



TRACES
AND
RESIDUES

KANCHANA GUPTA



TRACES AND RESIDUES

Curated by Jason Wee

KANCHANA GUPTA

10-24 JANUARY 2017



ARTIST STATEMENT

These works consisting of skins of oil paint burnt and peeled off the canvas are the newest development in my examination of the act of tearing and peeling and its residual impact, through the traces left behind. The process of tearing and peeling engages the interstitial space between the fragment and the canvas surface, each rip exposing rawness underneath, revealing its past in unpredictable ways. The remnants and residues left in this space are a reminder of the act of disconnection, and become the main subject of contemplation. These are layers that both reveal and conceal the traces left behind. They embody the history and relationship between the surface and the removed piece, by making visible the traces as bruises. They are insistent colours in the form of residues carried from the surface from which the piece was removed, indicating the existence and passing of something. My process therefore becomes a vulnerable act of not only revealing but also accepting what is now exposed. The presence of the traces is paramount, because they recall the absence of their origin, and call attention to the torn fragment's existence, its past and its moment of birth. The unpredictability of what traces will be left behind during each tear forces me to accept and embrace the unknown.

The colours in these works are reminiscent of the colours of the evening, a time that carries traces of day as well as of night, and yet reveals a distinct identity of its own. It is when white light gets dispersed, revealing brilliant oranges, pinks, and purples and grey-blues that are not seen during other times of the day.

In this series, I have embraced the naturally forming bodies of the skins of oil paint, which wrinkle, fold and curl of their own accord after being removed from their surfaces, left on my studio floor and I have allowed the individuality of each fragment to form, where the fragment finally becomes the whole without the anxiety of separation.

Kanchana Gupta
2016

TRACES AND RESIDUES

Text by Dr. Ian Woo
2016

The language of abstraction can be seen as an ambiguous relation between the familiar and the unknown, a personal construct of our intimate relationship to this world. The familiar can be associated to ways in which we mnemonically sense and remember objects and environment. The unknown on the other hand could be a proposal of a 'future', one in which our visual memory can be juxtaposed either as dialectic opposition or in harmony.

It was the early history of twentieth century that modernism that provided us with examples of the fracturing of images as visual sensorium to the felt, an exploration away from mimetic qualities of realism. In post war painting, abstract expressionism influenced partly by existentialism began to pave the way of painting as a form of 'pure reflexivity'. Later on, artists like Yves Klein and Robert Rauschenberg became role models to a generation of 'process painters' by proposing that one could view and understand an entire painting as a 'performative' as well as 'realist' object. All parts, canvas, wood, nails, stretcher bars, canvas, material, types of paint or dust became ways to enquire paintings' relevance to the end of the twentieth century.

Kanchana Gupta uses oil paint and pigments as ways to build up her assemblages, creating slabs of tablets with peeled coloured surfaces. Paint is seen as an inspired motivator between abstraction and object hood.

Gupta situates her practice within the ideas of process painters while imbuing the visual poetics of abstraction. Her works possess a palette that features the coaxing of a haptic cohesion of vivid colours and fissures. Influenced by the soft skylight

before the sun sets and ends the remains of the day, the work's surface details draw inspiration from the twilight within her everyday surroundings in Singapore. Featuring layers of vigorously distressed coloured skins, these surface patterns are not pictorial imitations of a scene but rather tinted evocations. Each work contains a history of marks, an action of application and removal (tearing), by the artist resulting in residues and demarcations resembling 'islands' or 'clouds'.

Gupta's exhibition 'Traces and Residues' appear in two forms. Those of stacked, sandwiched folds of paint skins, suggesting drapery and another series of unfolded single skins, retaining flatness, implying that it has been torn from a whole. Aesthetically, they suggest a search for the sublime and classical ideal, conveying hope for radiance and structural idealism. There is a pulling and shifting of negative and positive patterns, wrestling to locate the fleeting memory of a changing skylight.

The counterpoint to these virtual scorings of palimpsest induced 'objects' is its activated edges and shadows. In the wake of such charged coloured rhythms, the shadow from the physical folds and the edges of the missing pieces act as metaphors to imaginary ruins from the passing of time. One in which both layers and edges provide a visionary 'ghosting' of an 'intervening body'. In a 'blink'; a creased tablet, an old folded map or a 'worn' magic garment, perhaps once worn by a prince or princess. A multicolored garment, a secondary skin to contain a 'body'; a sense of figuration, that which is left 'wanting'. That which is the missing piece.

KANCHANA GUPTA IN CONVERSATION WITH JASON WEE

2016

Jason Wee: Let's start with how you create these paintings. From my visits to your studio, I see you working horizontally, the way many photographers do in their darkroom staring at tables of contact sheets or printmakers with their prints. It also suggests that your works have as much affinity with the floor as with the wall.

Kanchana Gupta: My process has elements of verticality as well as horizontality. In the beginning, I work vertically as I layer oil paint on canvases on a wall or on pieces of wood. After days of layering, I tear and peel the oil paint off the surface of the support using fire and physical force. I also employ gravity, which pulls the pieces away from the canvas towards the floor. I leave the torn pieces on the floor as they have fallen, and allow them to dry for several days. This horizontal process allows the pieces to acquire a shape and form of their own. When the pieces are removed from their surfaces, they are often soft and malleable due to the applied heat. They wrinkle, fold and curl of their own accord on my studio floor. I call the horizontal phase the observation phase, during which I observe scattered pieces in isolation, in relationship with the wall or floor as well as in relationship with each other as a heap or collective. These are then either hung on the wall or become floor-based installations.

My process is a continuous play between verticality and horizontality and so the works have an affinity towards the floor as well as the wall.

JW: Yet I know you often determine beforehand which works will be on the floor or on the wall. How do you decide, since the way we understand layers and depth are different depending on their orientation? Flat against the ground, layers become strata, and proceeding through

them recalls archeological or geological processes. On the wall, they recall something else, the accumulation of anthropocentric construction, like peeling back layers of wallpaper.

KG: The process of creating individual skins does not lead to the decision of whether the final work will be a floor-based or a wall-based work. That decision is largely based on my judgment of whether a fragment is significant or not. Many variables such as the viscosity of the paint, the thickness of layering, amount of heat applied, and the tools used to peel the paint play an important role in determining the sizes and shapes of the torn pieces. The element of unpredictability in my process of tearing creates fragments and pieces in all shapes and sizes, ranging from symmetrical rectangles and square pieces to bits and pieces that look like leftovers destined for the trashcan.

During the period where I select what to keep and what to discard, the pieces are scattered randomly across the floor. While large and symmetrical pieces stand out on their own, the small pieces resemble debris that I associate a sense of insignificance with. I am constantly asking questions such as: what is a fragment, what is a whole, what makes something a fragment and what makes something a whole? Symmetry and size are two key elements in this judgment. Traditionally, what is considered valuable belongs to the wall and what isn't is discarded and left on the floor. Similarly in my process, anything that has the potential to be a whole finds itself on wall while anything that looks like leftover bits and pieces finds itself on the floor in a heap of fragments indistinguishable from each other.

My practice is also about exploring the multiple possibilities of the connections

between fragments, both spatial and psychological. These connections can be coherent and structured, or of a loose, casual, temporary and transitory nature. Wall-based works represent a carefully composed and structured relationship that appears strong, orderly and beautiful. On the wall, the pieces of paint become components of a new structure and constituents of a new whole.

Floor-based works explore more open relationships that have undefined boundaries. The pieces of paint are engaged in a loose spatial relationship and they co-exist without having to fit together. The connections between them are not rigid. Instead, they are temporary, transitory and shifting. Flat against the ground, the pieces form a strata within which layers are reorganized each time they are installed. Not permanently adhered to one another or to the floor, the fragments embody a sense of liberation from a structured existence.

JW: What's your relationship with gravity?

KG: Gravity is a co-creator as well as a competitor. On one hand, it accentuates the force of my hand and pulls the pieces away from their surfaces. On the other hand, gravity challenges me by creating friction between its speed and my speed. When my force is slower, it breaks the surface of the paint into smaller pieces and also causes them to tear unevenly as pieces start sliding faster than I can control. When my hands move faster than the speed at which the paint is naturally pulled towards the ground, I am able to create larger fragments that contain less cuts and fissures. One moment it surprises me with the interesting tears that are produced, and in other moment it frustrates me by introducing a high degree of unpredictability in my results. This unpredictability forces me to accept and

embrace the unknown, and at the same time allows me to critically examine each fragment as part of my process of selection and rejection.

Gravity imparts a unique shape and form to each piece of paint and plays a role that is similar to the physical force in Cornelia Parker's works

JW: When does a work like *Blue on Yellow #2* stay as fragments and when do they become wholes?

KG: I have been consumed by the idea of tearing something from its support structure and asking questions surrounding the identity of the fragment and its relationship to the whole. The process invokes questions like: what is a fragment, why it is a fragment, is it a fragment only because it is torn from somewhere else and references its point of origin? My exploration of torn pieces of oil paint skins started with a certain tentative feeling about leaving the pieces as fragments. I was skeptical of its vulnerability and also of its ability to be a whole since each piece bears marks of separation from its place of origin. I was doubtful about each fragment's ability to survive alone, and was often tempted to stack it with other pieces to approximate the appearance of a whole.

Additionally, I question if the fragment will always remain incomplete, or if it can become a whole on its own. When does a fragment cease to exist? Does its primary status as a fragment remain, even when it's used to recreate a new whole? Is the transition of the whole into fragments and fragments into new wholes an ongoing continuum, or is there a definitive point?

The answer is an ambiguous one. My

previous works posit that a fragment, once broken, always remains so and desires new connections, whether they are permanent or shifting ones. However, my new works offer the counter argument that every piece eventually transforms into a new whole and acquires an independent existence, as Shel Silverstein has concluded in his two books about the story of a missing piece in search of its completeness – "The Missing Piece" and "The Missing Piece meets Big O".

Where my previous series involved my struggle with the impulse to abet my paintings' ability to become wholes, in this collection I have found a way to allow them to be complete in themselves. It is an arrival at a hard-won peace, where the fragment finally becomes the whole without the anxiety of separation. I have allowed the individuality of each fragment to form through its natural birth, its beauty coming into being without needing to be manipulated, layered or mechanically folded through physical intervention.

So while a work like 'Blue on Yellow #2' bears marks of being a torn piece with its jagged edges and leftover traces, it becomes a new whole in itself.

JW: You describe the relationship between the fragment to other fragments, and to your studio space, as spatial connections, the coordinates of one thing - its shape, weight, size, color - in relation to the coordinates of another. Yet I noticed the articulation of a vocabulary fraught with psychological meaning, of vulnerability, co-dependency and separation anxiety, and not just peace but a hard-won one, which suggests battles in an interior, emotional space, tough ones.

KG: Yes, there is a strong psychological parlance in this series of works as I shifted

my focus from the outcome to the process and questions of vulnerability, revelation acceptance and rejection, associated with resulting fragments. When I tear, it is an act of detaching and separating the paint from its support and to pull it apart into pieces. The resulting piece is something that is broken off, detached, an incomplete and isolated part, an odd piece and a scrap. It is considered a derived part of the whole. The act of tearing signifies breaking free from defined structure and order. However, as soon as it happens, it creates an overwhelming feeling of isolation, inadequacy and separation anxiety.

It gives birth to a new entity but that moment is also fraught with lamentation and grief associated with the loss of wholeness and completeness as well as with questions about its adequacy and existence.

Here I would like to share technical details of my process. I apply 25-30 layers of paint before peeling it off. My earlier works and fragments showed the top layer of paint (which was often painted over the original surface after the tearing process in an effort to erase visible marks of the process) and hid the first layer of paint as the back of the work. In this series, I decided to expose the first layer of the paint applied on the support, a layer that contains marks of the process, and the traces that are partially broken off from the surface. Also, these pieces underwent multiple steps of peeling, each leaving its trace behind. The process was almost like peeling back the layers of life, with each exposed layer bearing traces of sediments left behind.

The process of selecting and rejecting pieces as well as stacking them or leaving them alone became an ongoing psychological dialogue and effort to strike

a balance between many binaries. I had to choose between being vulnerable or strong, between my desire to hold onto the old or accept the new, to engage with separation anxiety or go solo, to indulge co-dependency or choose to let the piece be adequate in itself, and to yearn for beauty and order or to let it go. It becomes a vulnerable process of not only revealing what was hidden earlier but also of exposing the marks left by the past.

The peace arrived at here is not a destination achieved but an ongoing journey, reflected in various choices made over the last few months: whether to leave a fragment as it is or to manipulate it, to stack it or keep it single, to retain symmetry of colours and shape or to interfere. The conclusion here is that there can never be an ideal and permanent state devoid of existential questions. The questions surrounding the identity of the fragment and the whole, their dual adequacy and incompleteness, are an ongoing investigation, and answers constantly shift between states. It appears to be a hard-won peace at this stage, but it also remains elusive and may morph into another form of seeking as time passes.

JW: if you're hesitant about these paintings as psychologized events, how do we understand what is a natural state of a fragment, what exactly is its nature? Purely material, a matter of pigment and viscosity and physical dimensions, or?

KG: I think you have described these paintings rightly as psychological events. They are akin to a portrait made at a specific point in time, seeking a balance between the contradictions I've described. I consider each fragment a psychological state, even though my work consists of physical and material fragments. The physical state of

the paint is a manifestation of a deeper struggle here: the struggle to break free and yet accept the result without the anxiety of becoming inadequate. Each piece embodies its psychological state: its vacillating identity between wholeness and being incomplete.

The natural psychological state of a fragment is of tentativeness, insecurity, vulnerability, incompleteness, being unsure and in denial of its existence on its own. As described by Shel Silverstein in the book 'The Missing Piece', a fragment always looks for something to lend itself a sense of adequacy and completeness.

However, these works also represent a desire to move towards the ideal psychological state of a fragmented being: of not being scared of showing its bruises, of not searching for completeness, of accepting its inadequacy as a natural state, of not lamenting over its loss but instead seeking meaning and beauty in its new form while finding strength in its vulnerability.

JW: What does beauty mean to you, especially when you speak of it independent of manipulation or mechanics? In a sense it's wonderfully idealistic but also as a painter isn't it also impossible to not manipulate?

KG: Beauty is often said to be impossible to define on account of the subjectivity of the judgement involved. Often, there are two concepts of beauty: one that is subjective, driven by personal judgement and experience. The other that is socially inscribed is defined by what is acceptable by society. My quest for beauty is also a search for order, structure, harmony, adequacy, and a lack of disruption. It involves a certain sense of aesthetic balance and visual pleasure. The selection and rejection process that I use in

my work as well as the choice of colours I use is driven by this quest. It is about a sense of completeness that may or may not be visually manifested, defined by my personal aesthetic and visual sense.

I attempted to minimise the manipulation of the fragments in this series of works and left them, as they were to take the shape or form accorded to them by the tearing process and gravity. That is why these pieces show the marks of being left alone to curl and fold. However, there is still some trouble with accepting reality completely and hence I won't deny that there is a little bit of manipulation involved. However, that denial has less to do with me being a painter but more to do with my personal definition of beauty and to my impulses to achieve certain aesthetic symmetries for visual pleasure.

Yes, the ideal is to leave all the outcomes of my process as they are and to accept their inherent beauty rather than trying to impose my definition of beauty on them. As you said, that's idealistic and often difficult to achieve

JW: Are you strongly motivated or governed by ideals? It's more than being goal-oriented, it's about how you determine these vanishing points that provide the necessary perspectives for you to work in and with, and as all vanishing points are, these guides are illusory and impossible. It seems to set you up for failure, which would be productive if that's what you're going for.

KG: I am motivated by a search for ideals. They may not be socially inscribed, but are my personal ones. A quest for them provides the necessary perspectives for me to work with and a much needed grounding for my art practice. The ideals that I am searching for through my art surround ideas of acceptance, surrender and freedom. Acceptance is

about adopting the outcome of my process without judging it, validating and accepting of every piece without questioning its adequacy and completeness.

The ideal of surrender is linked to that of acceptance, and it means not resisting wherever my process leads me and not anticipating or rejecting outcomes based on my preconceived definitions of beauty, symmetry and harmony. Another ideal that I am searching for is to be free from the quest for a pre-conceived notion of beauty. Searching for that beauty becomes a limiting boundary for my works and I would like to escape that – visually as well as at the level of thought.

I do believe that most artists are motivated by a quest for personal ideals. It is an elusive process and yes, like all vanishing points, these guides are shifting and undefined demarcations. However, pursuing these unattainable ideals still provide a sense of fulfillment, regardless of the outcome.

JW: Given your attraction to the language of beauty, and your association of beauty with order and harmony, does that mean the relative disorder that we saw in your recent floor work at ICAS is an anomaly? What do you make of the idea that ruptures, cracks and other failures are how the light gets in, to quote the great Leonard Cohen, and that incompleteness is the sine qua non of existential reality?

KG: The floor work at ICAS marks my first attempt to depart from a rigidly defined notion of beauty, order and symmetry. My prior works displayed structured and coherent relationships between the fragments. In my ICAS work, "The Fragment and the Whole", I left the fragments to lie on the floor, allowing them be what they are

without manipulating them. "The Fragment and the Whole" was about not creating a fixed work that remains the same in every space but about creating a work that morphs into different shapes and displays different spatial relationships in each situation. It was about retaining the natural beauty of each fragment in its broken form and accepting that rather than trying to arrange them in a pre-defined order.

I won't call that work an anomaly in my definition of beauty as described above but as an attempt to expand my notions of beauty. It was an attempt to explore beauty as messy and broken and not merely in the structured and orderly ways that I knew before. It was an attempt to challenge my desire to manipulate fragments and instead force myself to leave them as they are. "The Fragment and the Whole" was the beginning of breaking free from my own definitions and to search for new ideals of acceptance and surrender.

The language of beauty is very diverse and it acquires different meanings at different points in my artistic practice. It finds itself manifested in multiple ways such as colour, shape, form, size, symmetry, singularity, plurality, arrangement, and spatial relationships, to name a few. While initially I was resistant to the idea of accepting pieces with ruptures and cracks, I have accepted them as another manifestation of beauty in my new works. Thus I have become open to embracing individual fragments as complete and adequate in themselves.

To quote Jorge Luis Borges, there are no wholes, and the universe consists of only fragments, suggesting that the division between the fragment and whole is an artificial divide. Each fragment is a whole and each whole is a fragment. Being

incomplete is the only way to exist. The search for completeness is very much like the search for ideals and beauty, which are fulfilling quests in themselves but are devoid of a defined destination. The fear of their survival is replaced by the acceptance of their inadequacy and as Cohen has put it, by acknowledging their apparent faults.





ARTWORKS

Traces and Residues: Blue on Yellow #02
2016
Oil paint burnt and stripped off
80 x 19cm



Traces and Residues: Light Yellow on Blue #01
2016
Oil paint burnt and stripped off
84 x 48cm



Traces and Residues: Orange on Blue #01
2016
Oil paint burnt and stripped off
45 x 35cm



Traces and Residues: Orange on Blue #02
2016
Oil paint burnt and stripped off
50 x 42cm





Traces and Residues: Orange on Sienna #01
2016
Oil paint burnt and stripped off
79 x 54cm



Traces and Residues: Orange on Sienna #02
2016
Oil paint burnt and stripped off
95 x 50cm



Traces and Residues: Pink on Blue #01
2016
Oil paint burnt and stripped off
45 x 35cm

Traces and Residues: Pink on Blue #02
2016
Oil paint burnt and stripped off
55 x 45cm





Traces and Residues: Pink on Blue #03
2016
Oil paint burnt and stripped off
45 x 35cm



Traces and Residues: Peach and Blue on Blue #01
2016
Oil paint burnt and stripped off
80 x 60cm



Traces and Residues: Red and Light Yellow on Blue #01
2016
Oil paint burnt and stripped off
55 x 45cm

Traces and Residues: Red and Light Yellow on Blue #02
2016
Oil paint burnt and stripped off
65 x 40cm



Traces and Residues: Turquoise and Yellow on Blue #02
2016
Oil paint burnt and stripped off
80 x 55cm





Traces and Residues: Light Orange on Blue #01
2016
Oil paint burnt and stripped off
87 x 21cm



Traces and Residues: Turquoise and Yellow on Blue #03
2016
Oil paint burnt and stripped off
80 x 60cm



Traces and Residues: Blue on Pink #02
2016
Oil on canvas
110 x 91cm



Traces and Residues: Blue on Orange #01
2016
Oil on canvas
110 x 91cm

Traces and Residues: Blue on Purple and Pink #02
2016
Oil on canvas
110 x 91cm





Kanchana Gupta

Kanchana Gupta (b. 1974) is a Singapore based artist. She has shown her paintings and mixed media works in a solo exhibition at the Institute of Contemporary Art, Singapore and in group exhibitions in Singapore. Kanchana is also a recipient of the Winston Oh Travel Research Award, 2015 and some of her works have found homes in private collections in Singapore, Hong Kong, Australia, Indonesia and India. She recently completed an MA in Fine Arts from LASALLE College of Arts and works with paint, installation and mixed media supports.

Education

- 2016 Master of Arts Fine Arts, LASALLE College of the Arts, Singapore / Goldsmiths University of London
- 2010 Diploma in Fine Arts, LASALLE College of the Arts, Singapore
- 1996 Post Graduate Diploma in Personnel Management and Industrial Relations, Xavier Institute of Social Service, Ranchi (India), Gold Medalist.
- 1995 Bachelor of Arts – BA (Hons), Geography (Hons), Sociology and English, Patna Women’s College, Patna (India) , Gold Medalist.

Solo Exhibitions

- 2017 *Traces and Residues*, Richard Koh Fine Art, Singapore
- 2011 *Identity II : Institute of Contemporary Arts*, Trispace, LASALLE College of the Arts, Singapore

Group Exhibitions

- 2016 *And the rest of such things : Graduation show for Masters of Arts (Fine Arts)* ICAS, LASALLE College of the Arts, Singapore
- 2015 *Sweet Spot : Work-In-Progress show for MAFA* : ICAS, LASALLE College of the Arts, Singapore
 - Dr. Winston Oh Travel Award, ICAS, LASALLE College of the Arts, Singapore
 - TROPICAL LAB, ICAS, LASALLE College of the Arts, Singapore
 - Phrase I Rephrase*, Galerie Steph, Singapore
 - PURPLE, One East Art Space, Singapore
- 2014 *DRIVE*, A Public Art Project at Gillman Barracks, Singapore
- 2013 *Abstract Innovation!*, One East Art Space, Singapore
 - The Black Frame Project – YourSingapore*, Indigo Blue Art Gallery, Singapore
 - Displacements*, 13 Wilkie Terrace, Singapore
 - Affordable Art Fair, Singapore

- 2010 *The Lasalle Show 2010 : The Diploma in Fine Arts Graduation Show*, Lasalle College of the Arts, Singapore
- 2010 *Women in Arts Festival - Poetry in action*, Singapore Council of Women Organization, Singapore.
- 2010 *ADD+ION*, Praxis space, LASALLE College of the Arts, Singapore
- 2009 *Almost Accidental*, Praxis space, LASALLE College of the Arts, Singapore

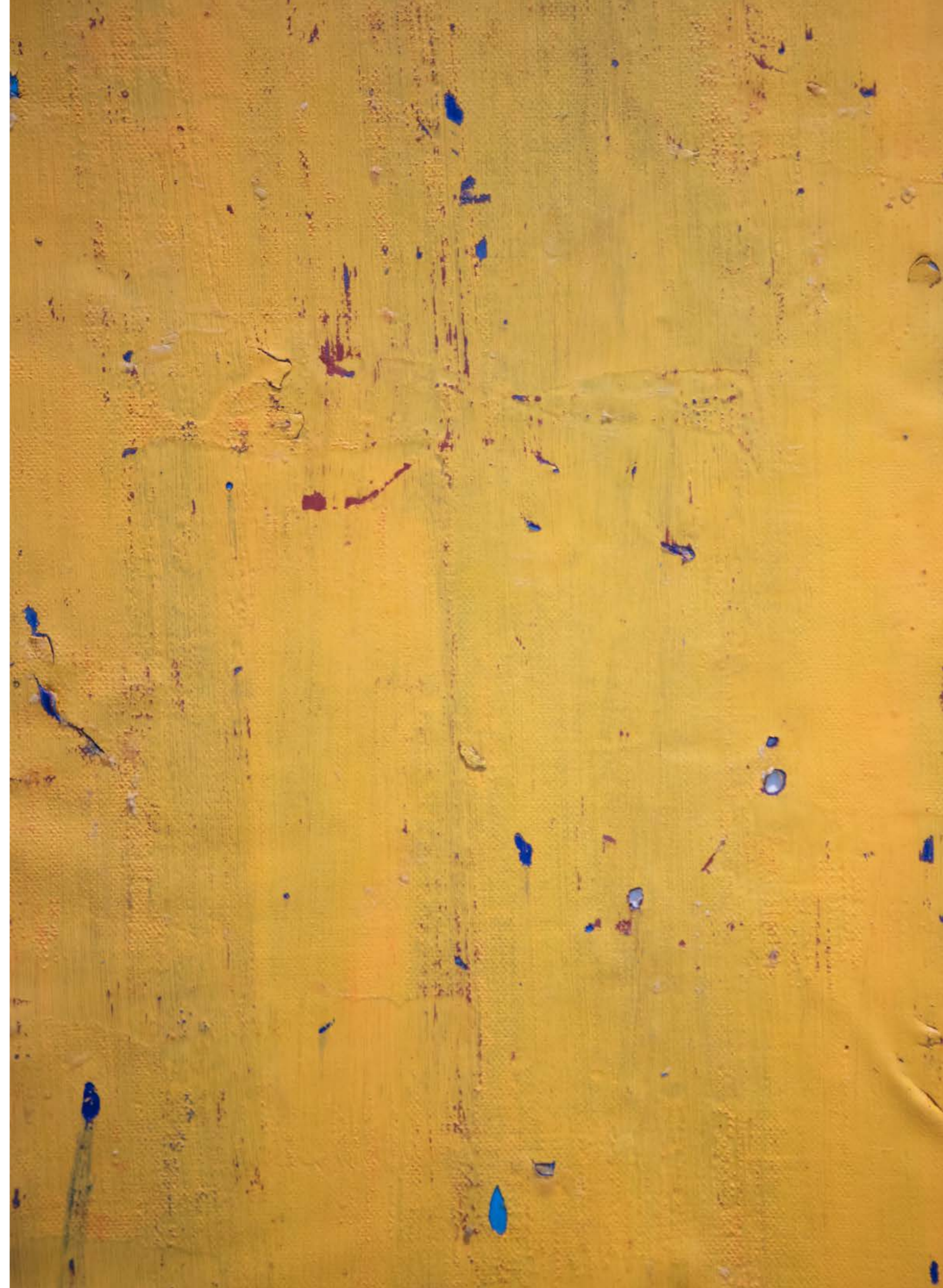
Kanchana Gupta

Biography

Kanchana Gupta is an artist of Indian origin who lives and works in Singapore. She has shown her paintings and mixed media works in a solo exhibition at the Institute of Contemporary Art, Singapore and in group exhibitions in Singapore. Kanchana is also a recipient of the Winston Oh Travel Research Award, 2015 and some of her works have found homes in private collections in Singapore, Hong Kong, Australia, Indonesia and India. She recently completed an MA in Fine Arts from LASALLE College of Arts and works with paint, installation and mixed media supports.

After exhibiting at her first solo exhibition (in 2011 at the ICAS Singapore) that featured an installation on markers of gender identity, social constructs and rituals for women in India, Kanchana's new works are often not only poetic and sensuously painterly but also sculptural and object-based in nature. Her works shift between different forms as she manipulates the materiality of oil paint and transforms it into something that is active and disruptive on the painting surface.

Her current research and practice involves the act of tearing and peeling and examining the resulting pieces, the residues and traces left behind. These pieces can be seen as fragments, remnants, remains, scraps, marks, imprints, edges, margins and fringes. Her artistic practice and process asks questions such as: what is a fragment, what does it signify, why it is a fragment, when does a fragment become a whole, does its primary status as a fragment remain, even when it's used to recreate a new whole, is the transition of the whole into fragments and fragments into new wholes an ongoing continuum, or is there a definitive point? It examines a piece through its broken connections, explores the shifting relationships between pieces, the whole and the multiple opportunities to construct new wholes using the fragments as constituents. Such enquiries are reflected upon through a process of construction, deconstruction and re-construction of painting surfaces using tearing and peeling methods.



Richard Koh Fine Art has been in operation since 2005 and is regarded as a pioneer for introducing Southeast Asian contemporary art to Malaysia and the region. Promoting an adventurous roster of emerging and established artists, the gallery regularly mounts exhibitions locally and abroad with a commitment to emerging practices and challenging media.

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