

tcc - the coffee connoisseur presents...

CIRCULAR SQUARE: tabletops in Singapore...
paintings and video art exhibition by **Ronald Wigman**

tcc - the coffee connoisseur "The Gallery"
51 Circular Road

paintings and video art will be on display
from 1 September till 31 October 2009

Opening Hours :
Sunday to Thursday & Public Holidays 11:00am to Midnight
Friday, Saturday & Eve of Public Holidays 11:00am to 02:00am

Free to Public

General Enquiries: (+65) 6479 2445



Rather Empty
92 x 92cm 2009 Acrylic on canvas

presented by:



the coffee connoisseur

in collaboration with:



*Enabling great talents to
shine the way they deserve...*

In their latest exhibition, **tcc** is proud to present, **Circular Square: tabletops in Singapore...**
by Dutch artist **Ronald Wigman**

Media enquiries for the exhibition:

Adell Loo
art-management.com

Phone: (+65) 6479 2445 Fax: (+65) 6399 2818
Email: adell@art-management.com

Issued by:

Henry Tan
tcc - the coffee connoisseur

Phone: (+65) 6336 5675 Fax: (+65) 6338 9031
Email: henry_tan@thecoffeeconnoisseur.com



“Steamboat”

92 x 92cm | 2009 | acrylic on canvas



“Sunglasses”

92 x 92cm | 2009 | acrylic on canvas



“Singapore”

92 x 92cm | 2009 | acrylic on canvas



Ronald Wigman
artist painter

Ronald Wigman artist painter

Born on 19 June 1954 in Den Bosch, The Netherlands, young Ronald Wigman was fascinated with travelling. As a child, he collected postcards from all around the world, which served as a catalyst for his future travels and creative mind.

Wigman worked as a graphic designer until the early 1990s, where he then went on to dedicate his time to the arts, producing independent artworks, video art, art installations, and every now and then, some graphic design work such as t-shirts and web designs.

Stylistically, Wigman's works incorporates his experiences and thoughts about travelling. He also has a fascination for maps: city maps, road maps. Just like maps, his works are built structurally based on the arrangement of colour, almost without the illusion of three-dimensional space. Just like maps, Wigman's paintings display images of reality seen from a certain height, with a 'bird's eye view' perspective.

Wigman paints with the vision of a cartographer who has a strong sense of design. Even so, his paintings show that Wigman does not only work as a designer who serves plans and order. With the eye of a cartographer, Wigman conducted reduction on the complexity of his experiences in three-dimensional space in order to master the two-dimensional space of his canvases. Along with the reduction process, however, Wigman's creative instincts move his body to enjoy, explore, and articulate various particular sensations that cannot be reduced or mapped.

Now, Wigman resides in Bali, Indonesia where he continues his journey as an artist.

Education:

- 1983-1987 Rietveld Academy in Amsterdam, department of graphic design & multidisciplinary arts
- 1980-1982 Academy for Art Education in Amersfoort, first degree art teacher
- 1976-1979 Academy for Art Education in Amsterdam, second degree art teacher
- 1974-1975 Art school, third degree art teacher
- 1976 Academy for teacher primary education

Career:

- 1979 - now Independent work as designer / visual artist (Netherlands/Indonesia/France)
- 2003 - now Freelance graphic design work (Attach it, Theater School Amsterdam, City-government Terneuzen, Isto-group real estate company, Ubud info bulletin, Anti Gravity)
- 2002 Order for calendar-images from graphic design company Borghouts Design in Haarlem
- 2001 Back to Europe and in 2005 back to Indonesia again
- 1997 Left Holland for Indonesia (mostly active as visual artist and design work for websites)
- 1994 - 1997 Freelance design work for Markant (corporate identity), Thuiszorg Amsterdam (magazine) and publisher Het Spectrum (book covers); Consultancy with partner Willem Ekkel for Turnover fashion, Vara television and shoe-designer Fred de la Bretonnière; Design work for Lifestyle-organisation HPR
- 1994 Founded Ronald Wigman bv, limited company
- 1985 - 1997 Freelance design work for Free University Hospital in Amsterdam (corporate identity, annual books, magazine, posters, etc.)
- 1980 - 1987 Freelance design work for Bürkert in Utrecht and IPABO School in Amsterdam
- 1976 - 1978 Part-time art teacher in Amsterdam and Aalsmeer
- 1976 - 1980 Part-time editor of 'Beeldpraat', magazine for art teachers

Orders:

- 2005 - 2007 Preparation of design/visuals for VJ Andrew-DJ Tiësto world tour, 2007
Production of ambient videos/video-paintings, TVchannels
Preparation of ideas for Lifestyle-Centre at a development in Sliedrecht, focusing on art
- 2004 Preparation of host-curatorship for Gallery De Galerij in Drachten, 2005
- 2002 - 2003 Images for monumental calendar 2004-2005 published by Borghouts Design (108 paintings 30 x 30 cm, acrylic on canvas)
- 2001 Painting for entrance area, Renate Kant Studio, Singapore (140 x 180 cm, acrylic on canvas)
- 2000 Painting for entrance area, ICT-company Bali Camp, Indonesia (140 x 140 cm, acrylic on canvas)
- 1997 Images for book covers of handbooks, Dutch Railway Company (NS)
- 1994 Banners for Lifestyle-Show, De Woonbeurs in Amsterdam (9 x 3 meter and 6 x 3 meter, acrylic on cotton)
- 1991 Monumental wall painting, VNO-NCW, in the general conference room (7 panels 1.15 x 3 meter each, acrylic on canvas)
- 1990 Outdoor painting translation, Gidman office in Amsterdam (ca. 2 x 3 meter on wood)
- 1988 Audiovisual presentation about Hölderlin with photographer Michel Claus for SLAA

Exhibitions: (selection)

Harvest Arts, Amsterdam 1979
De Stempelplaats, Amsterdam 1980
Ruimte Na-da'to, Antwerp (B)1983
De Dijlemolens, Leuven (B) 1984 *
Galerie Arcane 21, Sauve (F) 1985
Oude Gracht 380, Utrecht 1985
Paleis op de Dam, Amsterdam 1987 *
Galerie Krikhaar, Amsterdam 1988 *
Felix Meritis, Amsterdam 1989
Galerie XY, Amsterdam 1990
Beurs van Berlage, Amsterdam 1990
VU medisch centrum, Amsterdam 1990
Jan des Bouvrie, Bussum 1990 *
Galerie Drie Gratiën, Amsterdam 1991
Picaron, Amsterdam 1991 *
Galerie het Magazijn, Amsterdam 1991
Christofori, Amsterdam 1991 *
VNO-NCW, Den Haag 1992
Holland Casino, Amsterdam 1992
Galerie Reflex, Amsterdam 1992 *
Bijbels museum, Amsterdam 1992 *
Galerie Bloom, Amsterdam 1992 *

Galerie Jansen & Kooy, Amsterdam 1993 *
Galerie Reflex, Amsterdam 1994 *
Galerie XY, Amsterdam 1996 *
Galerie Casa Luna, Amsterdam 1997 *
Galerie Komaneke, Ubud (Ind) 2001 *
Villa Tugu Pejeng (Ind) 1999 - 2009
Graansilo, Amsterdam 2001 *
Kapel Hofje de zeven keurvorsten, Amsterdam 2004-2005
Walls, Amsterdam 2004 *
De Galerij, Drachten 2005
Salon Bart Rond, Den Haag 2005
Gemeentehuis, Terneuzen 2005 *
De Galerij, Drachten 2006 *
Four Seasons Lobby gallery, Jakarta 2006
Tonyraka Gallery, Mas 2006*
Gallery Sika, Ubud 2006
Tonyraka Gallery, Mas 2007* / 2008

(* group exhibition)

Works in collection:

City government, Amsterdam / Free University Hospital, Amsterdam / ABN-AMRO Bank, Amsterdam / Inventure, Amsterdam-New Delhi / VNO-NCW, Den Haag / Swarovsky Benelux, Den Helder Bürkert-Contromatic, Utrecht / Renate Kant Studio, Singapore / Sky Unlimited, Harmelen / Y. Lee, Surabaya

Projects/publications

'Stadswandelingen' 1983 (film and exhibition after residential stay in Antwerp, Belgium)
'Emma, de zoektocht naar een vrouw' 1987 (graduate project, Rietveld Academy, Amsterdam)
'Zeven zonnen, zeven manen' 1990 (book edition with French author Jean-Jacques Beylac and 14 silk screens, published in Holland)
'Wolkenhemel' 1990 (installation and exhibition in the Beurs van Berlage, Amsterdam)
'10 grote dromen' 1991 (book edition with several artists, published in Holland)
'Vazenproject De Porcelyne Fles Delft' 1995 (limited series of vases with several artists)
'Karin krijgt ervaring' 1997 (book edition with author Stef van Delft, published in Holland)

CIRCULAR SQUARE: tabletops in Singapore... paintings and video art exhibition by **Ronald Wigman**

Where was the title Circular Square derived from?

When working on this series of paintings, I found that in Singapore, almost all the tabletops in restaurants and at home are round or circular in shape. That is why I decided to focus on dining tables as a subject here. My square canvases are filled with circles, small and big.

Besides that, the first exhibition for this series of paintings will be held at tcc - Circular Road. So there isn't a place called 'Circular Square' here, as yet. This will be the first.

Why tabletops?

The interesting thing about tabletops is that even if you focus on the same table, not one moment is quite the same throughout the day. So I see tabletops as a sort of still life. It is like a portrait of people who were there, and the painting is a silent witness of what happened there before they leave. Whether it's clean, messy or strewn with personal belongings, an ash-tray, a plate of food or drink, it is fascinating to see how a few square feet can change at any moment and constantly show us something interesting.

Do you make portraits?

Yes I do, but not in the traditional way with paint and canvas. I make video-portraits where I ask my subject to sit for an hour (preferably). He or she doesn't do anything for those 60 minutes. I do not allow them to read, to phone, to write or do anything at all.

They must be seen the way they are, without any activities taking place. Just like a model in the olden days. But now, a far more dynamic portrait is created with the subject's help and awareness.

They sit in front of a chroma key screen (mostly blue colour), which enables me to digitally add in background videos that can change the atmosphere completely, which is exciting to do and to view.

This way, I want to extend the tradition that the artist is able to create a portrait of someone for the next generation(s) or just to confirm the existence of the person who is the subject in the video.

Do you make other videos as well?

Besides the video-portraits I make video-paintings. This means that the camera is focused on one item or theme, without editing afterwards or manipulating the scene during the shooting of the footage.

Some of the video-paintings are 2.5 minutes long and are used in so-called narrow broadcasting channels (bars, clubs, restaurants, hotels and shopping malls). And I use these short videos for Video-Jockeying work where I can mix them live with other video clips.

The video-paintings, like the video-portraits, run for an hour and are looped. When there is heavy and very dynamic content on screen, these video-paintings create a possibility of silence, as if it's a black gap in your surroundings.

You can walk about, chat with friends, and even make love when viewing these video-paintings. The pleasure gets even more interesting after repeatedly viewing them. I also do video-work on-demand if I like the subject and that the person requests for it.

Which is more interesting to you: video or paint?

I have no preference actually. I like both as they are the same type of work to me. The material is different but both surprise me when I see the outcome. In paint, you can make changes over and over again and it is silent. For video, the content is moving constantly even when the subject is silent. Yet both are very colourful and exciting.

What is remarkable in your paintings and in some of your video works is the 'bird's eye view' concept. Can you explain that?

It just happens. Sometimes I work with a regular point of view. But without noticing the works, the sketches turn out to be in top view again. It is hard to explain why, but I am so used to it.

Perhaps it is the architect in me or the traveler, or simply the wish to be able to fly like a bird.

My parents told me that when I was a child, I was obsessed with cranes. I saw it as a tool – to be perched on a higher position to watch something below. I was always the first to discover a crane from a distance. So I am completely happy to go around Singapore, seeing them all over the city.

In a book about primitive cultures, I found out that the top view is a position that stems from natural instincts, because being high on a tree you are able to see your enemies without the feeling of danger. So that very much sums up my artwork – bringing to live three dimensional subjects using two dimensional techniques.

You live and work in Singapore temporarily, but you have made Indonesia (Bali) your home after you left The Netherlands in 1997. Do you like the city?

I am fascinated with Singapore and its city map. This is my first visit to Singapore where I can feel and see the differences between all the neighbourhoods, and the scale of them too.

I am also surprised to see that the city has one of the largest numbers of building sites in the world, despite the current financial crisis. Furthermore, the weather is hot, the pace of life is hectic, and modern. People are very busy earning money and spending money.

And there are many laws and regulations illustrated on stickers and signs that can be commonly seen, which is probably why the city is so clean – and most probably the only country (except in airports and hospitals worldwide) where you can find a sticker on selected tables and walls with the "Smoking Allowed" message.

The infrastructure here in Singapore is excellent, and you can eat any time you want – that's my biggest pleasure! And with the mix of cultures, it creates a surprisingly harmonious surrounding with a good variety of cuisines, shops and food places.



the coffee connoisseur

- **An Art Space for Everyday Use:**

At the coffee connoisseur Circular Road art boutique caffè we have created an Art Gallery where a whole range of works by both local and foreign artists will be featured through exhibitions that are organized on a quarterly basis.

The old heritage building that is situated at Singapore's historic river district lends itself perfectly to an art gallery. The ground floor offers the more conventional seating for those in a rush, while those who want to escape from the outside pressure and stress can slip upstairs out of sight and away from the sounds of the busy street.

Here the ambience is totally laid back as you find beanbags that let you sink into oblivion are scattered across the space. Where you can take your time to peruse art magazines provided and enjoy the paintings on the wall. Art, like a great cup of coffee, shouldn't be rushed.

tcc created this very special art space in a city that seeks to nurture the arts because we want art to communicate in a relaxed atmosphere. And let's face it, it's so easy to relax over a great cup of coffee.

The artists whose works appear at *tcc* "The Gallery" have a wonderful opportunity to reach a wider audience through a space that is frequented by people from many areas of work, and especially those who may not have the time nor inclination to visit more conventional art spaces like museums and galleries.

- **Special Partnerships:**

tcc recognises the benefits not only of supporting the arts by forging creative partnerships with people who specialise in the arts, we also let art experts do what they're good at while we get on and do what we're best at – providing excellent service and great coffee.

We work exclusively with art-management.com, a company dedicated to promoting and managing visual artists both in Singapore and overseas. art-management.com has, from its beginning focused on linking the artists it represents with leading brand names in a way that will be of benefit to both artist and brand. *tcc* is the latest in a long list of leading brands that art-management.com has been proud to work with.

Claude Verly, Managing Director and Founder of art-management.com has commented in relation to his partnership with *tcc*, "One of the biggest challenges in managing art and artists in Singapore today is finding new and unusual venues in which to present the art, and then matching up the artist with the venue. This venture with *tcc* takes art-management.com into a new phase; together we take art into the public arena rather than relying on people coming to the art. At the *tcc* "The Gallery", the art will be there always for people to realize them.

Through art-management.com, *tcc* is able to support the artist in terms of providing an art space that is totally rent-free and driving awareness for them through media publicity and events.