

REPEAT, REPEAT, REPEAT;  
REVISING THE PHENOMENON  
OF PRINTING

17.05.19 - 07.07.19

G U R E S T  
C U R A T O R

ZAKI RAZAK

A R T I S T S

MIGUEL CHEW  
WEIXIN QUEK CHONG  
MONA CHOO  
URICH LAU  
NADIA OH  
SHIN-YOUNG PARK  
SHIH YUN YEO

C O N T E N T

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## P R E F A C E

The Private Museum (TPM) Singapore is pleased to present *Repeat, Repeat, Repeat; revising the phenomenon of printing*—a group exhibition curated by Zaki Razak. This marks the second edition of the *TPM Guest Curator series*—collaborating with Guest Curators to facilitate and support independent and experimental curatorial practice, and to present different perspectives on our world. The exhibition will feature works by seven artists including Miguel Chew, Weixin Quek Chong, Mona Choo, Ulrich Lau, Nadia Oh, Shin-Young Park, and Yeo Shih Yun.

We hope to broaden its horizon and explore new pastures in expanding its mission to bridge collectors, artists, curators, and the general public through our exhibitions of varying subjects and mediums. Through this particular platform, we continue to engage and reflect on our role and identity as an arts space in bringing new ideas and fresh perspectives to the local arts scene.

I would like to extend my gratitude and appreciation to our Guest-of-Honour Mr Seng Yu Jin, the seven artists, our museum patrons, and the museum team in making this exhibition a memorable milestone for TPM.

Last but not least, our heartfelt gratitude to our guest curator, Zaki Razak, without whom this exhibition would not have been possible.

**Daniel Teo**  
Founder  
The Private Museum, Singapore

## F O R E W O R D

In his brief provided to the artists he invited to participate in this exhibition, Zaki Razak poses the question: what is its consequence in this day and age; the context of the evolution and revolution in printmaking or print – from mechanical to digital; and on the essence of the tradition or the emergence of the mechanism of multiplication and repetition. The evolution and revolution of printmaking is a relevant topic today as it was yesterday. The power of ideas has manifested in the oral and written word, as well as its dissemination in print, mass media, and now social/digital media.

In particular, social media through the speed and reach through Facebook, Twitter, and Instagram has been singled out as powerful tools to influence public opinion by spreading information or even misinformation. The recent passing of the 'Protection from Online Falsehoods and Manipulation Bill' by the Parliament of Singapore after a series of extensive deliberations is testament to how even countries are grappling with the problem of living in a state of post-truth. The artworks in this exhibition are critically conscious of how the power of the printed word in whatever media. Questions of mistranslation, surveillance, memory, oral histories, technology, social media, repetitions of reality, and even how DNA structures can be replicated through 3D printing are critiqued imaginatively.

I congratulate Zaki and all the artists, Miguel Chew, Mona Choo, Weixin Quek Chong, Urich Lau, Nadia Oh, Shin-young Park, and Yeo Shih Yun for making 'rethinking printmaking' as a critical discourse and practice that still holds the potential for being revolutionary!

**Seng Yu Jin**  
Senior Curator  
National Gallery Singapore



Fig.15



Fig.16

**Weixin Quek Chong**  
and I did converse about  
the consequence of social  
media—how it affected  
the behavioral traits  
of society.

The information explosion/implosion—fast swiping, moving and flashing of images seemed to entice the millennials. This includes the majority of the population also known to be the ‘keyboard warriors’ who prefer caption-sized reading texts, who enjoy creating daily headlines of themselves

Next Page  
Fig.17





*'percentages & proportions'*

or reading news of their virtual friends, and worse still, becoming instant priests, judges and scholars, clearly repeating histories from the sixteenth century. This instant total field is referred by Postman as the peek-a-boo world; an improbable world advocating technological progress, which serves to accommodate the requirements of 'new' technologies. Printing paved the way from a controlled and regulated reception of information to an uncontrolled information glut. We are living in the world of information without meaning. And we cannot seem to control it.

The classical technique and camaraderie together with the primary concern on the information glut of today set the premise for Weixin's diptych window-like piece, *touched-screens*. A beautiful combination is at work. The work would be a marriage of Weixin's early practice of measured technique of printing on various surfaces, while constantly conversing with companions with regard

to refining its methods; and the projected images of 'screens being touched,' a current spectacle practiced by the masses. The classic tiny inset of black and white etchings draws us near, in close proximity with the virtual world; perhaps attempting to allure and subject us to self-isolation. The practice of the classical technique and the emphasis on spiritual orality are obviously not popular today but we tend to align our interest to the latest digital medium and knowledge disseminated through the electric media. Is there any way that we could seek a middle path?

In finding a solution to this ambivalence, Postman found comfort in the 'Loving Resistance Fighter'. This coined term elaborates to solving not through passive and judgmental approach but a 'gentle' one—the wishful and encouraging constructive thought. To plant a certain degree of awareness is certainly a good start. Postman suggested a list of ways, which I selected seven



from the many here; for those who could resist the 'fixed' attribute of contemporary Technopoly are people:

- who know the difference between the sacred and the profane, and who do not wink at tradition for modernity's sake;
- who take the great narratives of religion seriously and who do not believe that science is the only system of thought capable of producing truth;
- who are, at least, suspicious of the idea of progress, and who do not confuse information with understanding;

- who admire technological ingenuity but do not think it represents the highest form of human achievement;
- who consider seriously the meaning of family loyalty and honour, and who, when they "reach out and touch someone," expect that same person to be in the same room;
- who refuse to accept efficiency as the pre-eminent goal of human relations;
- who pay no attention to a poll unless they know what questions were asked, and why.

A gentle reminder. This is not an essay about the history of printmaking. It is meant to raise an awareness about what is beyond the frame of printmaking through the artists' symbolical visual cues. Of course, this essay is not meant to be exhaustive and conclusive. It is supposed to plant the seed of interest to pursue more on the pre-and post-Gutenberg era—to think about, from the mnemonic and formulas of the oral culture to the fixed and sight-dominance of the technological culture. With that, I conclude with a short passage by Ian Dallas also known as Abdalqadir as-Sufi (b. 1930), who authored *The Engines of The Broken World*. Be it celebration or grief, it is for us to think through:

*The names of things. This means the naming of things. Naming is the link between the creature and creation. It is the differentiating faculty. It indicates threshold, lim-*

*its and indications. The name itself is the primal signal of language. By language the human social group are able to give both order and meaning to lived existence. Language, significantly, in this it is the opposite of species, begins in great complexity and runs down and dies by simplifications. It begins capable of sustaining long memorised folk records passed through generations, but it ends a grammar fragmented creole that can only point and name.*

Thank you for your patience.

Sincerely,  
Zaki Razak

T I M E

P R E S S E S

Inspired by the sign outside

Aldus Manutius' (1452-1515) printing shop

S E L E C T E D   A R T W O R K S

Fig.01



Fig.02

## List of references (Selected artwork images)

- Fig.01 Miguel Chew**  
*Beauty lie on the eye of the beholder 1.1*, 2019  
Silkscreen on laser cut acrylic  
Dimensions variable
- Fig.02 Weixin Quek Chong**  
*touchedscreens*, 2019  
Framed etchings on cotton paper  
60 x 20 cm x 2
- Fig.03 Urich Lau**  
*Mission Statement: Trichotomy Version 1.0 [Part 1: Insect Killer]*, 2019  
Laser-cut text on aluminium, electrical discharge insect control system  
Dimensions variable
- Fig.04 Urich Lau**  
*Mission Statement: Trichotomy Version 1.0 [Part 3: Closed-Circuit Mixer]*, 2019  
Projector, video mixer, media player, CCTV camera  
Dimensions variable
- Fig.05 Urich Lau**  
*Mission Statement: Trichotomy Version 1.0 [Part 2: Pendulum Projector]*, 2019  
Projector, video with sound, media player, alternating sequential motor  
Dimensions variable
- 06-07 Shin-Young Park**  
*Ephesians 5:22-33*, 2018  
Decal print on ceramics  
Dimensions variable  
Editions variable
- Fig.08 Mona Choo**  
*Multiply*, 2019  
PVC, thread, fishing wire  
Dimensions variable
- Fig.09 Nadia Oh**  
*AFFINITY*, 2019  
Photographic print on fabric  
76.2 x 76.2 cm x 4
- Fig.10 Yeo Shih Yun**  
*Impossibility of repetition series #1*, 2019  
Printmaking ink on glass and paper  
50 x 50 cm
- Fig.11 Yeo Shih Yun**  
*Impossibility of repetition series #2*, 2019  
Printmaking ink on glass and paper  
50 x 50 cm
- Fig.12 Yeo Shih Yun**  
*Impossibility of repetition series #3*, 2019  
Printmaking ink on glass and paper  
50 x 50 cm
- Fig.13 Yeo Shih Yun**  
*Impossibility of repetition series #4*, 2019  
Printmaking ink on glass and paper  
50 x 50 cm
- Fig.14 Yeo Shih Yun**  
*Impossibility of repetition series #5*, 2019  
Printmaking ink on glass and paper  
50 x 50 cm

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**IMAGES COURTESY OF**  
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Miguel Chew (pp. 39–40)  
Shin-young (pp. 52–57)  
Urich Lau (pp. 64–69)  
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The Private Museum is a non-profit private museum in Singapore founded by Singaporean philanthropist, art collector and real estate developer, Daniel Teo, together with his daughter Rachel Teo in 2010.

Fuelled by passionate patronage for the arts, the museum aims to establish an alternative platform to bridge the gap between the private and the public. It supports the exchange of ideas across cultures, educational initiatives, artistic and curatorial collaborations with collectors and practitioners of the arts.

With a vision to promote art appreciation, the independent arts space engages local, regional and international audiences from all walks of life. The Private Museum is a registered Charity and Institution of a Public Character (IPC) since 2010 and 2015 respectively.