



Beauty Behind The
Madness

15 - 29 JULY 2017

Y U K I
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G13
gallery



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BEAUTY BEHIND THE MADNESS

Written by: Heikal Taki

Beauty Behind The Madness (BBTM) is Yuki's foray into capturing human emotions through her perspectives as both the observer and the one going through such an experience. As if by design, BBTM not only seeks to dig deeper into Yuki's most favored topic of discourse, but is also an expansion of her previous works.

It is undeniable that Yuki's progress throughout the years is eminent and is the evidential proof of her prime, as she slowly but surely develops her body of work, transitioning from one stage to another. It is known that Yuki's body of work comprises of her experimentations of the past with portraiture in indoor settings and dual subjects that mirror one another just like monologue exchanges. Moving forward, she has started to explore architectural objects and man-made structures as she fuses them into her paintings. Such depictions are just as vital as her primary human subjects and are not mere inanimate objects per se.

The Artist, Yuki Tham is an avid fan of psychological studies, specifically one that involves analytical studies on humanoid characters and physical traits. This is perhaps why she seeks solace in indulging herself with reading materials on the well-being of the body, mind and soul.

In BBTM, Yuki uses a female figure as the medium of her narration. Having her medium being of the same gender, Yuki finds that not only does she manage to capture the exact moods and expressions she seeks to be portrayed on her paintings, but it is also through such a medium that Yuki is able to relay the intricacies and delicateness of femininity that she aims to conjure.

The combination of surrealistic elements and the intricacies of

feminine qualities of her subjects can be seen through the soft layer of warm saturated blush of red paints underneath layers of somber-coloured of grey violets. Among of artist references that have inspired Yuki both ideally and visually are as follows: Edward Hopper, Vilhelm Hammershoi, Antonion Lopez Garcia and He Duoling.

The architectural essence of ancient buildings seen in BBTM is used to represent time and space through the testament of rustic effects and through Yuki's masterful play at using lights and shadows surrounding the subjects portrayed.

In the artwork titled 'Self-Delusion', the painting serves as an entry point for her audience in experiencing Yuki's creative side. In not conforming to the hustle and bustle of living in a big city, Yuki takes pleasure in living in her own world instead; lost in her wild imaginations. The piece portrays a female subject stretching both her arms wide open while overlooking a landscape in the foreground. The scenery was painted visually vague and hazy and could either operate to distinguish the distance between the past and the present or that of an imagination and a reality.

Repetition of the same subject in '*Refuge*' tracks Yuki's emotional state in a particular stage of her life. To Yuki, the wall/pillar metaphorically represents a safe haven or a protective shelter that safeguards her insecurities and vulnerabilities. Being a non-confrontational person by nature, Yuki finds pleasure in avoiding conflicts rather than facing the violence and hurtful emotional attacks that could bring her down spiritually. This method of hers involved more steering away and eluding obstacles by seeking refuge in the form of the person whom she trusts.

Life can be busy and complicated at times. Sometime, life requires one to pause, take a break and reflect upon oneself while contemplating on the next move before progressing on to another phase of life. No matter how high one has climbed or how steep one has descended, Yuki made a promise to appreciate the journey no matter which end that she is at. In *'See You Again'*, two figures are captured stealing a glance at one another from two opposite vertical sides; the higher subject signifies The Present while the bottom is The Past. Meanwhile, the light that is reflected from the top right-hand beam consequently shining diagonally towards the ground mirrors the understanding and comprehension of The Past that could have been achieved and unlocked much sooner in life.

Although Yuki's personal struggles or previous hardships were never made apparent, it is safe to say that much like any other living and living person, The Artist does not indeed go through her life free from even mere a scratches of grief or sadness. If anything, in confronting the problems she faces, Yuki has managed to objectify her dilemmas through her series of paintings that seems to carry tones of melancholia and of yearnings and uneffaced longings. It is very rare to put sadness or in this case, madness, in the same column as beautiful. However, such a quality has completely encapsulated how Yuki feels and responds through the narration of her artworks.

Hardships and emotional battles of the past have shaped Yuki as the person she is today. And rather positively, Yuki also credits her newfound path towards The One that has shed much needed light onto the sorrowful state that she was in. Her religious teachings and set of beliefs have kept her moving forward and such narration is very much prominent in her paintings.

It is safe to say that not only is Yuki's latest body of work seeks to visualize human emotions in the form of mortal portrayals, BBTM also serves as Yuki's personal journal, one that is to be used as a ledger of progress of her artistic career and as a yardstick of her journey as a person as far as her emotional maturity is concerned. On the same note however, that much like everyone else, Yuki states that she has neither reached her designated destination nor has she found the true meaning of life that could miraculously absolve her of her daily personal battles. On this note, BBTM is nothing more than a recap of where she was and how far she had come in relation to where she is standing today.

Artworks



See You Again | 180 x 130 cm | Oil on canvas | 2017



Self Delusion | 110 x 160 cm | Oil on canvas | 2017



The Journey | 160 x 180 cm | Oil on canvas | 2017



Longing | 100 x 183 cm | Oil on canvas | 2017



Refuge | 100 x 183 cm | Oil on canvas | 2017



Y. KIMURA 2007



Penitent | 135 x 165 cm | Oil on canvas | 2017



Obscure | 80 x 135 cm | Oil on canvas | 2017



The Strange Meeting | 100 x 100 cm | Oil on canvas | 2017



Indecisive | 100 x 100 cm | Oil on canvas | 2017



Hope I | 60 x 90 cm | Oil on canvas | 2017



Hope II | 60 x 90 cm | Oil on canvas | 2017



THAM YOKE IN

Born 1992, Gemas, Johor, Malaysia

EDUCATION

2011 – 2014 Diploma in Fine Arts, Dasein Academy of Art, Kuala Lumpur, Malaysia

SOLO EXHIBITION

2017 Beauty Behind The Madness, G13 Gallery, Malaysia

SELECTED GROUP EXHIBITION

2017 Di Mana (where are) Young, National Art Gallery, Malaysia

2016 Art Kaohsiung 2017 with G13 Gallery, Malaysia

Art Expo Malaysia Plus 2016 with G13 Gallery, Malaysia

Transit A2, HOM Art Trans, Malaysia

We R Gen Y, G13 Gallery, Malaysia

G13 Bali Residency Program Showcase 2016, G13 Gallery, Malaysia

Young Malaysian Artists – New Object(ion) III, Galeri Petronas, Malaysia

2015 G13 5th Anniversary Show, G13 Gallery, Malaysia

Configuration 2015, G13 Gallery, Malaysia

Figure Out! Four Young Figurative Artists, HOM Art Trans, Malaysia

Contemporary Propulsion: Influenced and Evolution, G13 Gallery, Malaysia

2014 UOB Painting of the Year, Menara UOB, Malaysia

Tanjong Heritage, Maya Hotel, Malaysia

Catalysis, HOM Art Trans, Malaysia

Art Expo Malaysia: Breaking Down the Wall, Malaysia

Configuration 2014, G13 gallery, Malaysia

2013 Tanjong Heritage, Maya Hotel, Malaysia

AWARDS

2014 Silver Award, UOB Painting of the Year, Emerging Artist Category

1st Prize in Oil/Acrylic Category, Tanjong Heritage National Art Competition

Outstanding Achievement Award, Dasein Academy of Art

2013 3rd Prize in Oil/Acrylic Category, Tanjong Heritage National Art Competition

3rd Prize in Printmaking Category, Tanjong Heritage National Art Competition

RESIDENCIES

2015 G13 Gallery Bali Residency Program 2015, Bali, Indonesia



About The Artist

Born in 1992 in Johor, Tham Yoke In or more commonly known as Yuki Tham among her peers, is a diploma holder in Fine Arts from Dasein Academy of Art in 2014. Prior to graduating, Yuki has already left impressive introductory mark in the local art scene when she was announced as one of the winners of Tanjong Heritage National Art Competition and UOB Painting of the Year award (silver) in 2014. Due to her success and her achievements, she was awarded with the 'Outstanding Achievement Award' by her alma mater. Within the mere span of four years since graduation, Yuki has been actively involved in various group exhibitions and several local art fairs.

In 2016, Yuki was selected to participate in an artist residency program located in Bali, which subsequently lead to an exhibition from two women fine artists alongside Trixie Tan Lu Man.

In 2017, her artworks were exhibited in an international art fair in Kaohsiung, Taiwan. Both of the aforementioned programs were part of the initiatives by G13 Gallery, which not only aims to offers guidance but also much needed exposure on such fine and young emerging artists of her stature. 'Beauty Behind the Madness' marks as Yuki's first ever solo exhibition. As of to date, Yuki resides at her creative nest in between the buzz of the city of Kuala Lumpur, Malaysia.

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Tham
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