

Printmaking Society Artists:

Alison Wilson
Chong Wei Xin
Cristene Chang Hoei
Marisa Keller
Matthew Ivey
Seunagh Lee
Shazwany Aziz
Shinyoung Park
Shubigi Rao
Tan Suang Suang
Urich Lau

Guest artists:

Colin Faulks
Lynn Lu

PANORAMIC **IMPRINT**

Panoramic Imprint
By the Printmaking Society Singapore



The Substation Gallery

Saturday, 27 April – Sunday, 5 May 2013,
12pm – 9pm

Opening Reception

Friday 26 April 2013, 7pm

'Printmaking is the process of making artworks by printing, normally on paper.' And Wikipedia is the international equalizer for descriptions in disputes.

Printmaking as an artform is indeed diverse and at times unique with applications coming from various methodologies. The participating artists reflect individualism in this uniqueness with characteristic representation that frames the onset of a personality. In other words, looking at a successful print is like looking at a temperamental artist. The work is an outcome of obsession-driven conviction that would not have materialized if the artists were not motivated emotionally to see a print come to fruition. Each print is a surprise resulted from tried and tested techniques. Each print is an experiment formed by systematic mechanization of methods.

Today, there are various interpretations and manners in representations in the art of printmaking. And this exhibition aims to explore the diversity and uniqueness from a discipline that is systematic and mechanized.

Pan- oramic Imprint

Chong Wei Xin

Urich Lau



PANORAMA | panəˈrɑːmə; -rɑːmə | noun "...an unbroken view surrounding an observer"

Based on the idea of panorama, a horizontal narrative or view. Panoramas deal with peripheral vision and the implication of cinematic view, while an imprint- something impressed on a surface or in memory- speaks of the difference and relationship between optical vision and that of the mind. Panoramic images have also been a classic means by which to describe, condense and possess the environment- real or imagined. The otherworldly scope of panoramic perspective implies achievement of a state of transcendental distance: a point of view that cannot but evoke reflective questioning of self and reality.

Panoramic Imprint is an exhibition of artworks that deal with the horizontal narrative; an extended scope of peripheral vision - a gathering of perspectives and of imprinted diversity. Comprised of sixteen members of the Printmaking Society Singapore, as well as selected guest artists from multidisciplinary backgrounds, the exhibition aims to be a platform for the sharing and showcasing of unique contextual and material sensibilities that print media allows. The diversity of the Singapore-based artists involved in Panoramic Imprint makes the scope of the exhibition appropriately panoramic in itself. It is also an occasion to provoke awareness of print art in Singapore, and its continuing relevance in the face of its scarcity.

Shazwany Aziz

Shazwany Aziz is an artist who works primarily in prints and other mediums including drawing and clay.

In her artworks, she is interested in astute observation of the everyday, the often overlooked areas of life. She is often intrigued and is affected by her immediate surroundings and environments, where she uses them as subjects for her work.

Her artworks have been exhibited in group shows, including some notable exhibitions, *The Longest Distance* at Praxis Space, LASALLE College of the Arts (2009), and *HOME* at the Esplanade Tunnel, Theaters by the Bay, Singapore (2009).

shazwanyaziz.com

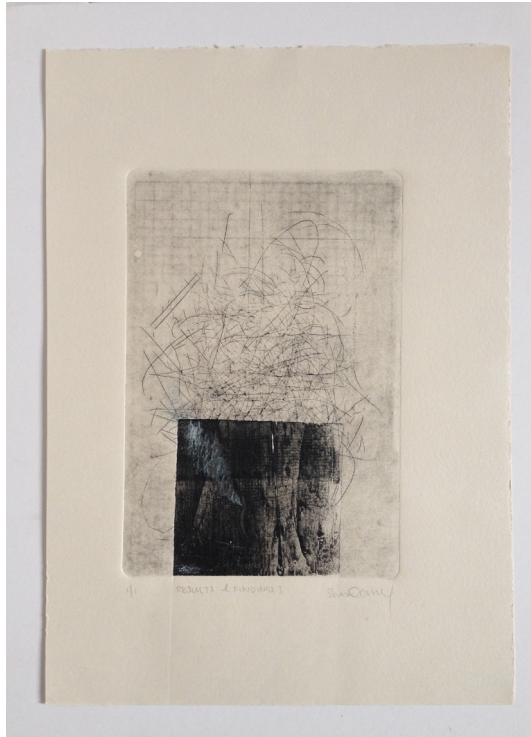
Results & Findings, 2013

Mixed Media Monoprint - Relief
and Intaglio

(Series of 2 works)
Size of Print, 22.1cm x 14.8 cm
Size of Paper, 25.5 x 35.3 cm

She is a recipient of the recent Project Protégé Award from Yayasan Mendaki (2012). Other awards include The Winston Oh Travel Award (2009) and the Hokkien Huay Kuan Arts and Cultural Award (2007).

Shazwany Aziz was born in Singapore and received a BFA (Hons) from LASALLE College of the Arts in 2010. She currently lives and works in Singapore.



The realms of the unknown and the known of the everyday life intrigues me, and I seek to explore and express those qualities in my work.



Inspired by my immediate surroundings, the works are a result of my endless fascinations and curiosities. My interest lies in the idea of different perspectives of objects and places, of memories and of revisitations, as I aim to portray the often overlooked areas of life.

In this work, I have used a found 'matrix' where the print being pulled becomes a tangible evidence, a record of history of the communal usage of the cutting mat over a certain period of time.

