonesia, Japan, Malaysia, New Zealand, Philippines, Thailand, South Korea, Serbia, Taiwan, Thailand, United Kingdom, USA and Uzbekistan. Recent exhibitions include the *Singapore Biennale 2013*, *VII Tashkent International Biennale of Contemporary Art*, and a finalist in the Sovereign Asian Art Prize 2013-14 and 2016. He has curated and organised projects focusing on video art in Singapore, Indonesia, China and Germany. Graduated with a Master of Fine Art degree from Royal Melbourne Institute of Technology in 2004, he also works as a lecturer at LASALLE College of the Arts. His art affiliations include as a founding member of the art collective INTER-MISSION (2016), The Artists Village (President from 2012 to 2014), Printmaking Society Singapore (Vice-President from 2009 to 2011), Instinctive of the artist-run-space INSTINC (member since 2016) and residence artist at the Goodman Arts Centre in Singapore since 2011.

**SENG Yu Jin** is a Senior Curator at The National Gallery Singapore. He had previously taught at LASALLE College of the Arts in the MA Asian Art Histories and BA Fine Arts programmes. Seng's research interests cover regional art histories focusing on Southeast Asian art in relation to the history of exhibitions and artist collectives in Southeast Asia.

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