

Bitter sweet

Isa Pengskul

Lizzie Wee

Moses Tan

Shahmen Suku

Yen Phang

ART ANTWERP

2024

Bitter sweet

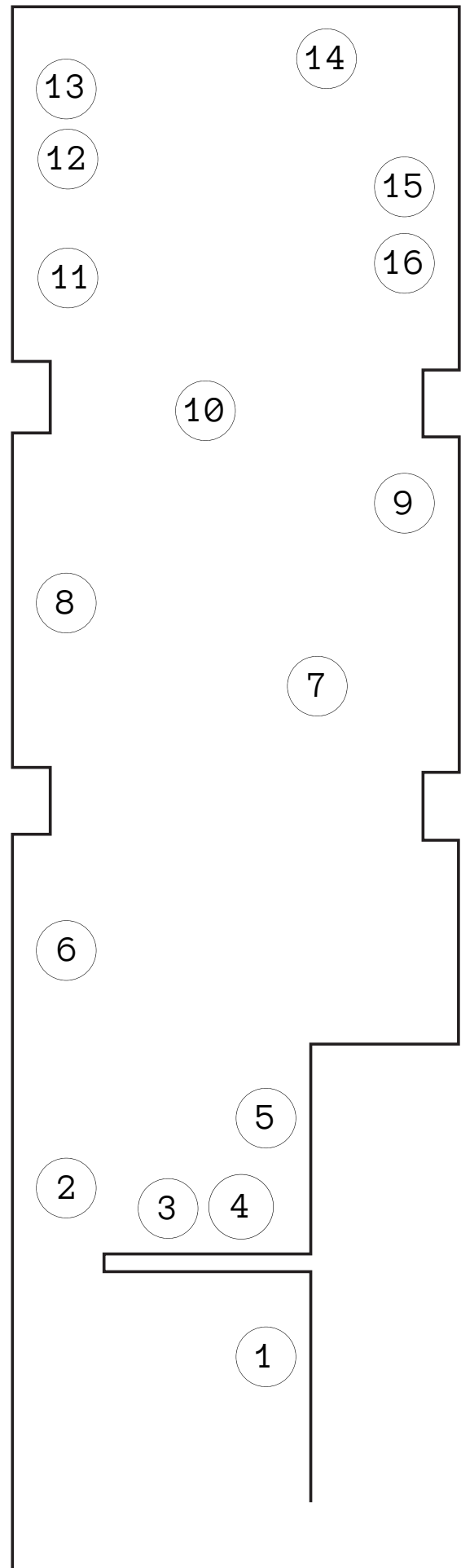
Isa Pengskul 6,14

Lizzie Wee 3,4,10,12,13

Moses Tan 2,5,7,15,16

Shahmen Suku 9

Yen Phang 1,8,11



Between moments of being and becoming, a bittersweet taste lingers in the mouth, hinting at the complexity of the human experience. Titled "Bittersweet," this exhibition grounds itself in the autobiographical, delving deep into the personal narratives that weave the fabric of our understanding of ourselves and others. It peels back the layers of queer relationships, shedding light on their intricate interplay between moments of joy and sorrow, intimacy and isolation, and boldly foregrounding the ever-evolving dynamics of love, negotiation and failure.

While the nuance of "Bittersweet" is deeply rooted in the physicality of the body, its exploration of relationships extends far beyond the confines of romantic entanglements. It embarks on a broader investigation of personhood, friendship, and the myriad spaces we inhabit, both tangible and emotional. Through meticulous curation, the exhibition examines how these connections shape and are shaped by our environments, inviting viewers to ponder the intimate dialogues between our physical selves and the spaces we navigate.

In essence, "Bittersweet" becomes a contemplative journey, inviting us to reflect on the nuanced dance of emotions that define our human interactions. It challenges us to confront the multifaceted nature of our relationships, celebrating the moments of sweetness while acknowledging the bitter undertones that add depth and richness to our shared stories of existence.

Isa Pengskul



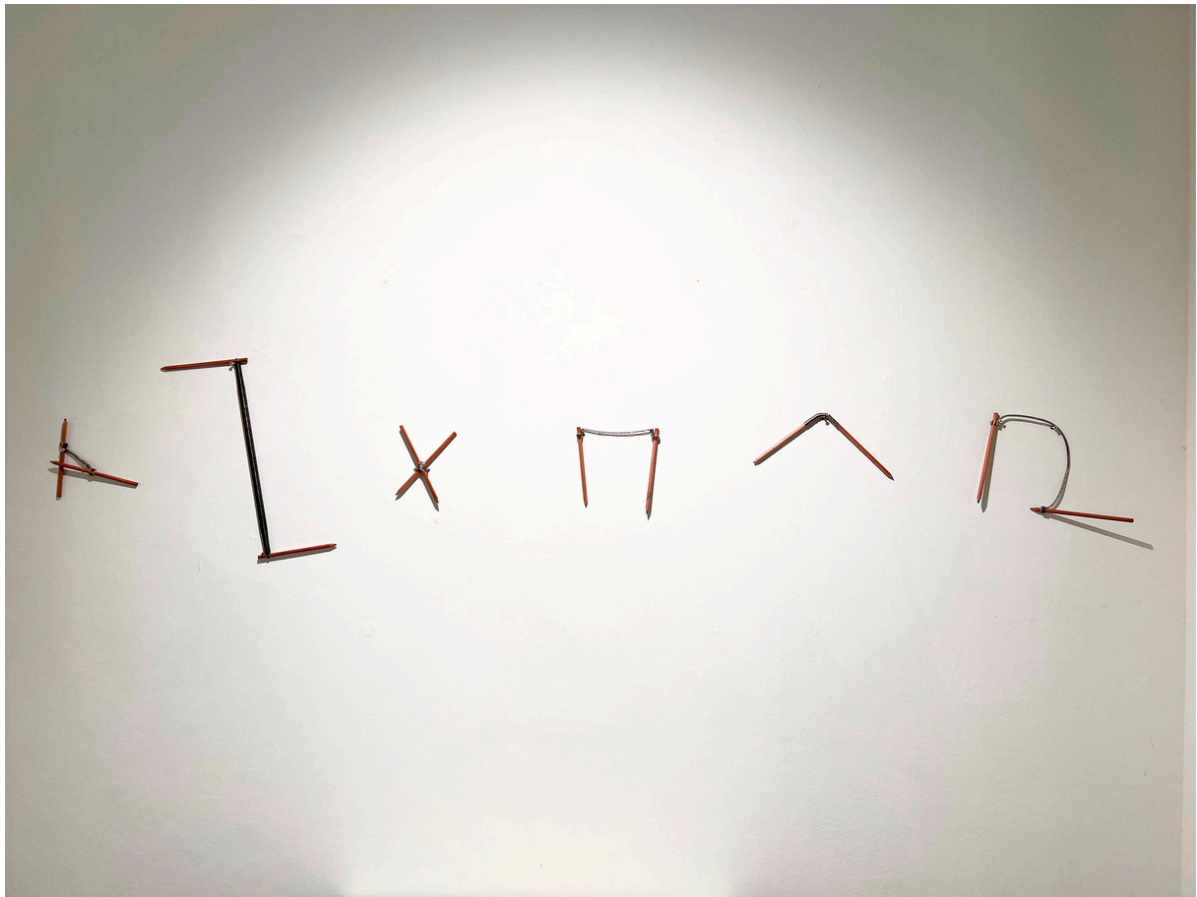
Untitled

2016

Graphite on paper

122 x 180cm

\$4000, Unique



Pencils #1-#6

2024

Pencil, Stainless steel, metal, Epoxy

Found object

Dimensions Variable

\$400 each, Unique

Exploring modes of interconnectedness, the act of drawing and the series of drawing tools position the body as an active conduit, emphasising the dynamic relationship between human presence and objects through putting graphite to paper. It forefronts spontaneity and gestural breaths, capturing the ephemeral nature of an interaction and the tangible connections that form between the artist, the medium, and the surrounding environment.

—

Isa Pengskul is a Thai and American artist based in Singapore. She is interested in challenging conventional modes of thinking about nature, culture, and the human/non-human dichotomy. Working predominantly with found natural materials, Isa often recontextualises objects in odd or surprising ways. Central to Isa's exploration is the recognition that humans are embedded within their surroundings and constantly shaped by them. The artworks unveil the sometimes reciprocal, collaborative, or responsive relationship between human agencies and the agencies of nonhuman objects.

Lizzie Wee



Endless Scroll (ENM)

2024

mixed media on re-worked
trousers, and various
back scratchers
and wooden massagers

23 x 89cm

\$1600, Unique

Endless Scroll

(Incompatible)

2024

mixed media on re-worked
trousers, and various
back scratchers
and wooden massagers

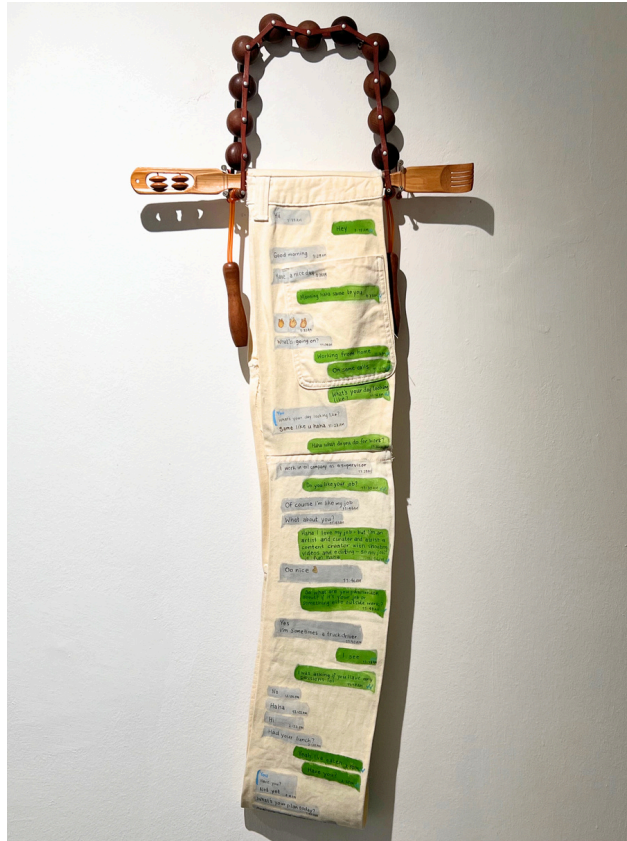
20 x 91cm

\$1600, Unique



Endless Scroll (Dry)
2024

Mixed media on re-worked trousers, and various back scratchers
and wooden massagers
21.5 x 100cm
\$1800, Unique



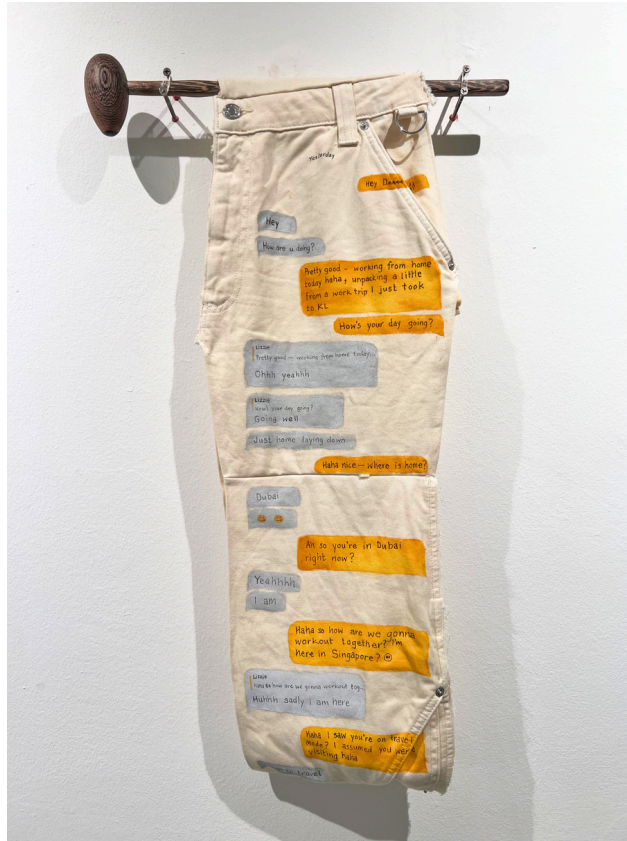
Endless Scroll (Blur)

2024

Mixed media on re-worked trousers, and various back scratchers
and wooden massagers

21 x 91 cm

\$1400, Unique



Endless Scroll (Location fraud)
2024

Mixed media on re-worked trousers, and various back scratchers
and wooden massagers

26 x 71 cm

\$1200, Unique

Endless Scroll (2024) is a body of work building upon previous work looking at online dating, *Unlit Matches* (2021). Moving beyond the dating profile and into the next stage after matching with someone, the dreaded 'talking stage'. For many the talking stage can be endless, and it is a rite of passage for anyone trying to meet someone online. The works take real conversations which have been chosen for various reasons, in this case to demonstrate the incompatibility between both parties which is slowly revealed in speaking about interests which give away each other's deeper values. *Endless Scroll* (2024) is an interactive work which encourages the viewer to scroll through the loops of fabric perpetuating the scroll which continues in this artist's search for love.

–

Lizzie Wee is a Singaporean multidisciplinary artist, curator, designer, illustrator, art director and video editor. She has lived in many cities including Kuala Lumpur, Hong Kong, Berlin, Boston, New York, and Singapore. She received her BFA from New York University and her MA Fine Arts from the Goldsmiths programme at LASALLE College of the Arts. Her present practice-based research investigates notions of identity and belonging; through an examination of archetypal female roles found in Southeast Asian pop culture and visual media. Her works are expressed through video, performance, writing for performance, and multimedia installation.

Moses Tan



a light bro hug

2024

mild steel, decommissioned uniforms, polymer, ribbons

Dimensions Variable

\$3000, Unique



an assimilation

2024

Hd Video

\$400, Editions of 10, each
come with a custom badge



of musk and sweat
2016

Graphite and watercolour
on paper
26.2 x 20.4 cm
\$750, Unique

accidental caress
2024

polymer clay, found box
21.8 x 18.5 x 13.7 cm
\$800, Unique



split ends

2024

vintage horse hook, polymer clay, ribbon

Dimensions Variable

\$800 (pair), Unique

a light bro hug imagines two bodies in an awkward queer tension. Using the euphemism of cut sleeves, the work extends the sleeves of 2 secret lovers, bodies adorned with medals. The work is a consideration of citizenship, queerness and assimilation in hypermasculine environments.

—

an assimilation is a video work that considers ideas of assimilation in heteronormative spaces. A work that starts with a writing, it expands into the act of hiding and camouflage, using toys as embodiments.

—

split ends is a pair of works referencing notions of agency, puns and discipline. Inspired by how Chinese men in ancient china would lose the right to return home if their braids were ever cut off, the work is a pair of disembodied braids, perched on horse hooks that also play on the pun of ponytails.

—

an embrace of 2 bodies rendered in quiet nature, *of musk and sweat* is a drawing of 2 queer male bodies in an intimate moment surrounded by the wild. This was in reference to Catriona Sandiland's writing on queer ecology – wherein bodies might let loose within greens, and in it, a study of cruising in built environments and parks.

—

accidental caress imagines fingers touching in an awkward moment. Inspired by romantic moments in movies, the work positions 2 gloves, with fingers accidentally touching over a closed box.

—

Moses Tan (b. 1986, Singapore) is a Singapore-based artist whose work explores histories that intersect with queer theory and politics while looking at melancholia and shame as points of departure. Working with sculpture, drawing, video and installation, his interest lies in the use of subtlety and codes in the articulation of narratives. He graduated from LASALLE College of the Arts with a BA(Hons) in Fine Arts and a BA(Hons) in Chemistry and Biological Chemistry from Nanyang Technological University.

Shahmen Suku



ஸொட்டு ஸொசுக்கு, Knick Knacks

2024

HD Video & Found objects

\$2000, Unique

We all possess knick-knacks—some carrying precious memories, moments of joy; others, reminders of sadness and times long gone. But what happens when these objects no longer spark joy? They often remain hidden, tucked away in drawers or at the bottom of boxes.

In recent times, my life has been a series of moves.

Home is now in transit, forcing me to handle and revisit these items and memories repeatedly. Some have lost their meaning, while others I wish to let go of.

Ironically, they are now forever immortalised.

—

Shahmen Suku (b. Singapore 1987) explores the complexities of belonging, both within family and the broader community. Currently residing in Australia, their artistic practice revolves around feelings of estrangement from their religion, rituals, and culture, as well as the nostalgia associated with home. Working primarily in performance, video, and installation, Shahmen's artistic projects combine cooking, cinema, music and storytelling to create a multidimensional exploration of identity and place.

Yen Phang



Shadow Self

2024

Paint on stationery, hand-cut washi paper with text

20 x 6.5 x 8.5 cm

\$800, Unique



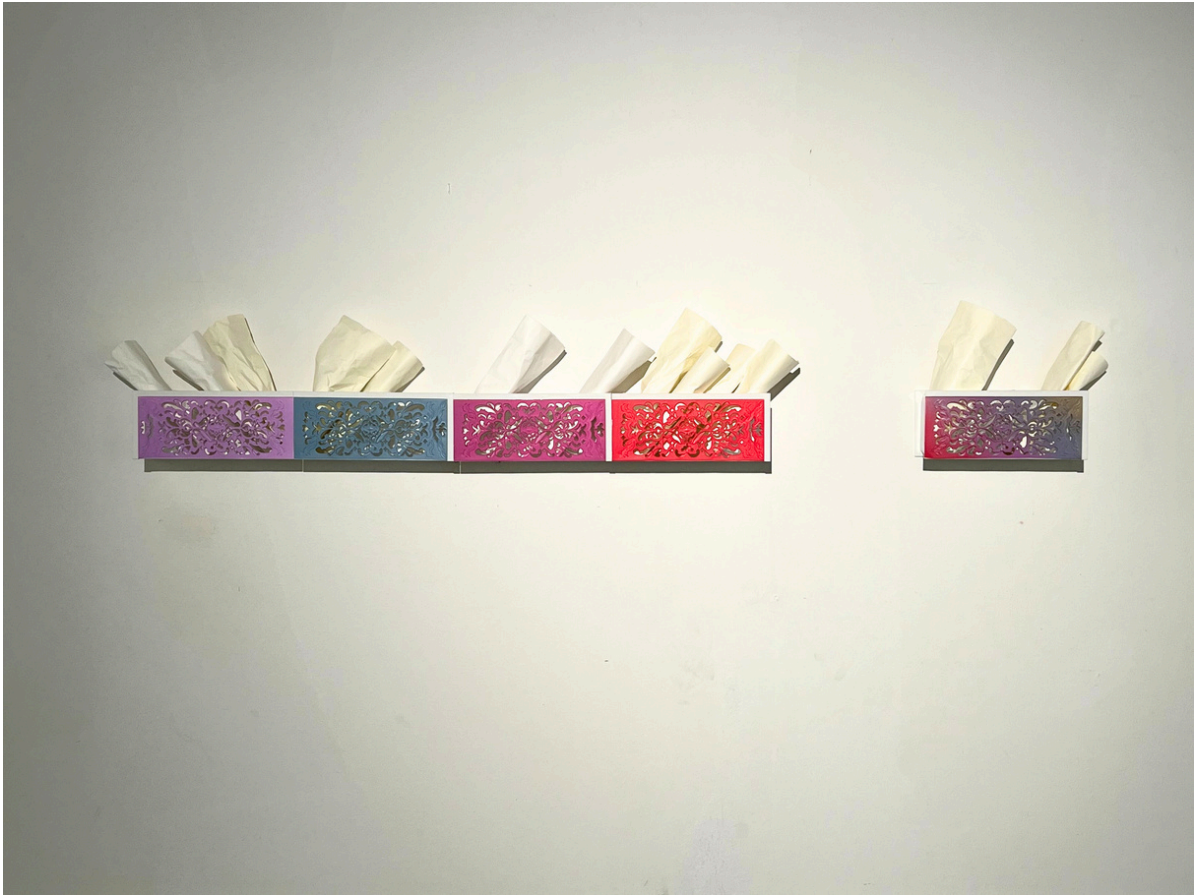
Family Mascot

2024

Paint on stationery, hand-cut washi paper with text

20 x 17 x 6.5 cm

\$1200, Unique



Persecutor

2024

Paint on stationery, hand-cut washi paper with text

8.5 x 80 x 6.5 cm

\$1800, Unique

The series *Triangulation* emerges from a longer-term project titled *PRE/POST*, an ongoing goodbye-letter-writing performance. Each set in *Triangulation* draws titles from various therapeutic modalities and relationship models. This work reflects on the artist's roles—"Artist," "Painter," "Performance Artist," alongside "Son," "Lover," and "Brother." Engaging with symbolic content, representation, text, found objects, modularity, and sensual affect. *Triangulation* emphasises ambivalence, sentimentality, grief, and resolution over object and product.

—

Yen Phang, Born to a geneticist and agriculturalist, Yen Phang has been resisting the scientific abstraction/aggregation/automation of our lived experience, exploring subjective vulnerabilities of the biological interface through painting, performance and process works. He's currently obsessing over aging, injury, neuroses, and how to be a productive and efficient human unit in society.